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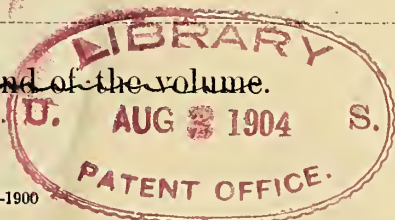
All pages missing from this volume are those of ADVERTISEMENTS only, and a specimen of each advertisement published in the volume will be found in the issues of *October and March*

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IN THE
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INDEX TO THE INLAND PRINTER.

VOLUME XXXII

U. MAR 5 1904 S.

FROM OCTOBER, 1903, TO MARCH, 1904.

C.	PAGE	E.	PAGE	Engraving — Continued.	PAGE
Colored inserts:		Editorial:		Etching brass	245
Captive, The	208	Advance in subscription rates	843	Focusing three-color negatives	396
In the Arroyo	56	Apprenticeship question, The	209	Fogged negatives	83
Off the coast	408	Appropriate gifts	849	Gillots of Paris, The	84
Royal Gorge, The, Colorado	368	Boon for the ambitious printer, A	46	Half-tone engraving as described in the	
Spinning a yarn	192	British and American printing	848	twelfth census report	246
Tokimatsu	888	Business accuracy the key to success	46	High art engraving and printing	550
Composing-room:		Chapeau and its chairman, The	206	Holder for half-tone screen and plate	395
Accuracy	265	Demand for competent printers	847	Hydroquinone as an intensifier	874
Carries it in his head	265	Drift in the labor movement, The	204	Increasing use of color process plates	551
Color-printing job press, A	892	Editorial	43, 203, 377, 531, 687, 843	"Kahlbaum" mirror, The	875
Composing-room	265, 427, 578, 892	Employers' organizations	379	Line etching on zinc	730
Following copy	428	Financial	43, 203, 377, 531, 687, 843	London school of photoengraving, A	874
Job composition	85, 236, 402, 553, 709, 860	Getting down to it	534	Making photographic plates sensitive to	
Keeping special sorts	427	Goal of industrial peace, The	533	red	395
Lock-up for mortised cuts	578	How to keep desirable employes	847	Medium for retouching photographs for	
Machine folding on broad thirty-two-		Incorporation of unions	534	reproduction	551
page forms	266	Instruction in accuracy	206	New and old collodion	83
More about general distribution	427	Labor problem, The	210	New wet collodion process, A	728
National foreman's association	265	Lowering prices	382	Opportunities for artists in New York	396
Page cord at "40 cents a mile"	892	Manchester's technical school for print-		Organic wet plate developer	83
Penotype designs	89	ers	381	Parallax stereogram, The	246
Preparing of copy, The	427	Miller case again, The	207	Penrose's Pictorial Annual, 1903-1904	730
Profanity minimizer, A	578	Moral influence of the machine	849	Perchlorid of iron	84
Proper placing of the job press, The	427	New I. T. U. laws	384	Photoengravers' club, A	730
Review of specimens received	115, 266, 437, 594, 754, 907	Newspaper capitalization	45	Photoengravers versus electrotypers	395
Spacing of typewriter circulars	892	Oxidation of type	690	Photoengraving for a small newspaper	550
Suburban printing	265	President Gompers on the militia	378	Photographers' copyright and the news-	
Typewriter ribbon effect in circulars	892	Question of technical education, The	532	papers	552
Correspondence:		Responsibility for spoilage	849	Photographing on wood	295
Advantage of system	549	Rising standard, A	380	Present status of the three-color patent	
Against any change	857	Russian idea, The	535	litigation	246
Australian's complaint, An	219	Shall it be done openly?	845	Process engraving	83, 245, 394, 550, 728, 874
British printers improving	549	Shorter-work-day movement	385	Processworker's clock, A	874
Commends the new plan	549	Tempter and tempted	692	Quickest way to reverse negatives	551
Correspondence	59, 219, 393, 549, 705, 856	Too few competent workmen	46	Reversing negatives	394
Disagrees with Mr. Dewey	220	Type and paper harmony	845	Screen distance, size of stops, and expos-	
Employer-member again, The	393	Typesetting machines in the G. P. O.	689	ure	246
Estimating while you wait	219	Typographical union obligation, The	44	Solution for blackening negatives, A	551
Everard Printing House, Bristol, Eng-		Wage question, The	383	"Sweating" of the screen	396
land, The	221	Electrotyping and stereotyping:		Teaching engraving to convicts	84, 394
Foremen's association needed	549	Casting thin plates	734	To make gelatin insoluble	83
Historical type cases	705	Double-page advertisements	734	Tri-color filters	874
Illegibility of text lettering, The	856	Electrotyping and stereotyping	102, 247, 400, 734, 883	Trouble with the silver bath	245
Labeling type cases	857	Few queries, A	883	Violet rays injure eyesight	83
Labels on type cases	549	How heat affects type	883	Wash-out engraving process, The	83
Laying the foundation	857	Interesting contract, An	884	Wood engraver and the process plate,	
Legal "square" in California, The	549	Matrices blister	734	The	551
Linotyper replies, A	707	Partridge's improved stereotype casting			
Making type cases round-bottomed	549	apparatus	247	I.	
No rule but the golden rule	707	Regarding depth of etching	734	Illustrations:	
One-sided fonts not wanted	219	Rolling machine paste	734	Agricultural dilettante, A	424
Portfolio of specimens, The	856	Shells fail to stick	734	All coons look alike	201
Present method pleases him	708	Stereotyping	102, 250, 400	Alpine hospice, An	392
Printing the proceedings of Congress	394	Streaky deposit	883	Apprehension	523
Protest, A	393	Up to the electrotyper	248	Back to first principles	370
Question of arbitration, The	59	Engraving:		Belle of Manila, The	529
Recommends the job composition branch	856	Alcohol in the developer	728	Blossoms	566
Reply to the "box man's basis," A	705	Arsenic, lenses and lead intensifier	552	Boiling eggs	34
Reversing the lines to aid the sight	708	Artist engraver, An	875	Boy with cub	547
Romans and Italics	708	Blue enamel process, A	728	Bridge of Spain, Manila	525
Round-bottomed type cases	393	Brief answers to some queries	245	Brown compositype	261
St. Louis idea, The	60	British Journal almanac, The	874	Buffalo dance, The	548
Stereotyping woodcuts	393	Cereographic engraving	245	Burned-wood posters	526
Successful though inexperienced	219	Collodion emulsion for cold climates	245	Chicago Typotheta banquet	753
System and good workmanship	549	Color-sensitive dry plates in half-tone	875	Chicken for dinner	199
Typefounders' labels	856	Combination line and half-tone	729	Chief's headquarters, The	111
Union printers' home, The	220	Cost of chemicals for processwork	728	Christmas cake, A	432
What application and study will do	707	Dragon's-blood	729	Church's composing machine of 1822	35
		Editor of "Le Procède," The	84	Church's typecaster of 1822	35
		Editor of the Process Review	551	City of Interlaken, Switzerland, The	536
		Enamel for etching dies	395	Compositype bar machine	36

Illustrations — Continued.	PAGE
Contentment	579
Convalescent, The	218
Coons	196
Cooper, The	886
Corn converters	878
Country swain, A.	115
Cream of the islands, The.....	526
Dam at St. Charles, Ill.....	729
Difficult passage, A.....	721
Early visit, An.....	890
Editorial rooms of modern Japanese newspaper	263
Elaine	424
Empty stocking, The.....	376
Expectation	523
Fall in millinery, A, and a rise in lingerie	401
Figure for liberal arts.....	542
Filipino agriculturalist, A.....	746
Fire engine wrecked by falling walls, Baltimore fire	901
Fireworks display at opening of the new Brooklyn bridge.....	715
Forty-ninth convention of the I. T. U. in session, The.....	75
Friendly criticism, A.....	852
Friends	249
Fruit of toil, The.....	872
Fun at the seashore.....	98
Gathering storm, The.....	395
Genius of liberal arts.....	541
Grave of Oliver Goldsmith.....	749
Handy darkroom clock, A.....	874
Happy hours	93
Haymaking	859
"He loves me, he loves me not".....	841
Hog-manie	97
Home of the brook trout, The.....	676
Hostages to fortune.....	49
Hunting in Colorado.....	212
Idylls of the country, The, No. 3 — The foes of the rat.....	106
Idylls of the country, The, No. 4 — Ready for Christmas.....	244
Importation, An	95
In Colorado	51
Interior view of Stationers' Hall.....	696
In the gloaming.....	415
In the good old summer time.....	116
In the Gorge, Hot Springs, Ark.....	274
In winter quarters.....	246
I'se grandma	440
I. T. U. delegate's card, An.....	226
Johnson composing machine, The.....	35
Johnson typewriter	36
Jungfrau, The, as seen from the Rügen-hugel, Switzerland	592
Kiowa squaw and papoose.....	581
Lady and rose, The.....	736
Lass who waits for a sailor, The.....	528
Launching the life-boat.....	678
Lauterbrunnen, Staubach, Switzerland..	576
Linoscope, The	66
Lock-up for color forms.....	578
Long Bayou, Kankakee River.....	681
Louisiana woodland	54
Ma don't know how tall I'se growed....	560
Master Crew carries his jest too far....	363
Mill Creek, near Batavia, Ill.....	691
Model's rest, The.....	384
Moonshiners' country, The.....	675
Morning glories	416
Mounts Niesen and Stockhorn at Inter-laken, Switzerland	552
Mouth of the Pasig River, Manila, the landing place of U. S. troops.....	745
Mutual understanding, A.....	422
Nation's wards, The.....	577
New customer, A.....	400
New factory of the Fuchs & Lang Mfg. Co	443
New French press, The "La Monocylette"	896
"None-so-pretty"	195
Nonunion feeder, A.....	74
Off day in the woods, An.....	61

Illustrations — Continued.	PAGE
Office of Council City (Alaska) News..	423
Old swimming hole, The.....	410
On Scotia's cliffs.....	58
On the Hot Springs mountain.....	252
Orkney kitchen, An.....	704
Ouachita river mill dam, Hot Springs, Ark, A	257
Palace of education, St. Louis World's Fair	540
Palace of electricity.....	540
Palace of liberal arts.....	540
Partridge's stereotyping apparatus — closed	248
Partridge's stereotyping apparatus — open	248
Pavilion entrance of graphic arts section	540
Pavilion of palace of liberal arts.....	540
Physical liberty	543
"Pick-ups"	891
Pierrot	50
Portraits:	
Antonson, F. W.....	572
Austin, A. C.	551
Avery, Arthur	572
Barnhart, Henry A.	724
Barnhart, Warren	743
Barrow, Samuel G.	707
Bay, James L.	413
Beeman, V. H.	399
Blanchard, Isaac H.....	885
Bohle, J. C.	64
Calmels, H.	84
Canode, M. L.....	399
Cantwell, Hon. M. J.....	906
Casey, George	559
Cathcart, Miss Carrie.....	723
Clark, W. W.....	903
Cushing, J. Stearns.....	751
DeVenne, Theodore L.....	269
Duboc, Chas. H.....	718
Gillot, Charles	84
Gillot, Firmin	84
Gordon, Laura B.....	78
Graff, Charles T.....	79
Green, William	436
Greene, F. H.....	229
Greene, H. B.....	229
Guest, John	64
Hamm, E. F.....	586
Hanafin, W. J.....	78
Heath, Franklin W.....	588
Hobbs, Miss Emily	717
Horgan, S. H.....	264
Huston, J. A.	77
Jackson, Mrs. Anna.....	64
Jenkins, Z. T.....	77
Johnson, Joe M.....	78
Johnson, Mrs. Joe M.....	79
Kennedy, Mrs. Frank A.....	78
Kessler, Miss I. M.....	399
Koops, F. W.....	229
Kurtz, A. L.....	559
Lawry, E. J.....	717
Leo XIII	82
Littlefield, E. N.....	717
McCormick, John	220
McNeese, R. G.....	559
MacLane, Mary	56
Marinoni, M.....	907
Marlatt, George E.....	559
Melton, W. F.....	572
Milton, John	582
Mintier, J. H.....	399
Partridge, C. S.....	599
Pears, Harry P.....	435
Pelouze, Edward	591
Pelouze, Lewis	884
Pope, George A.....	559
Pringle, A. W.....	64
Ramsey, Capt. W. R.....	79
Ray, William A.....	572
Raymond, Charles L.....	399
Roper, John W.....	572
Ruter, H. V.....	572
Scott, L. R.....	572

Illustrations — Continued.	PAGE
Shepard, Mrs. Levi.....	598
Shepard, Levi	598
Shepard, Henry O.....	412, 686
Shoemaker, O.	717
Simmons, Horace	717
Spencer, Miss Katherine Kidd.....	79
Stephens, E. R.....	572
Stubbs, Wm. H.....	397
Tallman, F. R.....	64
Taylor, George H.....	592
Taylor, R. D.....	229
Thompson, Russell	572
Thomsen, George	229
Tyrrell, E. R.....	890
Vaughan, D. C.....	78
Walther, George J.....	572
Wanner, Andrew F.....	279
Warnock, Wallace S.....	279
Webster, A. A.....	911
Whitehead, F. N.....	77
Prairie Bend, Kankakee River.....	684
President's Thanksgiving turkey, The...	202
Primitive methods in the poultry industry	869
Printing-office of Will Poland, Urbana, Ohio	273
Progress of manufacture	546
Puzzle-picture — Overlook Park, Asheville, N. C.....	197
Quarrel, The	53
Queen's pups	583
Raiding an opium joint, Manila.....	564
Receiving copy by telephone.....	398
Rising generation, The.....	110
Roses and milk.....	375
Ruins of great Baltimore fire.....	898-900
Schoolroom, machine composition branch, Inland Printer Technical School...	228
Sears direct printer, The.....	37
Secret, The	894
Shieldbearers	547
Shigley job press.....	892
Side-piece for cascades.....	545
Silhouette portrait	837
Speed	547
Spirit of the Atlantic Ocean.....	544
Spirit of the Pacific Ocean.....	544
Stained glass windows of Stationers' Hall, The	699
Straight question, A.....	235
Study in chalk	33, 192
Study in lighting, A.....	62
Swiss mountain scenery.....	530
Tea-party, A	868
Tomb of John Bunyan.....	897
Town crier of old Japan, The.....	263
Trysting place, The.....	846
Typo's outing on Chesapeake Bay, The.	76
Unique book plate, A.....	905
United States troops operating Colt automatic gun at Tarlac.....	596
Variable mold liner.....	560
Venable low-metal alarm.....	228
Vertigé	521
Veteran's reunion, The.....	47
Welcome footsteps	890
When the wind is in the west — Orkney.	42
Worsell took the manuscript gingerly...	835
Young Germany	113
Young virtuoso, A.....	109
Yuletide of the ancient Britons.....	361

L.

Lithography:	
Aluminum by a new process.....	732
Art of color mixing, The.....	416
Benefits of technical schools for artists	415
Best works on lithography for students..	574
Blue for rubbing in tracings on gelatin..	82
Boiled linseed oil.....	877
Book-cover designing in America.....	81
Color-printing process, A.....	877
"Combinations" in the lithographic industry	251

Lithography — <i>Continued.</i>	PAGE
Composition rollers for lithographic machines	414
Conditions in Russia	574
Conditions in South Africa	81
Damping the aluminum plate	251
Death of the organizer of the L. I. P. & B. A.	251
Difference in tones of black upon the same transfer	252
Easy method of printing with the lithographic roller, An.	82
Etching-ground recipes	252
Etching the zinc plate	731
Even temperature in the pressroom	731
Exhibition for artists	877
Experimenting on aluminum	81
Fine screen tints without a Ben Day film	877
Free and liberal-minded union organ, A.	251
Future of lithography, The	878
Gum gamboge on stone and aluminum	731
Hardened gelatin films	575, 732
High etching on aluminum	731
How and where	732
How to preserve zinc plates	878
Ideal manager, An.	416
Imitating lithographing on celluloid	81
Improvement in standards	877
Instructions for engraving on stone	81
Interesting book for lithographers, An.	878
Inviting advertisement, An.	81
Lithographic conditions in England	81
Lithographic printing on hard, rough paper	414
Lithographic stone quarries found in Virginia	731
Lithographic trade schools in London	414
Lithography	81, 251, 414, 574, 731, 877
Lithography in a new field	877
McBair substitute for lithographic stone, The	251
Melting points of acid-resisting substances	575
Modern methods of varnish manufacture	877
More art required	81
Negative transfer upon aluminum plate	415
New composition rollers	574
New lithographic surface, A.	252
New York trade school	877
Ownership of samples	731
Paste for varnished surfaces	575
Pneumatic lithographic roller, A.	415
Printing without damping the stone	731
Recipe for making gum rollers, A.	574
Regarding emigrating lithographic workmen	251
Retouching the lithographic transfer impression	414
Rise in prices in the lithographic industry in France	81
Shrinking of gelatin	731
Some samples of lithography	575
Something new	732
Source of future development, A.	877
Specialism versus versatility	574
Specimens of steel and copperplate engravings	414
Spots in large surfaces of touched solids	414
Style and taste standards in decorative art	253
Substitute for pumice stone	731
Taxing sources of artistic knowledge	877
Three-color work on stone	878
Tinting of the stone	251
To make lithographic stone sensitive to light	251
Transferring to lithograph stone for "colored prints"	82
Transfers five years old	877
Traveling designer, The	877
Trays for process experimenters	731
Wages of lithographic engravers	416
Where process is superseding lithography	878
Zinc etch for surface printing	731

M.	PAGE
Machine composition:	
Advice from a graduate	63
Alignment and shearing	398
American linotypist visits England, An.	397
Another low-metal alarm	228
Antipodean graduate, An.	717
Appreciative graduate, An.	226
Average speed	868
Carrying belts of Simplex machine	399
Casting borders	716
Cause of spacebands breaking, The	65
Cold metal	718
Composing machines—past and present	35, 196
Defective letters in slugs	398
Did not want the job	559
Don't forget	226, 397, 558, 716, 867
Double-deck Linotype machine, A.	229
Fair day's work, A.	558
"Freak" attachment, A.	66
Graduate's troubles, A.	228
High and low letters	228
High average, A.	718
It is to laugh	868
Lead poisoning	399
Linotype fan, A.	64
Linotype matters in London	228
Linotype metal	560
Linotype scale in England	559
Lock-up of mold disk	869
Machine composition	63, 226, 397, 558, 716, 867
Machine legislation at Washington convention	63
Matrices and magazines	868
Matrix cars battered	559
Metal	717
Metal gathers on mold	64
Monotypes in Australia	559
New process of mechanical composition, A.	869
Noteworthy anniversary, A.	598
Operating under difficulties	229
Overhauling an old plant	560
Pointers	718
Prize contest, The	226
Queries from Arizona	64
Recent patents on typesetting machinery	66
Relieving tension on springs	226
Some expedients	559
Things you should not forget	63
Thinks record is high	65
Typesetting by electricity	716
Used his finger for a knife-wiper	64
Vise automatic	868
Wants first prize	63
Washing type	717
Miscellaneous:	
Adoption of the Roman letter in Japan	413
Advertising	107, 259, 433, 589
After reading a popular novel	703
Agricultural note	426
Amendment to copyright law	876
American bank notes	890
American copyright law	275
American way, The	855
Amos J. Cummings memorial	876
Another automatic feeder	730
Another false alarm	536
Another Hearst newspaper	882
Another printers' home	589
Apprentice and his work, The	255
Appropriate heading, An.	277
Arbitration in New Zealand	262
Arizona cicklets	271
Art versus printing	114
Artist's success, An.	859
Ascertaining cost	67
Australia will exclude all foreign books	911
Banquet of employing bookbinders	895
Berlin notes	583
Blessed is the kicker; he shall receive	903
Bohemianism and ruin	708
Books and periodicals	113, 268, 440, 597
Bouquets	889
Box man's basis, The	368

Miscellaneous — <i>Continued.</i>	PAGE
Business notices	117, 278, 442, 600, 758, 913
Carelessness, thoughtlessness and ignorance	679
Certainly was profane	904
Charles Keene as an etcher	855
Christmas dinners for the poor	432
Circular saws in the hands of printers, photoengravers and electrotypers	197
College of photoengraving, A.	552
Color in the graphic arts	260, 429, 564, 746, 893
Competency a prerequisite	536
Composiotype sorts caster, The	261
Conference of the national publishers' association and the I. T. U.	211
Congratulatory	597
Copyright reciprocity	912
Correction, A.	441
Course in the principles of design, A.	37
Cover-papers	421
Cox multi-mailer, The	116
Cultivate reserve power	691
Darkened path, The	833
Deal with the men	41
Dirty case, A.	903
Do auxiliaries promote divorces?	254
Do conventions pay?	79
Doubletone inks	96
During the convention	744
Echoes from the Baltimore fire	901
Educational opportunity for printers, An.	578
Elaborate luncheon, An.	870
Electrotypers' banquet	599
Employers' organizations	273
English grammar	199
English language, The	374, 524, 680, 840
English printers the best	870
Entered at Stationers' Hall	694
Entertainment of the forty-ninth session of the International Typographical Union, The	75
Enthusiasm of conviction, The	74
Enthusiastic friend, An.	859
Exactions of the Franklin Union of pressfeeders	440
Exhibition of printing, An.	893
Expert's opinion, An.	62
Export field, The	66, 262, 424, 584, 744, 905
Fairness the price of peace	550
Familiar face, A.	758
Fanny Crosby, hymn writer	247
Faults of contributors, The	417
First newspaper in Great Britain	597
First newspaper to use illustrations	264
First printer in British America	700
First web printing press, The	112
Freight rate on type	895
From an Australian's viewpoint	855
From the Orient	912
From the reminiscences of "Eighth Medium" Bill	193, 521
"Genesis of journalism," The	682
Good printers in demand	388
Government printing-office now an "open" shop, The	413
Government's printing plant, The	428
Graphic arts exhibit, The, at the St. Louis World's Fair	541
Great Baltimore fire, The	898
Growth of American daily papers	727
Gustavus F. Swift's mottoes	870
Heaps of trouble for the editor	268
Hints on presswork	48
His due	759
His honey was not there	385
His only teacher	262
Honored by electrotypers' association	599
How a great "scoop" was lost	726
How George Ade came to write fables	212
How music is printed	417
Hygienic leaf-turner, A.	561
Illustrated press syndicate	432
Indispensable	857
Instructive example, An.	592

Miscellaneous — Continued.	PAGE
Instructor of apprentices, An.....	577
Inventor in the graphic arts, An.....	744
Inventor of the ruling machine, The....	719
Iron printer, The — an invention.....	386
It was a mistake.....	749
Italian exhibition in 1905.....	895
Journalism at the University of Michigan	573
Journalistic romance, A.....	727
Knows one that hasn't.....	873
Land of the daily paper, The.....	419
Largest Bible publishing house, The....	396
Lark's shrewd guess, The.....	41
London notes.....580, 748,	896
Lord's Prayer in Burmese, The.....	733
Lubrication of gearing.....	268
Man at the window, The...55, 213, 388,	
	537, 701, 853
Management of a small job office, The..	408
Mending broken castings.....	563
Mission of organized labor.....	255
Model print-shop, A.....	273
Modern bindery needed.....	262
Morning with Theodore L. DeVinne, A..	596
Most northerly newspaper.....	423
Mural decoration at the World's Fair..	545
Needs the money	442
New Australian trade paper.....	884
New field for the "follow-up" system, A	834
New French national printing-office....	748
New Government printing-office too small	254
Newspaper amenities	845
Newspaper in the arctic circle.....	250
Newspaper work..98, 230, 419, 567, 724,	880
No more crisp bank-notes.....	439
No whiskers there.....	222
Object to glazed paper.....	253
Old-time printers' reunion.....	759
On the menu.....	752
Once a subscriber, always a subscriber..	865
Open-shop policy, The.....	850
Organized capital versus organized labor	241
Our increasing trade.....	277
Parisian newspaper freak contests.....	573
Partnership in job-printing plants.....	839
Patented book, A.....	85
Penotype cover designing.....	372
Petition for lower freights on type.....	439
Photography in colors — the three-color	
method	223
Piecework in lithography.....	732
Plea for higher education of the job	
compositor, A.....	528
Poets at a house party, The.....	275
Polyglot newspapers in South Africa... 889	
Portfolio of specimens of printing...441, 744	
Portrait of Henry O. Shepard.....	413
Poultry specializing.....	890
Powerful factor, A.....	906
Preparations for St. Louis World's Fair.	879
Press congress of St. Louis, The.....	217
Primitive printing	743
Printer and my lady's heart, The.....	361
Printer and the railroad men go a-fishing,	
The	274
Printer for seventy-two years, A.....	434
Printers and supplymen in England....	836
Printers' apprentice in Maryland, The..	418
Printers' oath, The.....	201
Printers' specimens	275
Printing display in Newark.....	253
Printing in Austria.....	271
Printing in Russia.....	882
Printing trade in Scandinavia, The....	889
Prison editor asks release.....	573
Reading for the blind.....	735
Reception by bookbinders.....	700
Reminiscences of a stage driver.....	547
Remittances of money through the mails.	599
Resourcefulness	893
Responsive chapel reading for services	
following Typotheta convention... 200	
Review of accuracy for printers, A....	387
Revolutionizing pictorial printing.....	437
Rules regarding stenographers.....	437
School for apprentices, A.....	838
Selecting trade	212

Miscellaneous — Continued.	PAGE
Session of the "knocker's" club, A....	222
Settled by arbitration.....	591
Sixteenth century printing in Mexico...	270
Slight difficulty, A.....	582
So it is.....	904
Softening the blow.....	758
Some commercial aspects of photography	
	33, 194
Some matters of punctuation and other	
form	52
Souvenir of the wholesale druggists'	
convention	254
Stereopticon lectures for apprentices...	903
Story of a calendar, The.....	430
Strike insurance plan abandoned.....	536
Systematic face	673
Tariff decision	879
Tariff decision on printed books, A....	598
Technical school in Canada, A.....	375
Text capitals "I" and "J".....	895
Theory of advertising, The.....	676
There's safety in the counsels of the	
moderate	536
Thrilling tale, A.....	566
To commemorate Franklin's birth.....	870
To cultivate Japanese paper plant here..	594
Too much inflammable poetry.....	580
Trade-marks	897
Trade notes.....114, 276, 442, 599, 757,	911
Trade paper advertising.....	418
Trade schools.....	700
Trade union's wise decision, A.....	865
Training of compositors, The.....	719
Treatment of machinery belts.....	426
"Turnover idol," The.....	82
Two things settled.....	276
Typographical effect	579
Typographical tragedy, A.....	719
Typothetae .....109, 269, 434, 586, 750,	885
Uncle Sam's printing — some record	
achievements	548
Unions should encourage schools.....	591
Unique library, A.....	432
United States import duty on printing...	903
Unusual view of a vexed question, An..	277
Up to the proofreader.....	897
Vacation given night-workers.....	891
Valuable to the artist.....	402
Value of old books, The.....	431
Wages of German bookbinders and type-	
founders	421
Wall-paper printing	434
Wants a State printing-office.....	857
Wants every portfolio issued.....	558
Western authority on printing, A.....	910
What causes books to spoil?.....	548
Will not be paid for.....	897
Working over old newspapers.....	573
World's printing and statistics, The....	592
Would gladly absolve them all.....	250
Ye printer's Yuletide fortune.....	525

O.

Obituary:	
Bacon, Walter Clark.....	906
Barnhart, Warren	743
Brand, Otis Henry.....	906
Bresnan, P. H.....	906
Cantwell, Hon. M. J.....	906
Delano, Thomas H.....	906
Drew, Benjamin	276
Ellis, Harvey	906
Godwin, Parke	906
Hennessy, John Collins.....	906
Lloyd, Henry D.....	276
McCutcheon, Abram	743
Magill, Joseph	906
Marinoni, Hippolyte.....743, 906	
Moore, Edwin B.....	906
Obituary	276, 592, 743, 906
Parker, Thomas	907
Pickett, A. B.....	906
Shepard, Henry Olendorf.....	740
Slade, Mrs. Dana, Jr.....	276
Taylor, George H.....	592

Obituary — Continued.	PAGE
Thienes, Peter	276
Warren, Alexander Ramsey.....	276
P.	
Poetry:	
Dog, The.....	757
It goes the other way.....	247
Night editor's criticism, The.....	371
One deficiency, The.....	566
Our ole swimmin' hole.....	385
Photography	82
Poem you ought to know, A.....	523
Success	912
Unpleasant thought, An.....	373
Wail of a poet.....	536
Pressroom:	
About a slurring press.....	257
American methods of printing liked....	93
Another mailing machine.....	562
Another opinion regarding washing roll-	
ers	94
Attempt at overlaying a half-tone.....	723
Background inks for mapwork.....	562
Bad screws in ink fountain.....	720
Booklet that did not find us, A.....	94
Booklets	720
Christmas number from New Zealand, A	722
Cleaning a felt roller for colorwork....	871
Courts criticism on his presswork.....	258
Criticism of a letter-head.....	409
Distinguishing difference between three-	
color plates, The.....	409
Few important questions, A.....	872
From an Australian apprentice.....	562
Gloss finish on labels.....	563
Gold lettering on black ink.....	872
Golden jubilee number of "Die Abend-	
schule"	409
Half-tone cuts on envelopes.....	721
Half-tones in newspapers.....	873
How to imitate typewritten letters.....	256
How to prevent job-press rollers from	
jumping	409
How to print only a part of a cut.....	720
Impression screws	871
Improved job printing-press, An.....	266
Indorses the technical school.....	409
Just happened that way.....	257
"Lay of the booklet, The".....	258
Metallic overlays.....	720
Mixing inks to work in cold weather....	256
Multi-color on flat-bed presses.....	721
Neat carton box, A.....	256
Neat title-page, A.....	871
Newspaper half-tones	562
"New York city sky line".....	257
Novelty that did not reach us, A.....	93
Opinion wanted on a sheet of half-tones.	410
Overlay cutting	720
Paper splitting	722
Perforating on platen presses.....	562
Praise for the school.....	258
Pressroom .....93, 256, 409, 562, 720, 871	
Printing done in a State institution....	411
Printing in colors from a single plate... 411	
Printing-ink reducer	720
Printing on painted or shellacked wood..	871
Printing on palm-leaf fans.....256, 871	
Printing on wood.....	256
Producing typewritten effect.....	871
Question about column rules, A.....	94
Roller bearers not used.....	720
Rollers fail to ink form.....	872
Scale or method by which inks may be	
estimated, A.....	257
Sizing for gold leaf.....	563
Slurring	563
Slurring on cylinder press.....	721
Slurring on job press.....	722
"Small farmer, The".....	256
Suggested improvements	562
"The Thomas Cat".....	720
Three-color presswork	562
To print on aluminum.....	93
Two beautifully executed booklets.....	257
Two specimens	563

<i>Pressroom — Continued.</i>	PAGE
Uneven-faced brass rules.....	873
Unique sectional steel block, The.....	721
Usual summer complaint with rollers, The	94
Wants our opinion on packet-size heading	256
Wants our opinion on presswork.....	93
Wants packing for cylinder press.....	256
Wants to know how to make black ink stick on enameled paper, etc.....	95
Well-laid-out booklet, A.....	258
What causes breaks in the rules?.....	95
White ink on red gloss paper.....	871
<i>Proofroom:</i>	
Abbreviation, An.....	422
Bastard type	714
Commas, State names.....	235
Correspondence schools	576
Dates	234, 576
Dead or alive.....	859

<i>Proofroom — Continued.</i>	PAGE
Distinctive mark wanted.....	576
Double connective	60
From over sea	577
Horse on the house.....	235
Moot point in punctuation, A.....	576
More questions from England.....	714
"None"	61, 858
"None" again	422
O'clock	234
On teaching proofreading.....	858
Personal titles	858
Possessive abbreviation	714
Pronoun, A.....	421
Proofreader, The	62
Proofroom	60, 234, 421, 576, 714, 858
Punctuation and abbreviation.....	60
Questions	235
Questions of form.....	859
Requirements for proofreading.....	235
Secondary quotations	60

<i>Proofroom — Continued.</i>	PAGE
Some more criticism	235
Unusual words	576
Various questions	577
Where is the proofreader?.....	422
Women's names	576
Words in dispute.....	714

T.

Type and Typefounding:

Century expanded roman and century expanded italic	269
Chatham oldstyle series.....	242-243
Cheltenham series.....	584
John Hancock series.....	104-105
Pabst old style.....	737-739
Primitive No. 2.....	866
Scotch roman.....	425, 585
Typefounders and typefounding in America	591, 884



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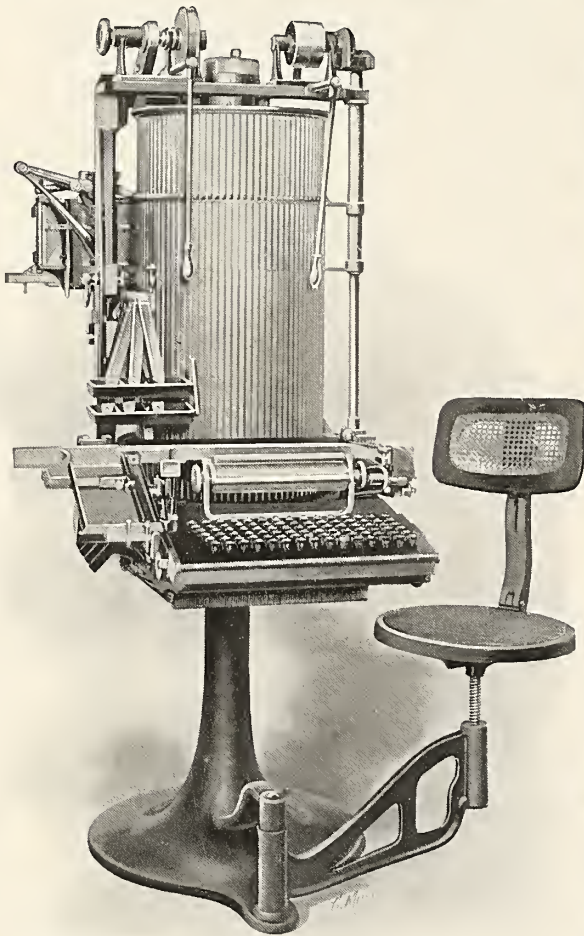
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THE TIMES-RECORD

VALLEY CITY, N. D.,
Gentlemen: June 22, 1903.

I am not setting as much type for the paper as I intend to on account of jobwork, all of which I have handled on the Simplex. In this list may be included a 68-page school catalogue, 40-page monthly magazine and 60-page stock catalogue, and miscellaneous books, pamphlets, etc. When I put in the machine it was not with the intention of getting along with less help; it was with the view of turning out more work with the same help, and I find that the Simplex does it. I will send you some samples of the catalogues, etc., later. Yours truly,

S. A. NYE.

SVENSKA ROMAN-BLADET

MINNEAPOLIS, MINN.,
Dear Sir: June 8, 1903.

My Simplex was installed in December and has given the best of results and satisfaction. One man can operate and justify, but to get the best of results I think two should work on it. In eight hours' time our two operators set 42,000 ems; sometimes they run up to 48,000 ems in eight hours, a record I think very hard to beat. It is a wonderful little machine and takes up very small space, not much more than a sewing machine. My machine is adjustable so we can set from 12 ems wide up to 30 ems, so we can set bookwork, and it takes only a minute or two to change from one measure to another.

Yours truly,

C. E. PETERSON.

THE ROCKVILLE JOURNAL

ROCKVILLE, CONN.,
Gentlemen: May 21, 1903.

In regard to the opinion of this firm of the Simplex, would say that we would not know what to do without it. We are never troubled with hunting up extra comps. in times of rush. A 100-page pamphlet does not look like a mountain. It is only play to set the extra amount of type between editions of our periodical work, and then it comes out just as promptly as it ever would ordinarily by handwork. We have studied the subject of machine composition very fully from our standpoint, and know in no way the problem can be solved equally well by any means other than the Simplex.

Very truly yours,

THOS. S. PRATT & SON.

PECAN VALLEY NEWS

BROWNWOOD, TEXAS,
Gentlemen: June 1, 1903.

We are doing so nicely with our Simplex machine that we want to tell you about it. Friday last the boy set 24,000 of 30-em matter in less than 6½ hours—probably not over 6. It was a brief and required the use of a great quantity of quads, which made the work quite a bit slower. We have never had the slightest trouble with the machine, the breaking of a belt occasionally being the only mishap. The machine does all you claimed for it, and really more than you represented when selling it to me.

Sincerely yours,

CHESTER HARRISON,
Manager.

WE saw the other day the announcement of a merchant tailoring house executed on MAZARIN **Old Hampshire Bond**, the printing being in dark blue, with a heading consisting of a coat-of-arms design stamped in white.

The effect was strikingly artistic, so much more so than even the sample of Mazarin embossed in gold in The Sample Book, that we have asked our printer to get out a few thousand copies of an announcement for us, done in a similar effect.

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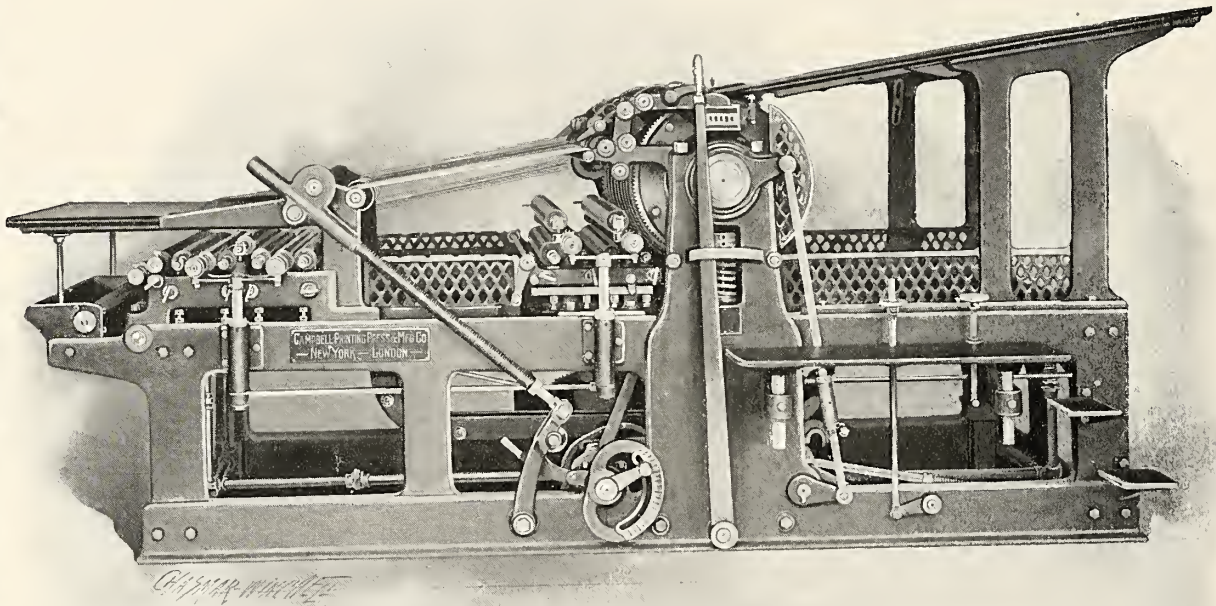
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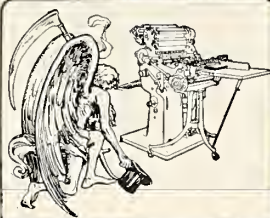
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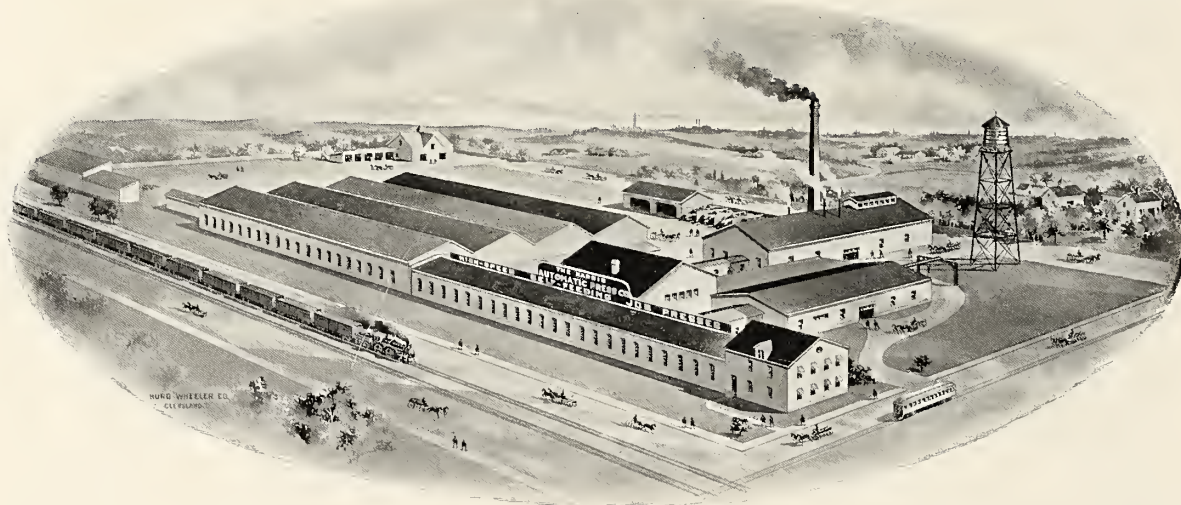
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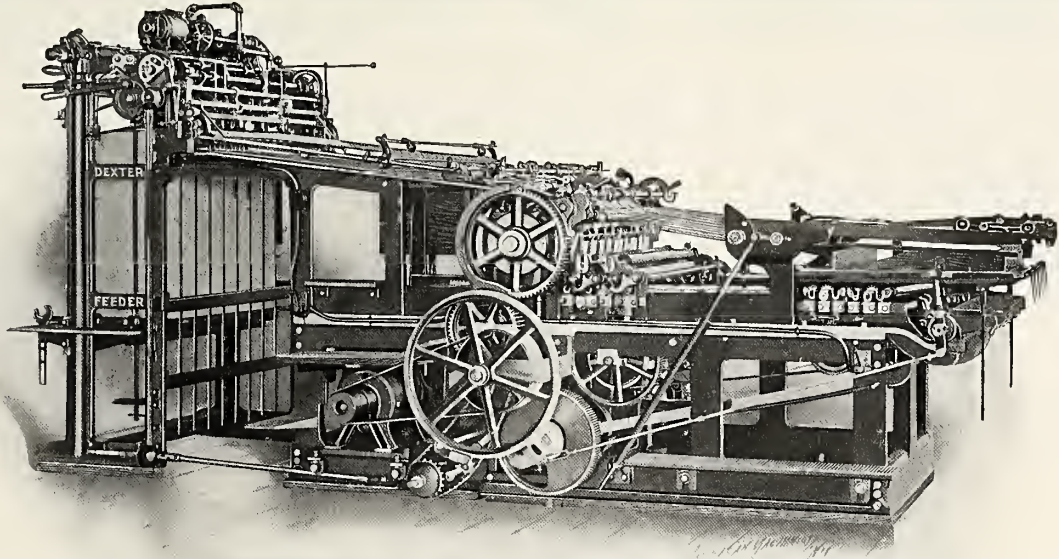
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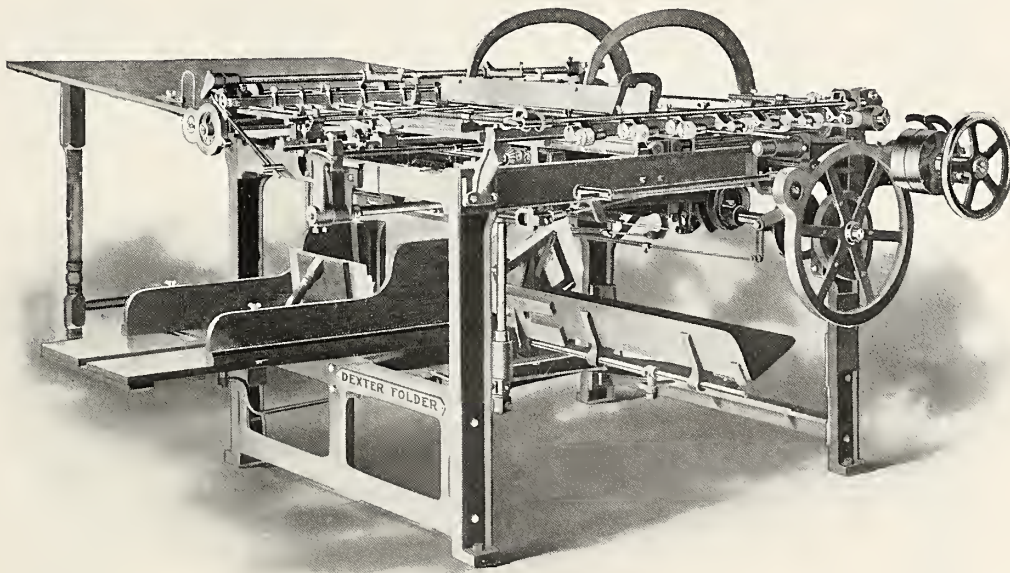
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In testimony whereof, I have hereunto set my
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this thirty-first day of March
in the year of our Lord one thousand nine
hundred and three and of the
Independence of the United States of America
the one hundred and twenty-seventh.

G. J. Allen
Commissioner of Patents

DIATONIC.

280 DIFFERENTIATION—INDISCRIMINATION.

di''-a-ton'-ic. Designating the regular tones of a key in music. MELODY-DISSONANCE.
di'-a-tribe. An abusive discourse. APPROVAL-DISAPPROVAL.
dib'-ble. A gardener's pointed tool. DOMESTICATION-AGRICULTURE, PERFORATOR-STOPPER.
di-cac'-i-ty. Sauciness. PRESUMPTION-OBSEQUIOUSNESS.
dice. Marked cubes used in gaming. PURPOSE-LUCK; on the dice, POSSIBILITY-IMPOSSIBILITY.
di'-cer. One who plays dice. PURPOSE-LUCK; false as dicer's oaths, TRUTHFULNESS-FABRICATION.
di-chot'-o-mize. To cut in two. DOUBLING-HALVING.
di-chot'-o-my. A cutting into two parts. ANGULARITY, DOUBLING-HALVING.
di'-chro-ism. The property of exhibiting different colors when seen in different directions. VARIEGATION.
dichtung und wahrheit [G.] (di'h'-tung unt var'-hait). Fiction and fact. POETRY-PROSE, TRUTHFULNESS-FALSEHOOD.
dic'-tate. To declare with authority. ADVICE, MOTIVE-CAPRICE, ORDER, PRESUMPTION-OBSEQUIOUSNESS, RULE-LICENSE, WRITING-PRINTING.
dic-ta'-tion. The act of dictating. ORDER, RULE-LICENSE.
dic-ta'-tor. One who dictates. CHIEF-UNDERLING, TYRANNY-ANARCHY.
dic''-ta-to'-ri-al. Disposed to dictate. PRESUMPTION-OBSEQUIOUSNESS.
dic-ta'-tor-ship. The office of a dictator. HARSHNESS-MILDNESS, RULE-LICENSE, TYRANNY-ANARCHY.
dic'-tion. The choice and use of words. STYLE.
dic'-tion-a-ry. A book containing words arranged in a stated order. INTERPRETATION-MISINTERPRETATION, WORD-NEOLOGY.
dic'-tum. A positive utterance. ADAGE-SENSSENSE, ASSERTION-DENIAL, ORDER.
dictum ac factum [L.] (dic'-tum ac fac'-tum). No sooner said than done. ACTIVITY-INDOLENCE.
dictum de dicto [L.] (dic'-tum di dic'-to). Hearsay report. EVIDENCE-COUNTEREVIDENCE.
dictum quod non dictum sit prius, nullum est jam [L.] (dic'-tum quod non dic'-tum sit pri'-us, nul'-lum est jam). Nothing is said nowadays that has not been said before. NOVELTY-ANTIQUITY, RECURRENCE.
di-dac'-tic. Pertaining to teaching. EDUCATION-MISTEACHING.
did'-der. To shiver. HEAT-COLD.
did'-dle. To outwit. TRUTHFULNESS-FRAUD.
Did'-dler, Jer'-e-my. A character in James Kenney's play, entitled *Raising the Wind*. A term applied to a swindler. ROBBER.
di-duc'-tion. A separation. UNION-DISUNION.
die. To pass from life; to mold with a die. BEGINNING-END, BETTERMENT-DETERIORATION, COPY-MODEL, ENGRAVING, ENTITY-NONENTITY, LIFE-DEATH; **die a violent death**, LIFE-KILLING; **die and make no sign**, REPENTANCE-OBDDURACY; **die away**, DISCONTINUANCE-CONTINUANCE, INCREASE-DECREASE; **die for**, DESIRE-DISTASTE; **die from the**

memory, REMEMBRANCE-FORGETFULNESS; **die game**, REPENTANCE-OBDDURACY; **die hard**, BIGOTRY-APOTASY, REPRISAL-RESISTANCE; **die in harness**, DISCONTINUANCE-CONTINUANCE, PERSISTENCE-WHIM; **die in one's shoes**, RECOMPENSE-PUNITION; **die in the last ditch**, PERSISTENCE-WHIM; **die of a rose in aromatic pain**, SENSITIVENESS-APATHY; **die out**, ENTITY-NONENTITY; **die with ennui**, ENTERTAINMENT-WEARINESS; **die with laughter**, JUBILATION-LAMENTATION; **hazard of the die**, PURPOSE-LUCK; **never say die**, PERSISTENCE-WHIM; **not willingly let die**, CONSERVATION; **the die is cast**, CERTAINTY-DOUBT, VOLITION-OBLIGATION.
dies faustus [L.] (dai'-iz faus'-tus). Lucky day. SUCCESS-FAILURE.
dies infaustus [L.] (dai'-iz in-faus'-tus). Unlucky day. SUCCESS-FAILURE.
dies iræ, dies illa [L.] (dai'-iz ai'-ri, dai'-iz il'-la). Day of wrath, that day; the first words of a Latin hymn on the Day of Judgment. HEAVEN-HELL, PARDON, VINDICTIVENESS.
dies non [L.] (dai'-iz non). Abbreviation of *dies non juridicus*, a non-judicial day; a legal holiday. DURATION-NEVERNESS, TOIL-RELAXATION.
di'-et. Food; a legislative assembly. COUNCIL, NUTRIMENT-EXCRETION; **spare diet**, FASTING-GLUTTONY.
di'-et-a-ry. A system of diet. NUTRIMENT-EXCRETION, REMEDY-BANE.
di'-e-tet'-ic. Of diet. NUTRIMENT-EXCRETION.
di'-e-tet'-ics. The science of diet. REMEDY-BANE.
dieu avec nous [F.] (di-u' a-vec' nu). God with us. DIVINITY, PRESENCE-ABSENCE.
dieu défend le droit [F.] (di-u' dè-fan' le drwa). God defend the right. ATTACK-DEFENSE, RIGHT-WRONG.
dieu est ma fiance, en [F.] (di-u' è ma fi-an's', an'). In God is my trust. DIVINITY, SANGUINENESS-HOPELESSNESS.
dieu et mon droit [F.] (di-u' è mon drwa). God and my right. DIVINITY, RIGHT-WRONG.
dieu vous garde [F.] (di-u' vu gard). God guard you. DIVINITY, PETITION-EXPOSTULATION, SECURITY-INSECURITY.
diff-fer. To be unlike. VARIANCE-ACCORD, VARIATION; **differ in opinion**, ASSENT-DISSENT; **differ toto celo**, ASSENT-DISSENT, LIKENESS-UNLIKENESS, SAMENESS-CONTRAST, VARIATION.
diff-fer-ence. The quality of being unlike. EQUALITY-INEQUALITY, LIKENESS-UNLIKENESS, NUMBER, VARIANCE-ACCORD, VARIATION; **difference engine**, NUMBERING; **perception of difference**, DIFFERENTIATION-INDISCRIMINATION; **split the difference**, COMPOSITION.
diff-fer-ent. Not the same. SYNONYM-ANTONYM, UNIFORMITY-MULTIFORMITY, VARIATION; **different time**, TIME.
diff''-fer-en'-tial. Pertaining to differentials. NUMBER; **differential calculus**, NUMBERING.
diff''-fer-en'-ti-a-tion. Act of noting specific differences in things. DIFFERENTIATION-INDISCRIMINATION.
diff-fer-ent-ly. Not the same way. VARIATION.

DIFFERENTIATION—INDISCRIMINATION.

Appreciation of difference. The power of clearly understanding the various shades of meaning.
Critique. A careful and thorough analysis; critical examination.
Diagnosis. An accurate examination of facts; determining nature of disease from symptoms.
Differentiation. The act of noting specific differences in things.
Diorism. A thorough distinction; logical difference.
Discernment. The capability of forming true judgments. See SAGACITY.
Discrimination. The power to discern accurately, careful scrutiny.
Distinction. Noting differences critically.
Estimation. See MENSURATION.

Indiscrimination. Lacking the power of discernment or judgment.
Indistinction. Want of distinction; indefiniteness; confusion.
Indistinctness. The quality of vagueness, lacking clearness.
Uncertainty. See CERTAINTY-DOUBT.

INDISCRIMINATION—Verbs.

Confound. To mingle; pour together.
Confuse. To confound; intermingle.
Not discriminate. See DISCRIMINATION.
Overlook a distinction. See CAREFULNESS-CARELESSNESS.

Avil Printing Company

Market and Fortieth Streets
Philadelphia.

September 1, 1903.

WOOD & NATHAN CO.,

Sole Selling Agent

Lanston Monotype Machine,

No. One Madison Avenue, New York.

Gentlemen:—

It is with a feeling of supreme satisfaction that we answer your inquiry of May 27th regarding the use of the Lanston machine. We introduced four of your machines in our printing house more than two years ago and found them so satisfactory that we were obliged to add two more Key-boards in January of last year, and have had the six constantly employed ever since on the composition of a Thesaurus Dictionary and kindred work, the Thesaurus Dictionary being one of the most complicated pieces of composition we have ever known. This publication, besides being almost massive in size, is also unique and complex, requiring the use of Eight-point and Six-point upper and lower case, small caps, bold face, accents, and phonetic italic letters, frequently in alternate lines and in almost every paragraph. The composition is so intricate that to complete the whole by hand would require many times more type than is carried ordinarily by the largest printing houses in the world. By the use of your machines we were able to operate and cast an average of ten pages of the Thesaurus per day, the character of the work being most satisfactory in every respect. We consider that no greater test of the efficiency of a type-setting machine can ever be given than that to which the Lanston has been subjected in the composition of the great dictionary referred to.

We have the entire dictionary, numbering 1189 pages and amounting to seven tons of metal, standing in type, and by the first of October of this year the publishers will place in our hands revised copy in order that corrections and additions may be made for a second edition, thus saving them the enormous expense of resetting the entire work.

Very truly yours,

AVIL PRINTING COMPANY.

Attest:

CHARLES H. CLARKE,

Secretary.

JOHN D. AVIL,

President.

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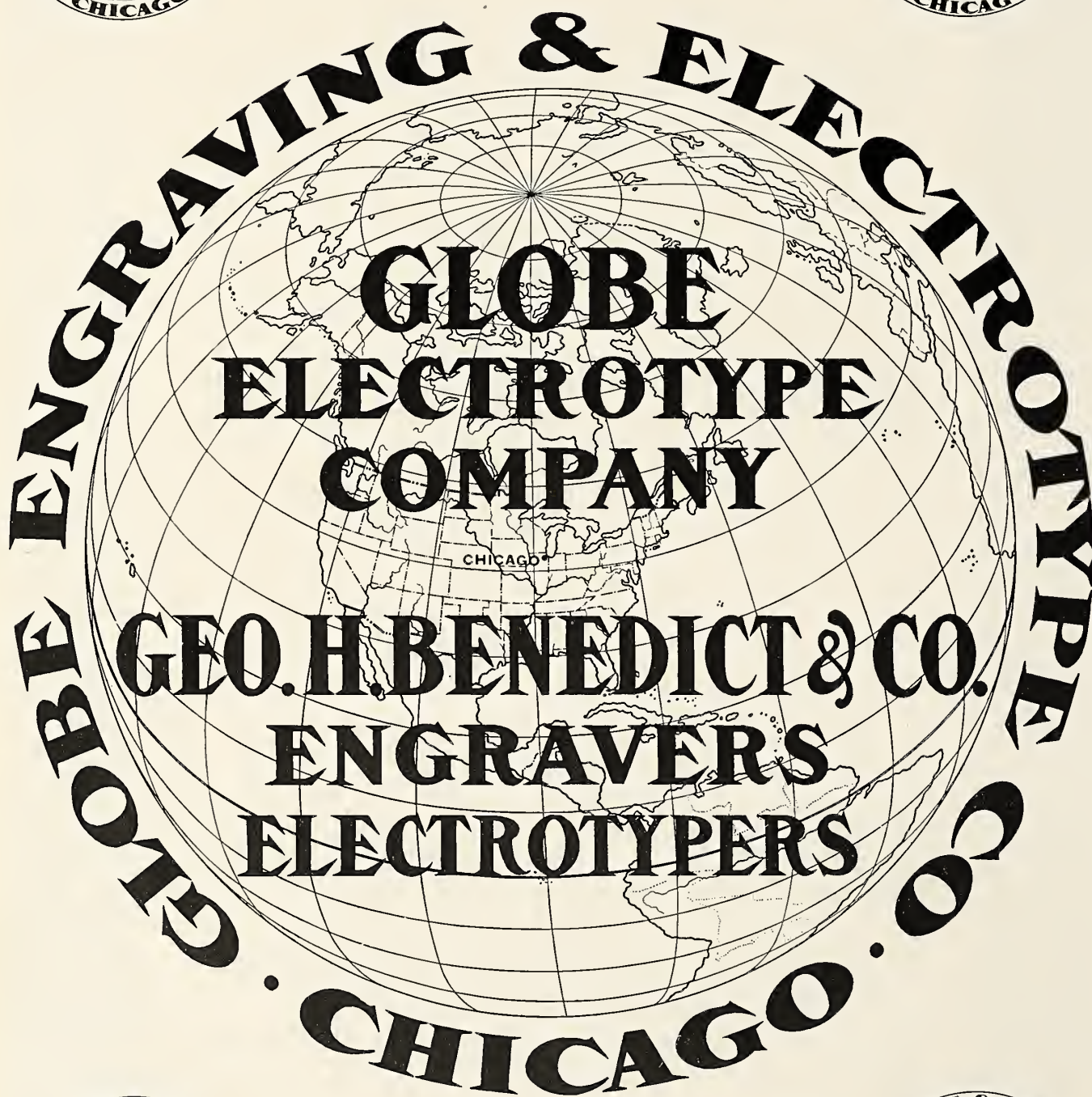
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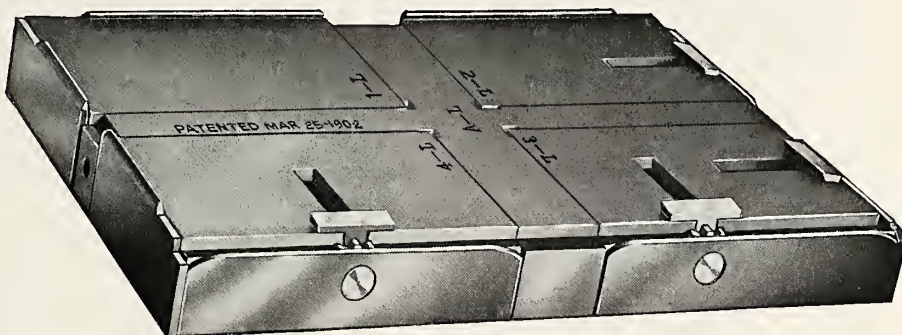
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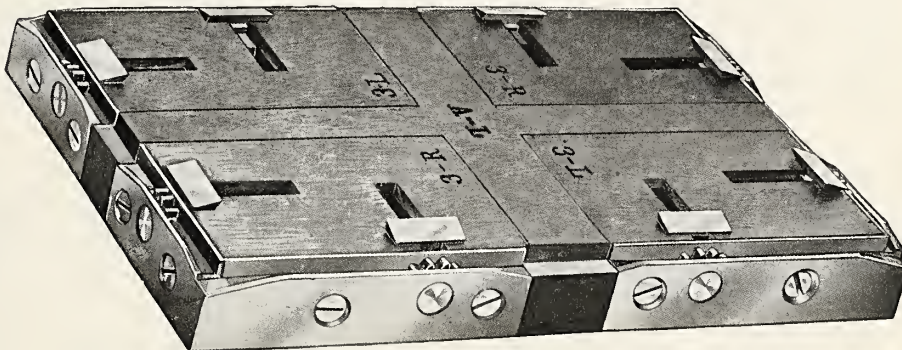
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Outside dimensions of Blocks	4 x 6	4½ x 6½	5½ x 7½	6 x 9
Largest Plate, including Bevel	3¾ x 5¾	3¾ x 6¾	4¾ x 7¾	5¾ x 8¾
Smallest Plate, including Bevel	2¾ x 4¾	3¾ x 5¾	3¾ x 6¾	4¾ x 7¾

Special Size Crosses made to order.

16 EXTENSION Blocks (without Crosses)

Iron \$96.00 Mahogany \$48.00

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REGISTER BLOCK WITH DIFFERENT EXTENSIONS.

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Smallest Plate, including Bevel	1¾ x 3¾	2½ x 4¾	2½ x 5¾	3¾ x 6¾

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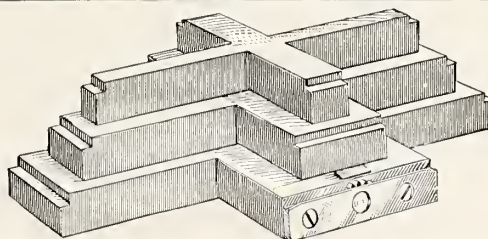
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EXTENSION CROSSES.

	Iron	Mahogany
16 Cross A	\$20.00	\$8.80
16 Cross B	24.00	9.60
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Cabinet for 16 Blocks, \$10.00; for 32 Blocks, \$15.00

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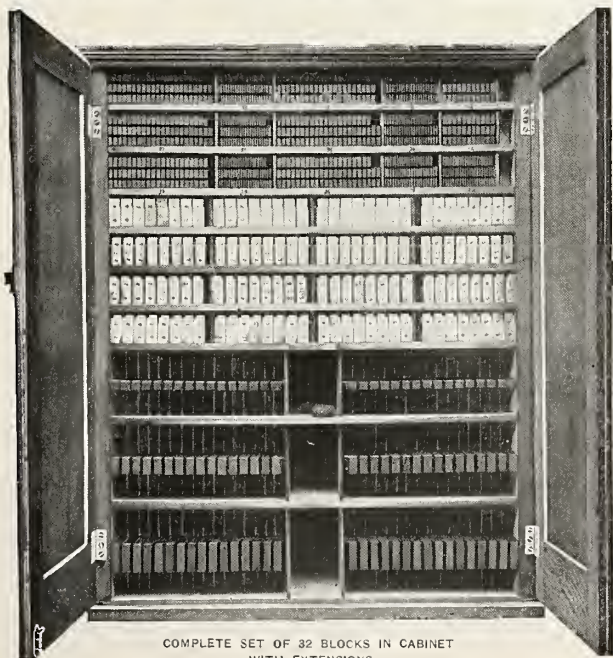


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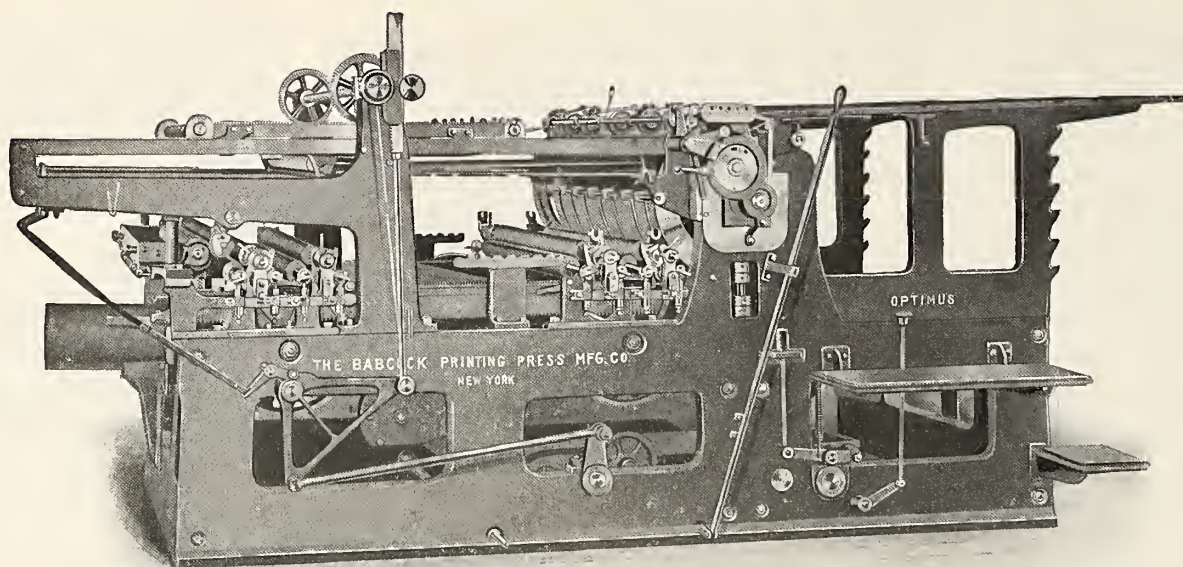
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WITH EXTENSIONS



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THE OPTIMUS THE OPTIMUS

After eight years of use in a pressroom where the work runs heavy, a customer writes the following unsolicited letter:

"Yesterday Mr. Hayes took down our old No. 8 Optimus before installing our No. 11. As a matter of curiosity I carefully examined the bearings; and not only myself, but others join in extending you praise for the quality of material furnished for these machines. Take even the small shaft holding the intermediate gear: there is not the slightest trace of wear on that, although this press has been running eight years. The cylinder boxes did not have a single scratch on them. They were perfect.

"I merely write you this little information to show my further appreciation of the Babcock Optimus; and as the new one coming in, as you are aware, is the sixth one that I have purchased, it still makes me think that we have The Best, as its name implies."

The strength and durability of a machine depend upon its design, the quality of its material, and the way it is constructed. The Optimus is built to run for years without appreciable wear or loss of register. It is mechanically correct.

From **CHARLES ENEU
JOHNSON & COMPANY**

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From **FRED. H. LEVEY
COMPANY**

NEW YORK, April 11, 1898.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

From **B. WINSTONE
& SONS, Ltd.**

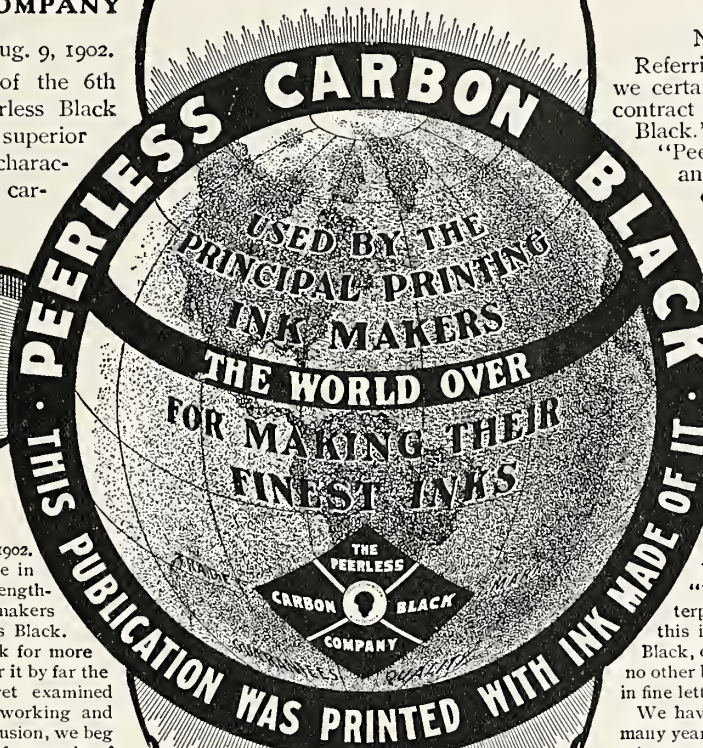
LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

From **JAENECKE BROS.
& FR. SCHNEEMANN**

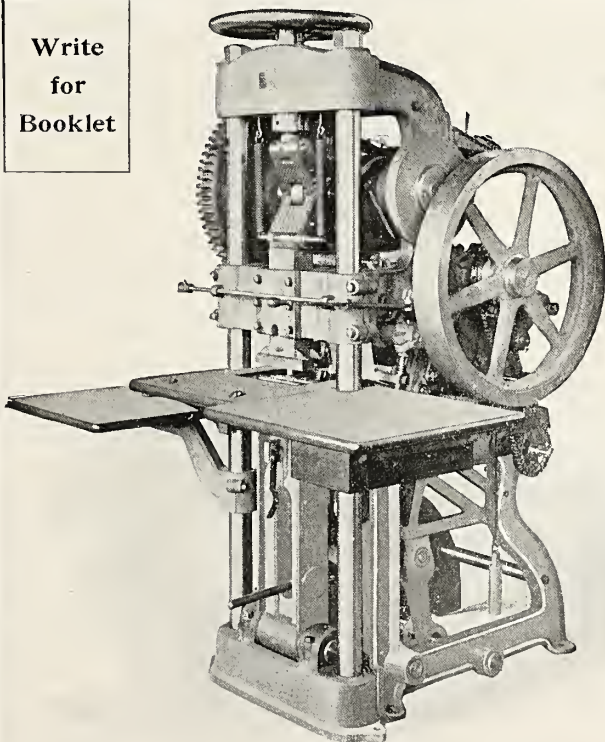
NEW YORK, March 3, 1898.

We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks. We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.



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SOLE AGENTS
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Booklet



Do You Know Why The Carver & Swift Stamping Press

Is in the Lead To-day?

BECAUSE it is able to produce the greatest output at the least cost for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE—Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

C. R. CARVER CO.

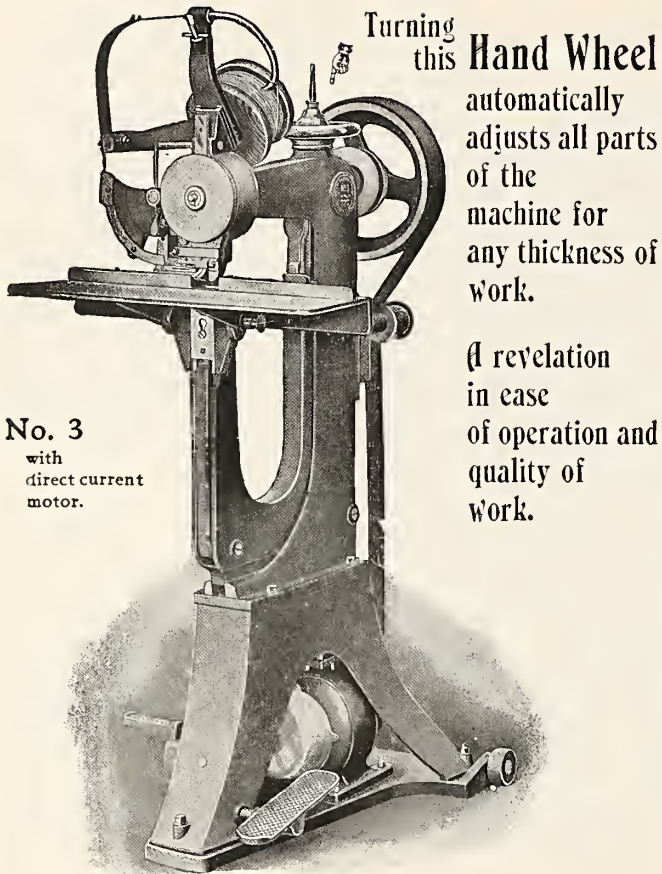
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Business Established 1867.



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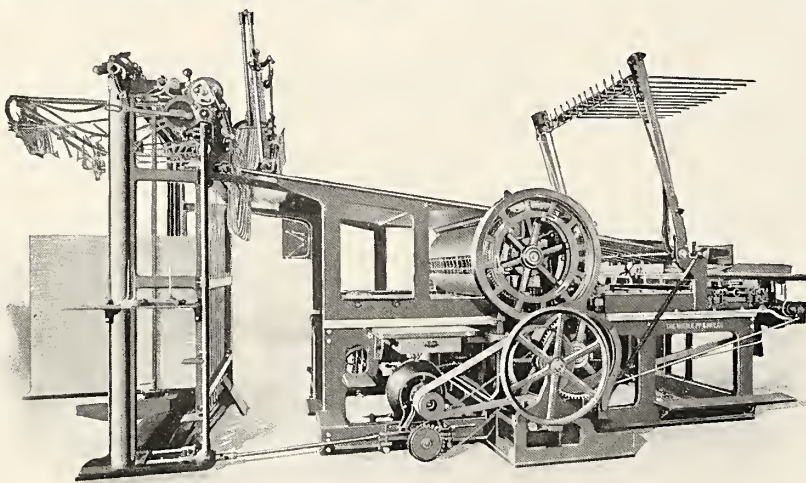
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by using electric power to drive their presses and other machines. Our motors are especially designed for this class of work, and are used extensively throughout this country and abroad. Our long experience enables us to know what is required and to give proper specifications. Write for Bulletin No. 3211.

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*A companion letter to the popular Hearst Series.
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*Order this handsome series to-day, and don't
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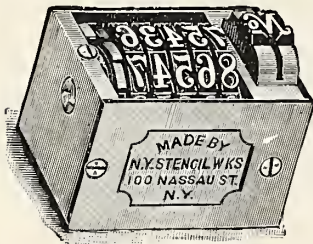
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Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.

Size, 1 1/2 x 3/4 inch. Type High.

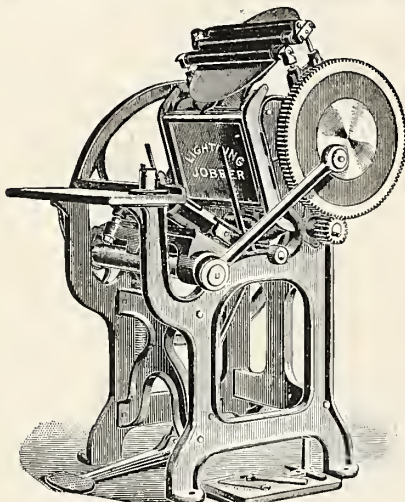
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The Best Low-Priced Job Press in the World

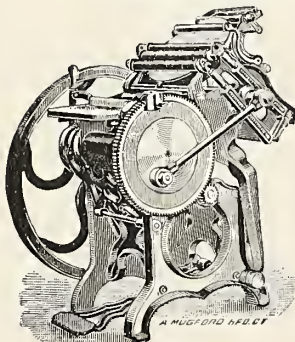
What a Recent Purchaser says of it:

*Gentlemen,—** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.*

COBDEN, ONT., June 2, 1902.

Yours sincerely, F. B. ELLIOTT.

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Jones Gordon

The Jones Gordon

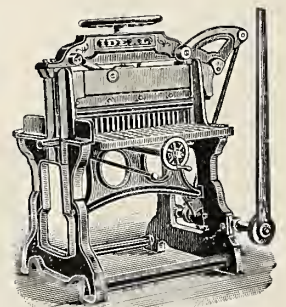
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Has Time and Labor
Saving Devices found on no
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Ideal Cutter

(Successors to The John M. Jones Co.)

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Will not be a circumstance to the amount of ink manufactured by our combined factories during the present year. And most of this will be the high grade job and cover inks for which we are becoming noted. With our increased capacity and improved manufacturing facilities comes better service

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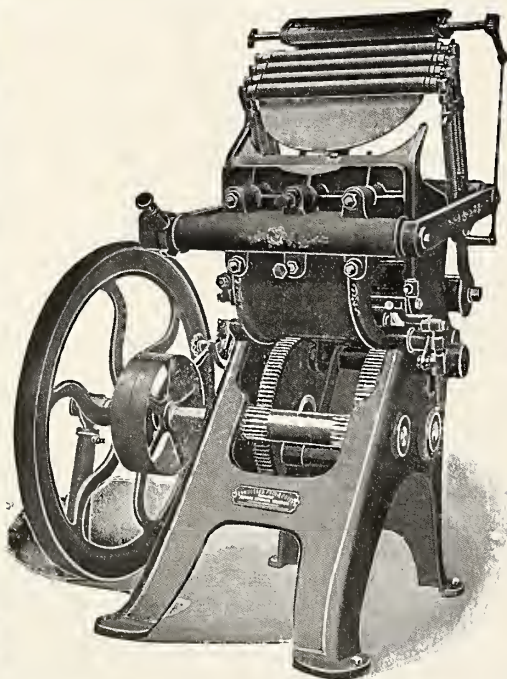
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Chicago Branch
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The BEST is Always the CHEAPEST in the End.

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We have had a large plant for years—perhaps the largest. To meet the growing demand we have established branches, but still we could not take care of our great volume of business as promptly as some of our customers wanted—nor as well as we wanted.

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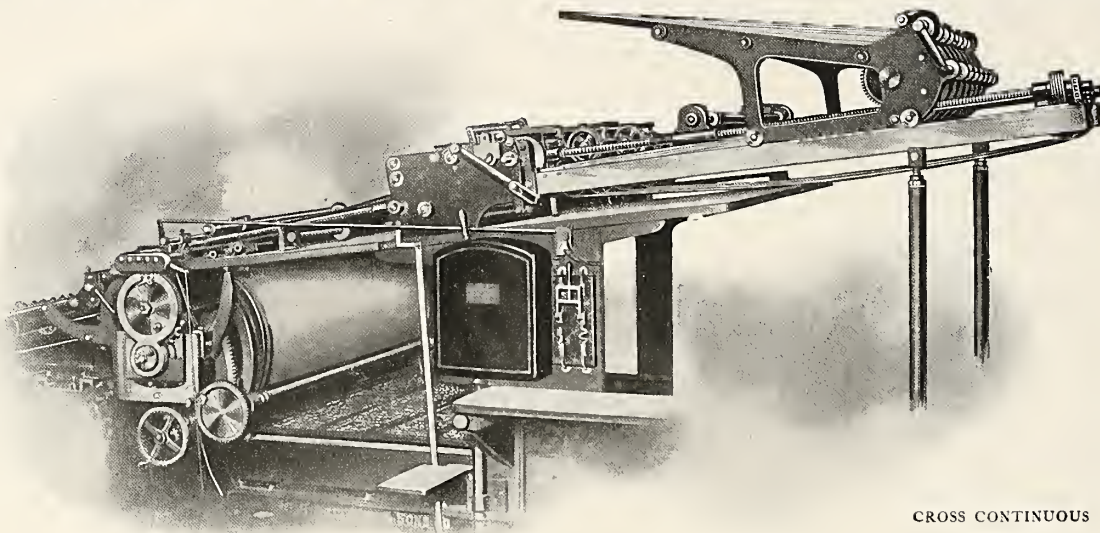
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*"The Best Automatic
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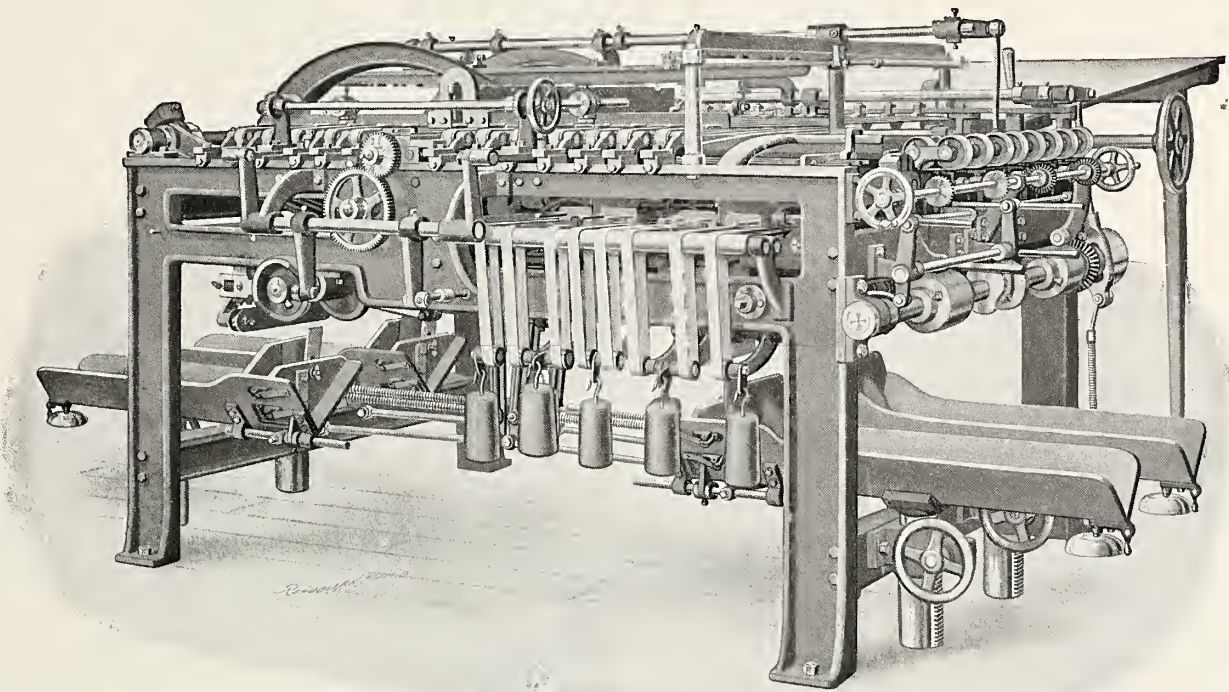
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Equipped with Automatic Clinching
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Quadruple 16 Book Folder
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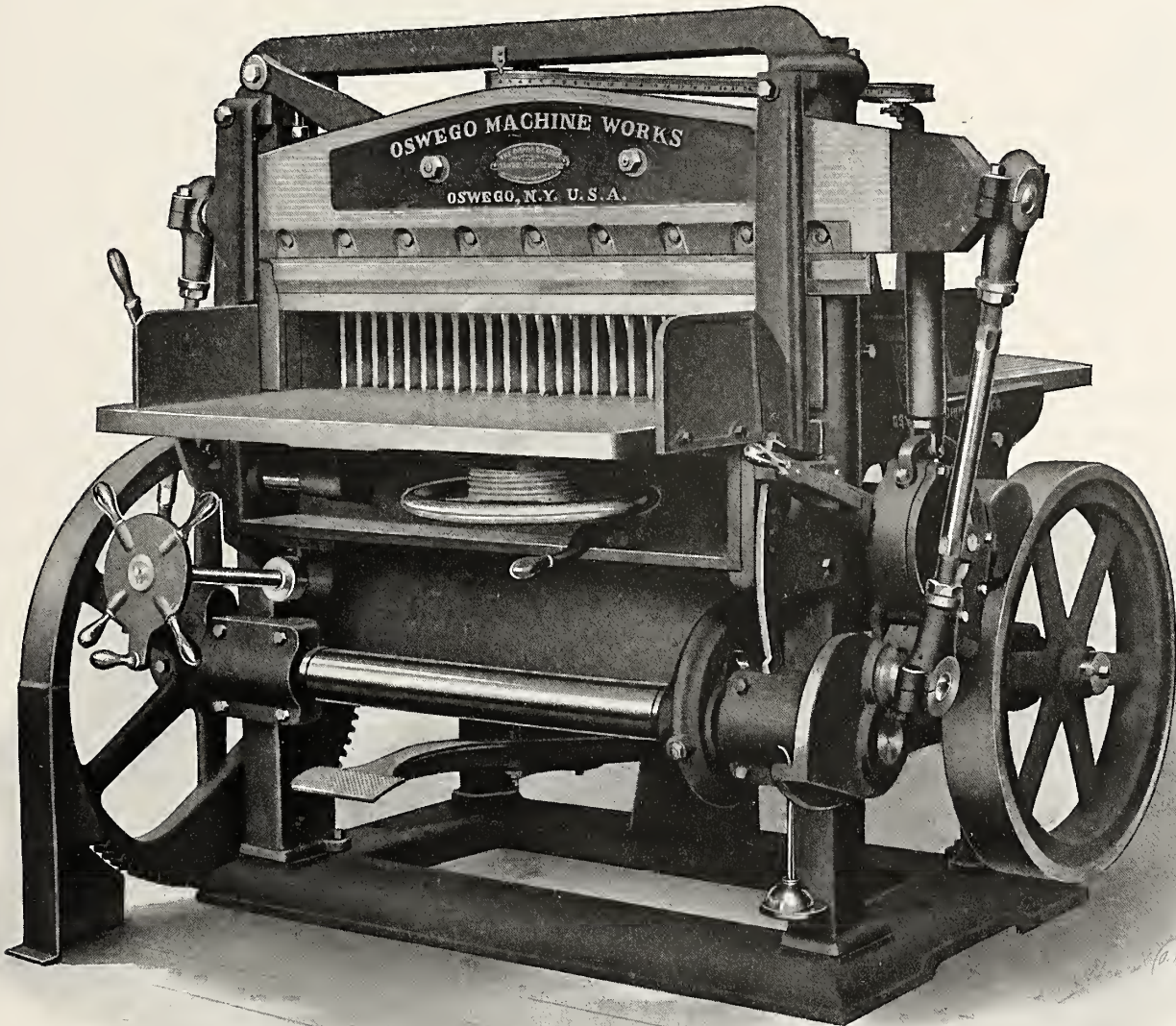
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Small Power

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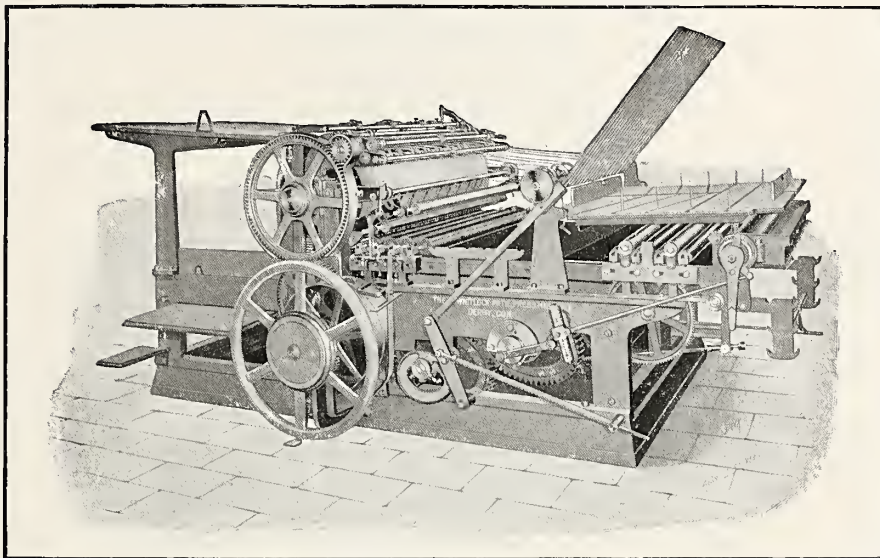
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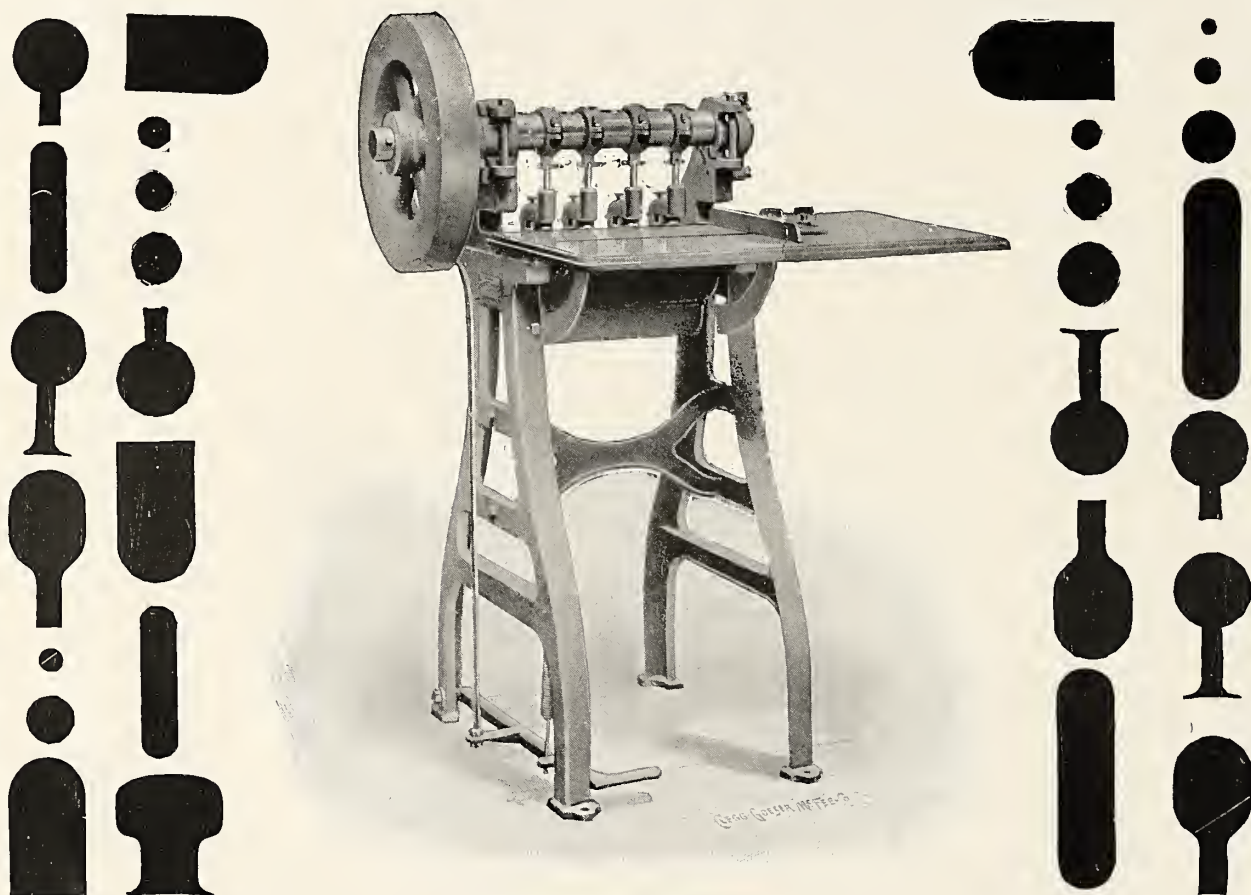
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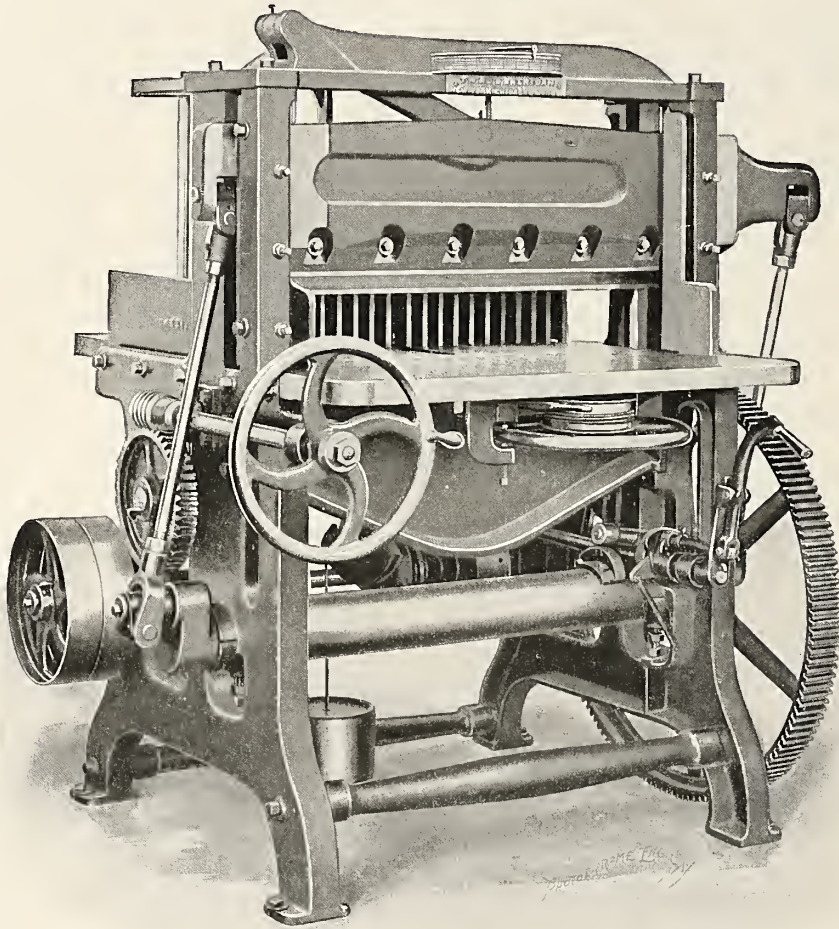
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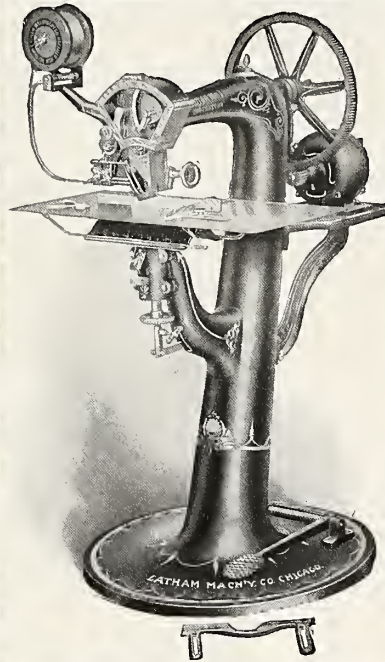
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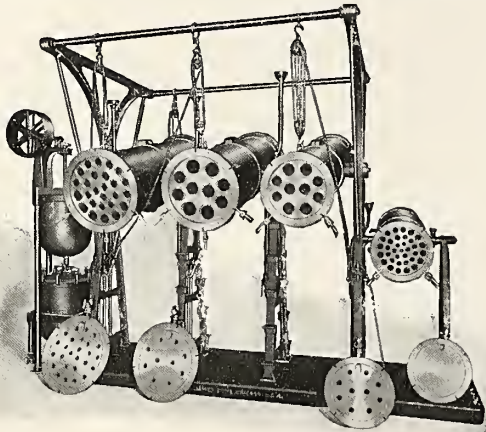
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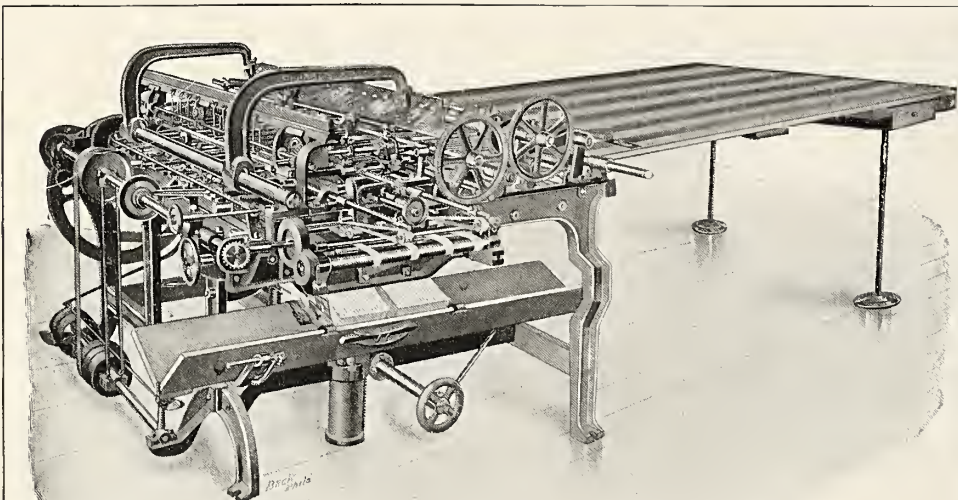
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXII. No. I.

CHICAGO, OCTOBER, 1903.

TERMS { \$2.50 per year, in advance.
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SOME COMMERCIAL ASPECTS OF PHOTOGRAPHY.

NO. I.—BY W. I. SCANDLIN.



As an adjunct to the printing-press and as a factor in the artistic, scientific, educational and commercial development of the world the importance of photography can hardly be overestimated. The most casual glance through the columns of the daily or weekly press, the monthly magazines, school histories and text-books, works of travel and of scientific research, show plainly how vast a scope it embraces, outside the important field of advertising.

When it is remembered that photography has been known to the world only a little more than sixty years, its advance may be looked upon as nothing short of wonderful. It is interesting, in this connection, to note that photography, in its beginning, was practically contemporary with telegraphy, and that while Professor Morse was working out his problems in electricity for the putting of distant points into communication by written message, Professor John William Draper was delving into the problems of photography.

Professor Morse and Professor Draper were both enthusiasts in the working out of their individual tasks, and each was heartily interested in the work of the other, their investigations being carried on side by side for a number of years. It is, therefore, of great interest to note how closely these two important applications of science, to the use of the world, have kept pace with each other from their start, how each has gone forward steadily, but slowly, without very noticeable bounds or jumps for many years, and how, within the last few years, both have taken on new phases of activity and have developed with astonishing rapidity along many lines.

As Marconi's discoveries in the field of telegraphy have vastly increased its usefulness within the past decade, so with the introduction of the Meisenbach process in the early eighties, a new field of usefulness has opened out before the progressive printer and

engraver, and as the half-tone process has become better known and more fully developed, its importance in the field of illustration has steadily increased. What may still be in store, it is not safe to conjecture, but with the recent advances in three-color printing from photographic bases, the vastness of this field is clearly indicated.

It is but a comparatively short time since illustration of all kinds was restricted to line-drawing, but the remarkable advance in the quality of half-tone plates and in the proficiency with which they are handled in all classes of printing establishments renders possible to-day the reproduction of almost any kind of picture that can be made by photography, and in a manner, to all intents and purposes, as good as in the photograph itself.

The progressive printer has found, and will continue to find, photography of tremendous assistance to him in increasing the scope of his work. By its aid he is enabled to influence many orders which, without it, would be impossible. It stands him in stead to keep as fully posted as he may in all matters pertaining to photography and its commercial development, at the same time that he posts himself on its practical application to his own printing-presses.

One thing to be borne prominently in mind and to be insisted upon in all cases, is the matter of good photographic copy being supplied the engraver from which to produce the half-tone plates. Time was when all kinds of work were accepted and when even the ubiquitous amateur was pressed into the service and made to contribute copy for this purpose. With the increasing use of half-tone work, however, a better understanding of its power and limitations is being established, and it has come to be realized that photographs for half-tone reproduction must be made by one who is specially fitted and equipped for this kind of work. Accordingly there has come to be established in all the larger cities and towns, a class of photographers

who make a specialty of photography for the printing-press. The work of these men stands in a class by itself, easily recognized by the quality of the finished print.

It is a mistake of the gravest kind for the printer to imagine that a photographic negative may be made by an amateur or inexperienced worker, that will produce results suitable for half-tone reproduction. The sooner this is known and accepted, the better it will be for all parties concerned.

The engraver or printer who is called upon to produce a catalogue should insist upon it that the photographs from which the plates are to be made are of the very best quality obtainable. If practicable, they should be made especially for the job by a professional commercial photographer.

The successful commercial photographer is and must be a man of expedients as well as of experience, and the work he will produce in a given time is often phenomenal. He goes about his task with an intuitive perception of its requirements, turning out negatives rich in detail, tone and color values, which, when finished, render themselves suited to the work of the engraver with the least possible amount of handwork. All that remains is to obliterate undesirable features or to vignette the edges of the print. Work of this kind, properly etched, interprets the photographic sentiment of the subject and enables the careful printer to render it with a feeling that is scarcely second to that of the photograph itself.

It is only from such negatives that the best results are possible, and the printer who takes this course will find his work so much more satisfactory to his customer and himself that he will soon insist upon this kind of copy. An important point will have been reached when printers generally take a determined stand of this kind, and insist upon the best photographs that can be made.

In many of the smaller cities and larger manufacturing towns, however, the commercial photographer is not in evidence, and the situation here becomes somewhat different. In such places the printer may, to advantage, ally himself with the most progressive studio photographer. In rare cases he may find an amateur with wide experience and a willingness to assist in working out his plan.

In either case, a full understanding of the requirements should be arrived at, and the photographer, whether professional or amateur, should be made to realize the importance of obtaining proficiency in the handling of photography commercially, if a successful business is to be developed in reproduction. Almost every subject requires peculiar treatment of its own, and to be successful, the photographer must be fully posted as to the best kind of negative required for the printer's use and how to obtain it. He should know the possibilities and limitations of flash-light photography; be prepared to make a successful negative in the dimmest corner of a dark boiler-room, or, under the still more impossible conditions, of bright daylight

streaming into an upper room, lighted by windows on three or four sides; the advantages of backed or non-halation plates should be perfectly familiar to him and he must know how and when to use his swing-back and rising-front. Familiarity with his lens will enable him at once to determine what sort of an instrument to use under varying conditions. A knowledge of how the mirror may be brought into service for the reflection of light on the object being photographed is also important. The kind of paper to use in printing, the depth and tone of the finished print, and a knowledge of all that goes to make a photograph suitable for reproduction must be part of his stock in trade.

If the efforts and energies of two progressive parties, one representing the camera and the other the printing-press, are combined on some such lines as these, the result must shortly be to create and develop a lot of new business that would otherwise lie dormant, and the profits of each should be materially increased. If the printer feels confidence in the ability of his photographer to do well his part of the work, he may confidently approach the manufacturer and urge upon him the importance of a booklet or catalogue. He may feel sure in most cases that it will pay him to spend some time and effort in working up an order on these lines. When obtained, it will pay enough profit to make a good thing both for himself and the photographer.

Poor photographs, however, will not make good catalogue illustrations — good ones will, and it is only the good ones that interest the progressive business man to-day.

In another article we shall present some practical suggestions for the photographer, to aid him in working out some of these commercial problems.

(To be continued.)



Photo by E. M. Keeting.

BOILING EGGS.

JAR FOR ART.

ARTIST — "No, I don't use models. I did these right out of my head."

PUBLISHER — "We don't use woodcuts." — *Chicago News.*

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

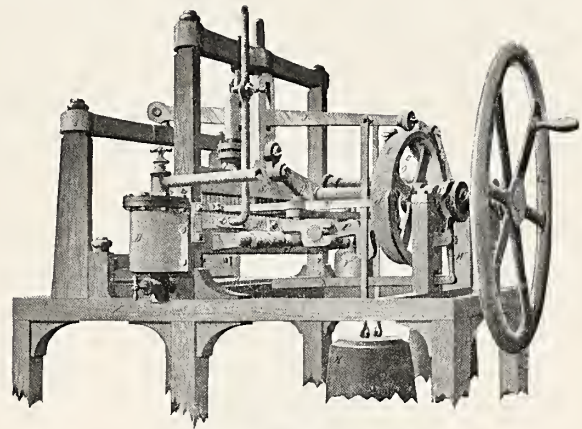
NO. XIII.—BY JOHN S. THOMPSON.

THAT individual-type setting machines have a strong hold on the printer's fancy is attested by the increasing number of these devices. Modern inventors are striving to overcome the necessity of using foundry product and justification by hand, and are directing their efforts to the production of a type-casting machine which will cast separate types at a rate of speed equal to the requirements of their composing machines.

The idea of supplying a composing machine with type cast especially for it is as old as the history of

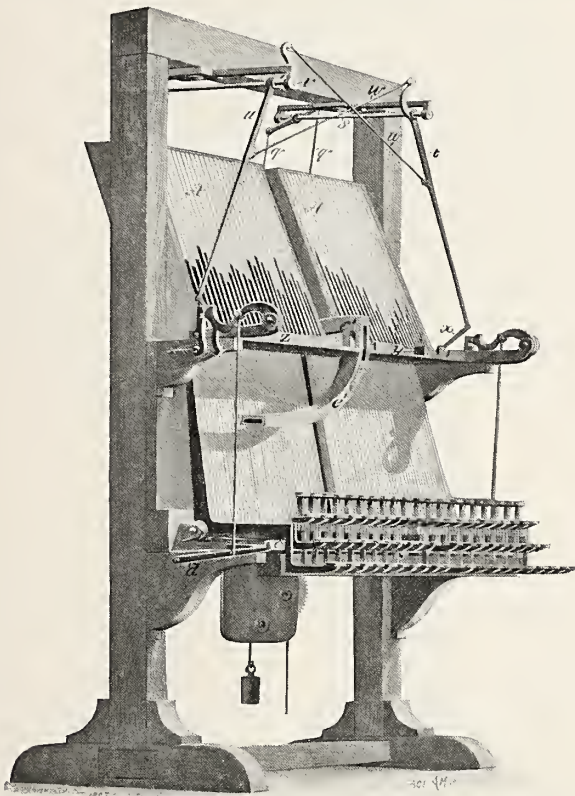
course, was unnecessary, new type being supplied as needed.

In 1897, F. A. Johnson, of Minneapolis, Minnesota, began a series of experiments with a special type-casting machine, and patented a composing apparatus



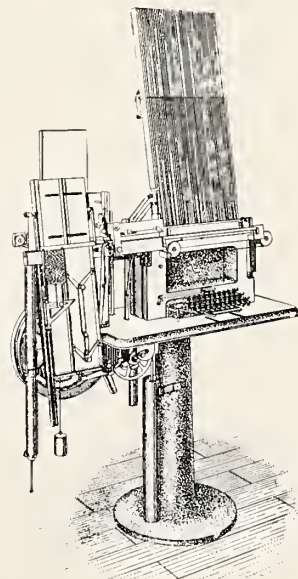
CHURCH'S TYPECASTER OF 1822.*

which he supplied with type made by the caster, the latter being an automatic device and made separate from the composing machine. In casting, a large number of each letter of the alphabet was made before switching to the next letter, the machine making all the letters and the points in regular rotation. The type, deposited in tubes, is placed in the upper portion of the composing machine and assembled by operating a keyboard. The operator, on completing a line, strikes a starting key and the line is automatically measured to determine what size spaces are necessary to replace the



CHURCH'S COMPOSING MACHINE OF 1822.*

typesetting machinery. Dr. William Church, of Boston, Massachusetts, as early as 1822 patented in England a composing machine and a special caster to supply it with type. The caster was arranged to cast a number of type at each operation, the type being deposited in receptacles beneath the machine. The apparatus was driven by hand power. The channels containing the type were removed from the casting machine and placed in position in the composing machine, the operation of a keyboard ejecting the type from the channels on to a horizontal plate, where a pair of rocking arms swept it to the center, when it was thrust downward into a collecting tube and from thence removed and justified by hand. Distribution, of



THE JOHNSON COMPOSING MACHINE.

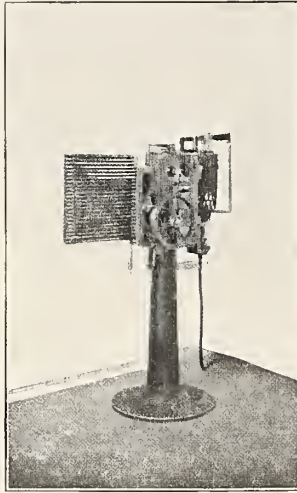
temporary ones assembled between the words. The line then moves forward to receive these spaces, which are cut from metal strips stored in a small magazine, the temporary spaces being returned to their proper channel. Experiments were also conducted with a view to casting the size of justifying spaces necessary

*Courtesy of *Scientific American*.

for each line according to the indication of the measuring device, and Mr. Johnson has also patented a paper perforating machine for the casting of individual type. The Johnson Typesetter is not in actual use as yet, although possessing several admirable features.

A similar type setting and casting machine was invented by Ernst Wentscher, of Berlin, Germany, in 1886, but the patents have gone into the hands of the Johnson Typesetter Company.

Still another single-type casting machine which the future holds in store for the printing world is that



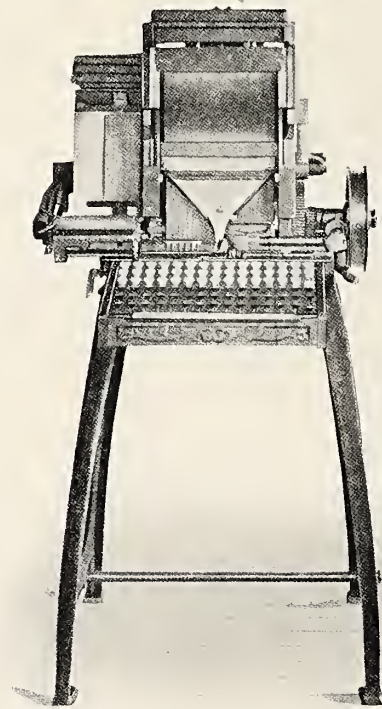
JOHNSON TYPECASTER.

patented recently by an English inventor, H. J. S. Gilbert-Stringer. This is an adaptation of either Monoline or Linotype machines to cast individual type, and is accomplished by assembling a line of matrices and spacers in the ordinary manner, but thereafter advancing each letter of the line to the mold, which adjusts itself according to the width of the matrix presented and casts a single type, the spacers, which had previously been driven upward to wedge the line to its full width, being in like manner presented to the mold while held in the position which would cause the proper space to be cast, the product of the machine being a justified line of single type. No attempt has been made to manufacture this machine.

A novel typesetting machine was invented by Lucien A. Brott, of Brooklyn, New York, in 1892. It was called the Composite Type Bar machine and is probably the most compact typesetting machine ever built. It occupies but eight square feet of floor space, weighs 250 pounds and is run by 1-10 horse-power. The machine is provided with a series of molds representing every letter in the alphabet. Metal is cast into these molds and the type deposited directly into the channels of the composing mechanism, keeping them always supplied. The type is made shorter than type-high to allow for the subsequent casting around the base of the line, and is withdrawn from the channels by the operation of the keyboard, short steel wedges are brought between the words, these lying at

right angles with the length of the type. When the line is completed it is justified by the wedges and lifted to the metal pot, where molten metal is cast upon the bottom of the type and between the words, forming a "composite type bar." This machine has not been placed in printing-offices as yet.

Several attempts have been made by inventors to produce printed matter without the aid of type or intervening processes. An example of this class of machines is the Sears Direct Printer, the invention of Charles Sears, of Cleveland, Ohio. The nucleus of his invention consists in so constructing a typewriter that the carriage steps at each stroke of the keys only the width of the letter printed, thus permitting typographic results with this special typewriter. The paper used is chemically prepared and the printed sheet is placed, face downward, upon a plate of aluminum or zinc, and the ink transferred to the metal plate. The plate is then treated so as to raise the characters on the surface of the plate, and is then ready to be printed from. Justification and correction of the lines printed by this method are possible by cutting and patching the paper after it leaves the typewriter.



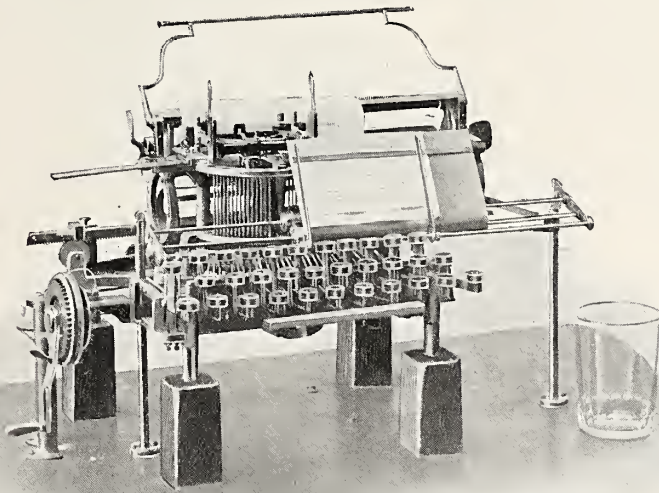
COMPOSITE TYPE BAR MACHINE.

Another machine of this class is called the Planeograph, recently announced from Washington. It differs from the Sears apparatus in that the first step in the process consists in perforating a strip of paper on the lines followed by the Lanston machine. The perforated strip is then fed through a printing apparatus which prints the characters on chemicalized paper, the lines being properly justified by a system of computation as in machines of the Lanston and Goodson class. The third step consists in transferring the printed characters to the metal plate, which is then

printed from directly. Justification in this apparatus is satisfactorily accomplished, patching of the paper being necessary, however, in making corrections.

Neither of these inventions are on the market, but they are indicative of the original line of thought being pursued by modern inventors of typesetting machinery.

There are several other composing machines in process — some of the slug-casting variety, some using individual type, and still others making their own type as needed. Very few of the many machines



THE SEARS DIRECT PRINTER.

exploited in the past are actually on the market, the field being narrowed down to an intending purchaser to the several being actively advertised and marketed. In the individual-type machines the Simplex is the only one making sales, though the Empire is renewing activity. With the slug machines, the Linotype has a monopoly of the United States, which it shares with the Linotype Junior. The Monotype is the single representative of the type casting and setting machines. In Canada and Europe are found the Monoline and Rogers Typograph — slug machines. In price these machines range from \$3,600 for the latest form of Linotype to \$1,200 for the Monoline. Each machine is especially adapted for a certain variety of work, no one of them being everything the printer could desire. In the concluding article of this series the writer will endeavor to forecast what the future composing machine will be — what it needs must be to survive the twentieth century.

(To be continued.)

ART APPRECIATION.

Under a "sketchy little thing," exhibited by Jones, there hangs a printed card which bears the words:

"Do not touch with canes or umbrellas."

An appreciative small boy added the following postscript:

"Take A Axe." — *San Francisco Star*.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

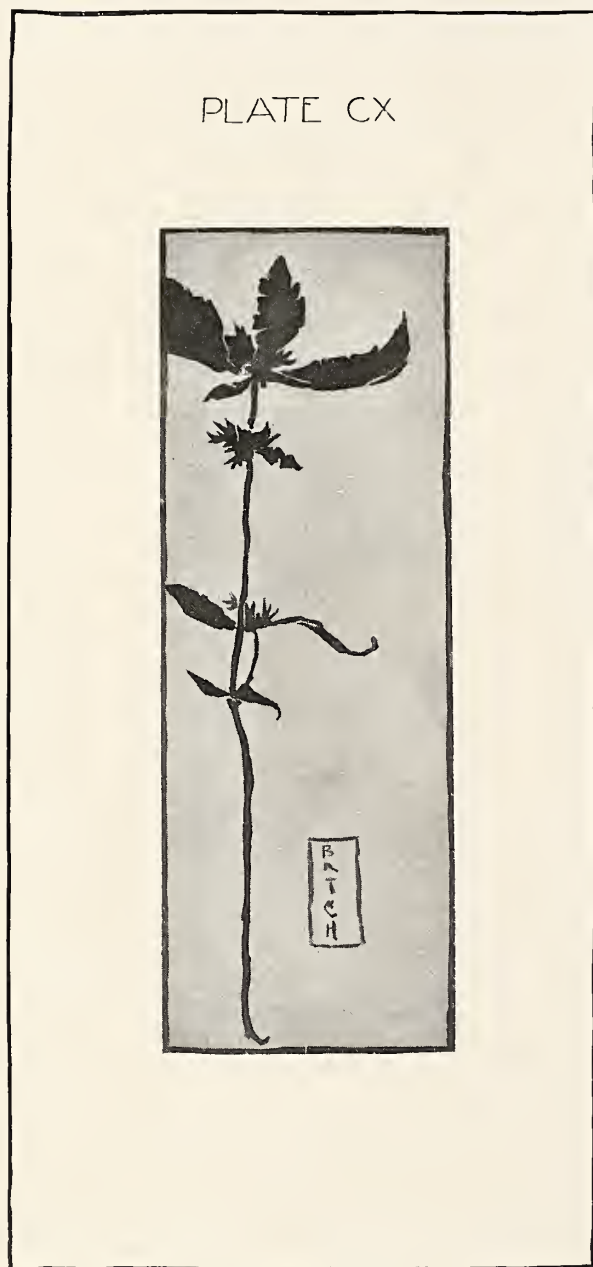
NO. XVI. — BY E. A. BATCHELDER.

NATURE does not offer us a storehouse of ready-made designs. As design is the orderly expression of an idea, the best nature can do is to help us with suggestions. A thoughtful examination of the structure and development of shells, cones, insects, fishes, plant and animal life must make the serious student marvel at the orderliness of all things in nature, the disposition and arrangement of parts, the inter-relation of lines and areas, the perfect balance for which nature strives. The hand of a master designer is everywhere in evidence. But no matter how orderly nature may be, even to the rigid severity of a crystal, or how shapely in line and mass, or how transiently beautiful in tone, it is not within the province of design to utilize these things without the play of human invention and imagination. We are workers in different materials and under different conditions from those governing nature, and any attempt to reproduce her forms in wood, clay, iron, on cloth, or on paper, is a mistaken effort on the part of the designer. A sketch of a beautiful flower may possess merit in itself, but it becomes stupidly monotonous when repeated over a surface. An idea is lacking. But by starting with a general scheme in mind and by modifying the sketch, eliminating the accidental features, subordinating the unimportant things, thus making the whole conform to his idea, the designer may achieve something worth while.

The average man, if his interest can be sufficiently aroused to examine the construction of a design, will ask: "What is it? A rose or a poppy?" seeking some familiar element of identification, and, failing to find it, the chances are even that his interest will cease. But the only questions one need ask are: "Is it orderly as regards lines and masses? Has it unity from the point of view of tones, measures, shapes?" Possessing these qualities it is entirely immaterial whether your work was "based on the poppy" or on the rose. Either of these flowers might start a train of ideas leading into line and mass arrangements in which the last vestige of identification becomes lost. It is merely necessary to keep in mind the truth, and it will bear repetition for the second or third time, that the closer your design does come to the rose, the more necessary it is that you adhere to the laws of growth found in that flower; but the more abstract your design becomes, the less essential it is that you conform to the characteristic features of the rose.

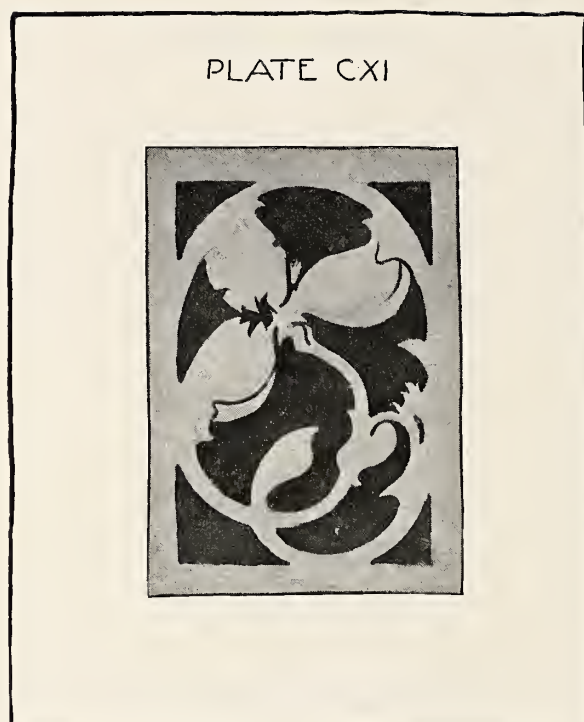
Let us illustrate the matter with a few sketches.

Plate CX shows a waif of a weed — name unknown — grows in the back yard. Perhaps one would not choose it as being particularly fertile in the way of suggestion; but it is often better discipline to make the best of things just at hand rather than wander afar in search of a motif. Let us do a little thinking with the pencil and see what may develop during the course of a few hours of persistent work. Of course, no rule of pro-

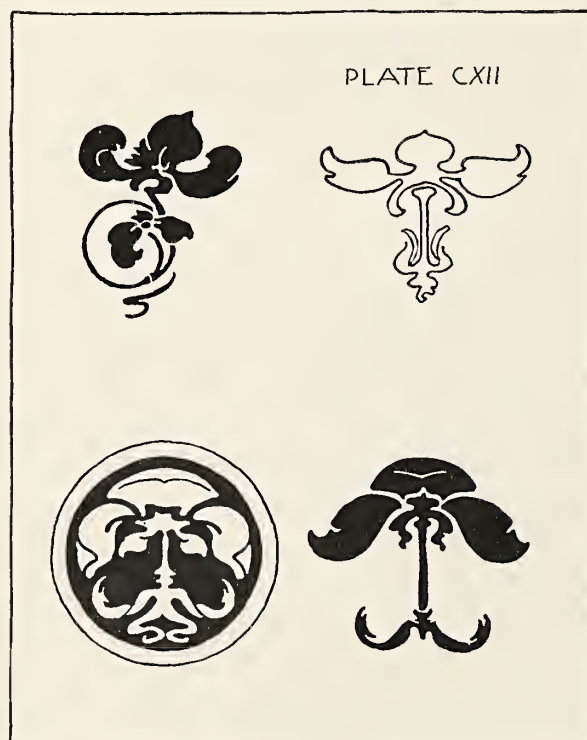


cedure can be given, nor can we record a receipt for making designs, as would be possible for making doughnuts. In fact, if the same experiment were tried with this motif at some other time, it is quite probable that results entirely different in character might be obtained. But here are the results, such as they are, of the present effort; some acceptable, others uninteresting and less satisfactory.

Let us take Plate CXI as typical of the others. First of all, if unity is desired, it becomes necessary to



seek an orderly construction of lines and masses. By feeling about with the pencil such lines may begin to appear. It may require changes; it certainly will require patience and possibly several fresh starts, for an idea on paper is worth a dozen ideas unrecorded. As the lines begin to cross or come into contact with one another, areas are formed. The measures and shape



of each of these areas must be carefully watched. Each area is a spot with a certain amount of attractive force. These attractive forces must be in relations of balance and harmony if the interest is to be properly distrib-

uted. Then having studied the spots as blacks and whites, the question of tone relations assumes importance.

And this is what is meant by *thinking* in tones, measures and shapes, quite a different process from "conventionalizing" a flower; a process in which the student often overlooks the principles of composition

PLATE CXIII.



in his attention to the truth of representation, fearful that he may lose the identity of the specimen with which he started.

In Plate CXII, another start is made, in a different way, and in Plates CXIII and CXIV an attempt is made to utilize two of the units thus gained in a development over a surface. In these surface repeats the adjustment of blacks and whites demanded various alterations in the units. To make a unit and merely repeat it over a surface would have been a stupid proceeding. In Plate CXIV we have gone back to purely abstract lines and areas; there is scarcely a suggestion here that would lead one to suspect a development from the little weed in Plate CX. It is entirely immaterial that there should be any apparent relation between the two. A design must stand or fall on its own merits.

In Plate CXV another idea finds expression — suggesting in its turn Plate CXVI.

In Plate CXVII several interpretations of the same idea are shown, changes being necessary in each

case in order that the unit may harmonize with the space to be filled. In the last example, Plate CXVIII, the unit readily adapted itself to its position without change.

The experiment might continue indefinitely; but it is enough to show something of the extensive field the designer may choose in his selection of a motif, from nature on the one hand to abstract lines and areas on the other.

Much still remains to be said on the subject of design. In fact, during the course of these articles little more than a few suggestions in the way of structural anatomy have been presented. It has seemed best to keep to the simplest possible demonstrations of fundamental principles, a subject that has received too little attention from would-be designers.

As a brief summary of the work, we may say that designs must be dependent for beauty upon the relation of tones, measures and shapes when considered as lines and as areas. The principles of design we recognize as three in number — rhythm, balance and harmony. Hence the problem that confronts the student of design is to bring tones, measures and shapes

PLATE CXIV.



into relations of rhythm, balance and harmony. Each principle manifests itself in a variety of ways. Rhythm may appear as:

Shape Rhythm, in which the eye moves by means of the regular repetition of a unique shape or shapes; or by means of the inter-relation of lines and areas; or

by the regular repetition of these rhythmic lines and areas.

Measure Rhythm, in which the eye moves by the gradation, the regular increase or diminution of measures of length or breadth.

Tone Rhythm, or the gradation of tones, from light to dark or vice versa, or from color to color, or from intense colors to neutral colors.

PLATE CXV.



With a clear idea of these various types of movement the designer finds it possible to regulate the action or rhythm in his work, to lead the eye wherever he may choose, to concentrate the interest at one point or to distribute the interest as he may wish. But joint movement should always be associated with a feeling of repose or balance. Here, again, we may resort to several types of balance:

Shape Balance, where the lines or areas are opposed in approximate symmetry — the most obvious type of balance, because the opposition of equal attractions naturally holds the eye at the center of the composition.

Measure Balance, in which a careful adjustment of the various attractive forces must be made in order to secure the same sense of repose that is found in symmetry.

Tone Balance, or the selection and arrangement of contrasts in such way that each part of a design may keep its proper place without being unduly emphasized at the expense of other parts.

With all these qualities there still remains harmony, which in turn may appear as:

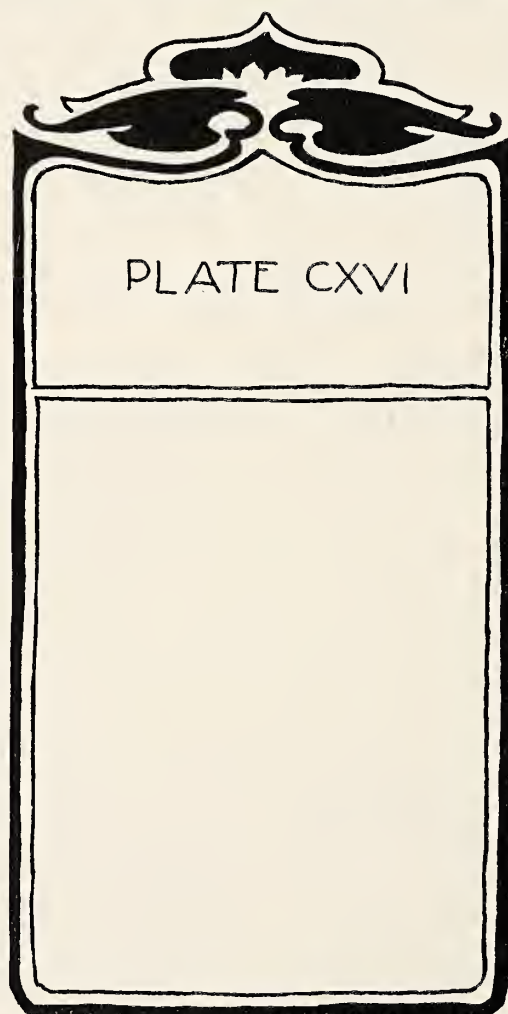
Shape Harmony, shapes that have some common

character in line or mass; or, given shapes unlike in character, their differences may be reconciled and brought into harmonious relations by means of rhythm and balance.

Measure Harmony, referring to measures in which there is some common unit of division; or, lacking harmony, large measures must be so cut or subdivided that they will hold their proper positions in the design.

Tone Harmony, in which closely related contrasts are chosen; or, lacking this effect, the contrasts must be so disposed as regards quantity and position that each will keep its proper place in the general scheme.

These are some of the important things to understand. If you would know something about designing and care to dig below the surface of the subject, it would be well, first of all, to concentrate attention upon these fundamental principles. Nothing worth while can be gained without conscientious study. But there will be little of interest here to the man whose only aim is to produce work just good enough to sell, to whom ideals, study, principles are things to be smiled at, who



is searching for novelties that will please and is in pursuit of every fitful fad and fashion that chances along.

Whatever you do, be an individual; think for yourself, express yourself, simply and directly. Do not be

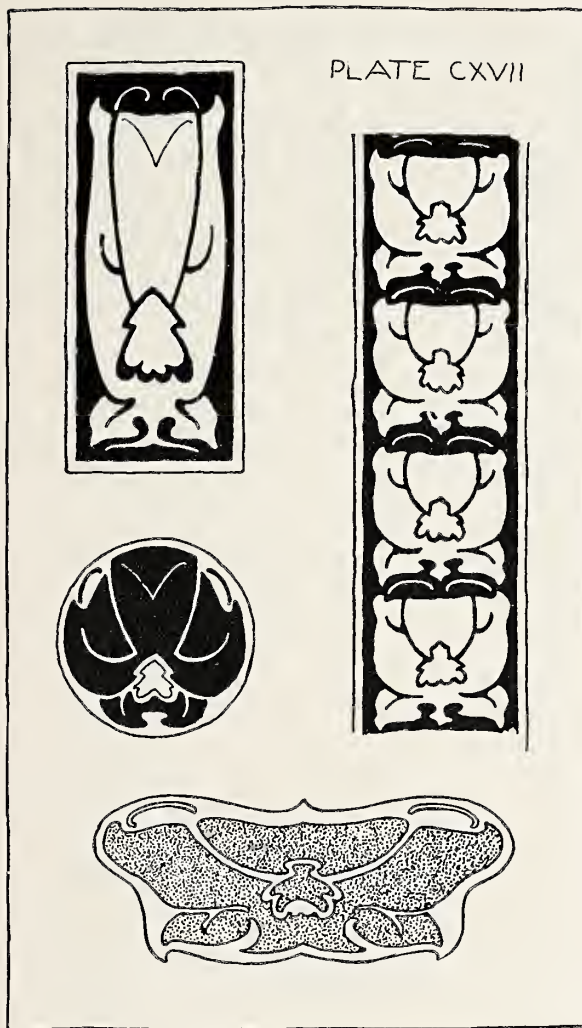


PLATE CXVII

a man of "tissue paper ideas." One can find merit in the clumsy expression of a good motif; one can even tolerate the cleverness of the man without a motif; but there must invariably come a feeling of disgust at sight of the work of the "tissue paper designer," the man who is incapable of thinking for himself, and who appropriates the work of others, passing it on as his own, with all the brazen effrontery of the thief who steals another's purse. Any observant person knows his work upon sight.

And, last of all, if you would make designing an art, rather than a trade, remember that there is no such thing as proficiency in art. The artist is always alive to the need of continued study and work.

(Concluded.)

THE LARK'S SHREWD GUESS.

Some young larks, whose nest was in a field of ripe corn, reported to their dear mother that the owner was calling on his friends and neighbors to come and reap for him. "We needn't bother," said the Mother Lark. Later on they reported that relatives were to be asked. "It's still all right," said the Mother Lark. But later they reported that the owner was going to wait no longer for neighbors or relatives, but would reap himself. Then said the Mother: "It's all U. P.; we must move. He'll put a stop to the larks in this office if he begins to do things a bit for himself." — *The Carlton Magazine*.

DEAL WITH THE MEN.

The success of the employers' organization should not be measured by the smallness of the wages paid to the men. Even if we consider only the financial aspect of it, we should take into consideration not the wages paid, but the proportion of the profits to the wages paid.

The printing trade requires intelligent workmen, and it is our interest to offer sufficient inducements in competition with other trades to attract and retain them. Their work educates them, and as a consequence their representatives are not to be identified with the thugs, the story of whose extortions has filled columns of the New York press.

One of them, you remember, demanded \$2,000 from a large iron manufacturer for the settlement of a strike—threatened to "liek" every officer of the company, and when the law was suggested, said: "You pay me—and the men go to work. I don't care a damn for your laws or your courts! I'm Blinks!" Blinks' method has made him a great man among his immediate associates; as for the contractors, well, Sherlock Holmes would have identified them by the calloused spots showing where their knees knocked together when they saw Blinks coming.

If we are strong enough to do justice and enforce respect, we can bring about an era of confidence, good feeling and mutual prosperity. We want to be in a position to meet the workmen just as we meet our partners and our office men. It should be possible to meet them in an open, friendly manner, and, at the same time, insure their respect, loyalty and obedience, which are necessary for our common success. We must have their heads and hearts working in accord with their hands.

I believe that we will have all the liberty in the government of our business that we are entitled to. No man, no body of men, and no nation, deserve liberty unless they work for it, cherish it and, if necessary, fight for it.—*John H. Eggers, to the United Typotheta, at Atlantic City.*

THE key to success is not a night key.—*Chicago Record-Herald.*

PLATE CXVIII.

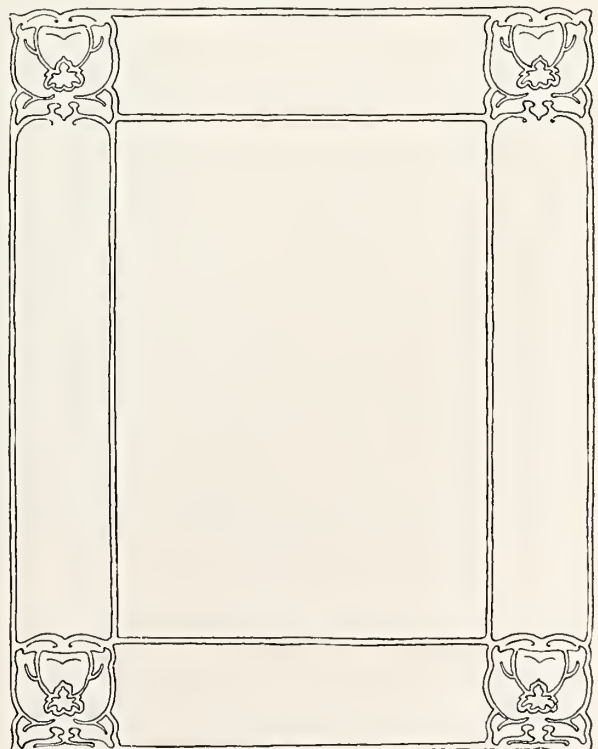




Photo by Thomas Kent, Kirkwall, Scotland.

WHEN THE WIND IS IN THE WEST—ORKNEY.



[Entered at the Chicago Postoffice as second-class matter.]

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W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.

SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

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JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

GENERAL financial conditions remain stagnant, relatively, for we compare with the last few years, forgetful of the normal smooth-running currents prior to 1901. It is in contemplation of the boom period that so wise, careful and prudent an observer as Secretary Shaw, in his Chicago speech of September 1, referred to the heaviness as due to psychological causes, more familiarly to a "lack of nerve." The chief of the fiscal system of the country seems to have forgotten that illustration of Æsop that the constant tension of the bowstring turns the elasticity of the bow into permanent stiffness. The Secretary was looking at the conditions from the present viewpoint of insistent activity in every line of business. So far there has been no suffering on account of the withdrawal of the initiative in business. It is a waiting attitude which has in it an element of psychology, but it is well to bear in mind that this psychological feeling did not have its origin in the higher financial circles, but came out from the mass of the people. When the speculative forces that fatten off general prosperity ran their gamut, and turned to rend each other, fighting for the possession of the money which came from the general public in the craze of the first half of 1901, conservative business men all over the country adjusted their affairs to current demands. It was a wise precaution and the solid character of business generally to-day is due to the "psychological causes" which the Secretary of the Treasury views with some alarm.

With the erratic weather conditions prevailing over the entire northern temperate zone, he who would exhibit a nerve in pushing his affairs beyond current demands would take the gambler's chances. After all is said about our prosperity and the basis thereof, we come in a final analysis to the crops, for we are still an agricultural country—forty-seven per cent of our population live by the fertility of the soil, and that fertility is dependent upon an equable climate. The wheat crop has been determined at a lower production than the previous year, but still normal, for last year the crop was a "bumper." The corn crop is still within the 2,000,000,000 bushel limit, which, with population and acreage considered, can not be regarded as a bad one, neither is it assuring of great things. From the agricultural point of view the outlook for the coming year is fair. Continued good railroad earnings are indicated. There is sufficient inducement in the outlook for maintenance of manufacturing activity, and this, with the conservative manner in which all business has been carried on, should guarantee stability for another year.

Moneywise we are in a better condition than for three years, if the condition of the New York banks is to be regarded as the index. The West is taking good care of its crop demands; in this connection there has been an influence at work which has not been specially brought out in the discussions over the currency question. The great crops from 1895 to 1900 and the fairly

good harvest since have enabled the Western farmers to reduce, and, in a majority of instances to liquidate, their mortgages. The retention at home of the interest alone has largely added to the plethora of funds. This feature is emphasized in the statement of commercial note brokers, who say that for a year the banks in the Western cities have been large buyers of such paper. Perhaps a little explanation of this feature of finance will not be out of place. In recent years there has sprung up, in all the large cities, brokers who handle the paper of large manufacturing, wholesale and jobbing houses. These establishments, instead of borrowing direct from banks, give their three and four months' notes to the brokers, who in turn dispose of them to banks. In Chicago there are three houses which handle each year upward of \$50,000,000 of such notes. Banks with surplus funds take this paper because of the ease with which it can be remarketed and the comparative absence of risk.

Until five years ago the business of the brokers was largely confined to the banks in the reserve cities. In the smaller cities money usually found its best investment in farm mortgages. The payment of these obligations has resulted in large accumulation of idle funds in the banks of the Western cities, surpluses in excess of local borrowing demands, and this summer, according to the statement of the note brokers, cities in the grain belt have been taking commercial paper, while the banks in the rural districts have been drawing funds from the reserve cities for harvest needs.

Touching the fall money demand it is significant that the surplus of the New York banks in the middle of September was around \$20,000,000; a year ago there was a deficit of \$2,000,000 from the twenty-five per cent reserve requirement. In the year the new money issued by the country amounted to \$110,000,000, of which \$80,000,000 was increased national bank circulation. The government surplus has been increased, which, while an excellent thing for the general financial condition of the government, is hurtful to the business interests through the locking up of actual cash.

Against the immediate possibility of depletion of cash in the reserve centers, the Secretary of the Treasury intimates that he will put the Government's idle funds to use in general circulation. Thus far no Secretary has dared to place out with the banks any part of the surplus derived from customs receipts, because of the constitutional inhibition that no money in the treasury shall be paid out except on Congressional appropriation. Mr. Shaw's legal advisers hold that the national banks are part of the treasury system and the deposit of customs receipts therein is not a paying out of such funds as contemplated by the Constitution. No fiscal event in this country will be more important than the settlement of this issue. If customs funds can be deposited in the banks, our treasury system will rank with that of every other nation. Now we have the anomaly of the Government locking up cash in

periods of expansion and activity and curbing normal development, for it is only in the periods of prosperity that the Government piles up surplus. If every business man would take his surplus profits, every wage worker his savings, and lock them up on the Government plan there could not be a long-sustained period of prosperity. Had the \$40,000,000 of customs money been redeposited with the banks last year we would never have heard of "elastic" currency reform.

P. S. G.

THE TYPOGRAPHICAL UNION OBLIGATION.

IT is interesting to note how questions apparently disposed of will come to the front again after the lapse of a few years. It was generally understood by the laity and non-Catholics that when the authorities at Rome nullified Cardinal Taschereau's mandement against the Knights of Labor, the attitude of the Roman Catholic Church toward labor organizations was settled for some time. But now come several well-intentioned but rather captious and poorly informed Roman Catholic clergymen who raise an old question and object to the obligation taken by members of the Typographical Union, which, they say, "places the union before the church and before the state and impeaches the loyalty and Catholicity of those who take it." They quote as particularly objectionable this clause:

I do hereby solemnly and sincerely swear or affirm that my fidelity to the Typographical Union and my duty to the members thereof shall in no sense be interfered with by any allegiance that I may now or hereafter owe to any other organization, social, political or religious.

On the face of the obligation there is ground for criticism; but if the reverend gentlemen had taken the trouble to inquire as to the intent of the clause or the manner in which it is interpreted and enforced, they would not, even by inference, have assailed the loyalty of all or the Catholicity of Roman Catholic members of the union. In the organization the objectionable sentence is held to mean that members will not allow social, religious or political organizations to control them in trade matters — on questions which are particularly within the union's limited sphere of action. As understood and applied the obligation does not interfere with any member's duty to his church. Nor is it likely to unless the church desires to say how type shall be measured or meddle in some other detail of the printing business. And it is far-fetched, indeed, to insinuate that the Typographical Union interferes with a man's duty to his country. Too many union printers have served and are serving the people loyally to permit of the idea being seriously entertained.

A few illustrations of what the practices of the union are, when the rights of a citizen are involved, will serve to show that the fullest liberty of action is not only preserved but encouraged. In many of the seven hundred subordinate unions a majority of

the members are probably "opposed" to the militia — some because they deprecate war and all that pertains thereto, others on account of the alleged misuse of this arm of the public service in the interests of great corporations. Yet not one of these unions could successfully discipline a member for being a militiaman, not even if, in the discharge of his duty and acting under orders, he shot down the president of the organization. In the Typographical Union it is accepted as a matter of course that those are matters for the law of the land to dispose of. The union has specifically set its face against attempting to do anything which may be accomplished through legal channels to such an extent that it does not allow subordinate bodies to be made debt-collecting agencies, even though the creditor be a member and the debtor a non-member. Had these clergymen known that where a union had participated in a political convention which nominated a candidate for office, an assessment to aid the candidate was declared illegal on the ground that it was subversive of the inalienable rights of a member to compel him to support in the remotest possible way an objectionable candidate or political program, they might not have been so alarmed. Another instance is recalled of where a subordinate union, in Michigan, was interested in a political campaign, and at a secret meeting decided upon a certain line of action. Several members regarding the scheme as a conspiracy and likely to work harm in the community, prematurely exposed the plan of campaign and publicly denounced the union for its act. Passions are usually inflamed at such times and they were in this instance, but those dissidents were not disciplined, for it was generally recognized the International Union would protect them in their rights as citizens, which the local union had no power to abridge in the slightest degree.

The fact that complaint should come from Roman Catholic clergymen is not without its humorous side. Members of that faith have ever been among the most earnest advocates of the present form of obligation. It has had a rather checkered career, and a sketch of its elimination and revival may not be entirely out of place. In the early eighties it was denounced by members of the French-Canadian hierarchy, though it is not recorded that the English-speaking clergy interposed any objection. However, there being no desire then — nor is there at this time — to provoke the slightest note of discord between members and their church, the entire obligation was eliminated, thereby allowing subordinate unions to frame oaths that would be agreeable to local, legal and ecclesiastical authorities — especially the latter. Then came the Knights of Labor dispute, and as Rome refused to condemn an obligation of the same tenor, but couched in much stronger terms, the old clause began to make its appearance in union obligations. And as the sequel shows, certainly not for the purpose of impairing the standing of Catholic members. When it was first made a part of

the International law, a Roman Catholic was its foremost supporter. He held that men were forgetting their duty to the union, some making it secondary consideration to political clubs to which they belonged; while others, owing to their allegiance to secret societies which Catholics could not join, incidentally but effectively discriminated against Catholics in giving out work and in voting for officers. To quote this gentleman, now dead: "Unless you were a member of some secret order you were frozen out." Several gentlemen of the Roman Catholic faith are responsible for the present obligation, and foremost among them one who was the guest of a priest while he was attending a convention and urging the measure, who is reputed to be a devout Catholic, and, if the writer be not mistaken, has several brothers, priests, one of whom is attached to the Papal household.

So far as known the clerical critics have not been unfair or unduly denunciatory. They think those who framed the obligation may not have realized the full force of the words they used. They suggest that every patriotic man and consistent Catholic "demand that the clause be cut out." While the writer knows that, when viewed in the light of intent and as it has been enforced, the provision can not be made to bear the burden which the clergy place on it, yet it should be repealed. Its phrasing is not happy, but is misleading and a formidable indictment can be framed on the terminology alone; it is also immaterial and irrelevant, as the lawyers would say, and if the criticisms had appeared a few weeks earlier — before the convention adjourned — doubtless what is a fair target for the enemy to shoot at would have been removed ere this. W. B. P.

NEWSPAPER CAPITALIZATION.

A NUMBER of years ago the American Press Association issued a "style" book for the convenience of its patrons. There possibly has been a more recent edition, but if so it is doubtful if it has been carefully distributed; sure it is that the old book is being followed, at least as regards capitalization, by some of the Press Association's plate users.

No one will question but that the "style" book first referred to was edited by wise men, and, generally speaking, was a good thing, but from the ordinarily intelligent newspaper reader's point of view, the capitalization after the rule set forth in the book must look peculiar.

Here is what is printed regarding

CAPITALIZATION.

* * * * *

CORPORATIONS, SOCIETIES, ETC.—When the word railway, railroad, company, society, association, union, club, bank, theater, academy, school, depot, church or hotel follows the name, do not capitalize it. For example, the Northwestern railway, the New York Central railroad, the Chicago Meat company, Young Men's Christian association, Women's Christian Temperance union, the Trainmen's Benefit society, the Union club, the First National bank, the Fifth Avenue hotel (this does not

carry the word House when it means a hotel, as Hoffman House, Astor House, etc.), the Fifth Avenue theater (this does not carry the words Opera House when they mean a theater, as Grand Opera House, Taylor's Opera House, etc.), the St. James academy, the Grand Central depot, the Dutch Reformed church.

The writer does not believe this rule was ever very generally observed. It would seem just about as sensible to print "Adam H. brown" as to print "Chicago Meat company," for if Brown sells meat, either is the name of a concern dealing in meats, and the "Company" is just as much a part of one name as "Brown" is of the other. Another example shown is "Young Men's Christian association"; yet a paper following the styles set forth in the book abbreviates this "Y. M. C. A." About as well make the "A" lower-case in one as the other. Most of the other examples are of the same class.

While too many capitals may be poor taste, not enough is worse. E. B. D.

A BOON FOR THE AMBITIOUS PRINTER.

AS I met him I saluted—a gray-haired printer, one of the veterans of the craft, now a foreman. Scarce a dozen steps away, we turned as with one accord, each to ask the other if he could lend a first-class printer or could say where one might be obtained. Failing this, a printer of ordinary skill was sought, but with the same result. In parting, he said:

"No, there are no printers to be had. They are not making printers now, and the few good ones are caught and retained in the big cities. Nor can we blame them for declining to go where the scale is less, even though cost of living is also less. But what we shall do when we all get busy in these smaller cities I do not know."

Nor could I say. But when I reached my desk and opened THE INLAND PRINTER at the advertisement of the Inland Printer Technical School, it seemed that there was something which went far toward solving the problem—a boon, aye, a necessity to the ambitious youth and to the anxious employer alike. For here will be given careful and thorough instruction in the triple strand which makes the perfect cord of finished printing—machine composition, job composition, presswork. And further, this instruction will be given by those best fitted to instruct, given under conditions ideal as to material and environment and all that makes for perfection of production, and given to those who by past effort and by present effort and appreciation prove worthy to begin and to continue.

R. C. M.

TOO FEW COMPETENT WORKMEN.

EVER and anon goes up from the ranks of labor a cry that there exists an overplus of workmen, causing scarcity of work and depression of wages. The easiest remedy, apparently, is restriction of output—the making of fewer printers. Hence, increase

in proportion of journeymen to each apprentice. So far, well. But, on the other hand, comes the plaint of the employers that there exists a real scarcity of workmen who are fully competent, capable, reliable. Of workmen who are indifferent there is usually abundance—yet not always. But they are tolerated and paid the scale in despair of obtaining those that are better—those comparative few, yet superlative few, who are willingly given the scale and more and who are sought in every city in the land.

Now, the fact that these men are paid large advances on the established scale does not argue that the scale is too low. In the vast majority of cases it is fair to both employer and employee. That one man is worth and is paid the scale and another is paid ten per cent more is simply a means of saying that the latter can do ten per cent more work, or ten per cent better work. And if the inferior or indifferent workman desires to obtain this bonus, he must first place himself in position to demand it—he must make himself worth it. If he does this, his worth will surely be recognized; if not by his present employer, by another.

But that the common workman should thus raise himself above the level of his fellows there must be native ability, willingness, eagerness to learn, retentiveness of memory, and an observing and studious mind. With these, properly applied and correctly directed, will come the desired reward. R. C. M.

[BUSINESS ACCURACY THE KEY TO SUCCESS.]

SOME few months ago there appeared in the *Caslon Circular*, the quarterly gotten out by the Caslon Letter Foundry, of London, a brief article dealing with certain phases of the printing trade situation in America. A portion of it, touching on a topic of considerable current interest, follows:

A MENACE TO LEGITIMATE PRINTING.

I can not say if similar conditions prevail in Britain—I hope they do not. But in America there is beginning a new menace to the prosperity of legitimate printing-shops, and I fear that it is only the beginning. A boy fancies that he would like to be a printer, usually because he is dull at school or because one of his companions is learning the trade. He enters a shop. In due course of time he has so far mastered the lay of the case and the intricacies of the alphabet as to be able to differentiate "d" and "q" three out of five times, and may even occasionally distinguish "I" and "l." Or, he may be able to tell offhand whether a certain make of press carries two or three or four rollers, and whether the fly-wheel should turn toward him or from him. Then he secures a place as two-thirder, sometimes even as journeyman, in a manufactory operating its own printing-works. His foreman usually knows a little more than he does, but has neither time nor inclination to give instruction, were he never so competent. A brief service here, and the youth deems himself a master and proceeds to invest a few dollars in type and press to "do printing." Need I add that he "does" it?

True, he can not succeed; true, he affects but slightly the general state of trade; yet, like the vision that passed before Macbeth, the line of this one and his fellows appears to "stretch out till the crack o' doom." And the constant

dropping of their ignorant and foolish price-quotations wears rapidly the by-no-means adamant rock of current prices. Lasting injury is done to the printer with capital invested and a pay-roll to meet, and no one is benefited, not even the consumer.

The remedy? Until users of printing can be educated to a point where they will refuse to accept the miserable work turned out by these would-be "printers," I know of nothing more effectual than that the unions should exercise over these factory printing-shops the same degree of care and watchfulness that is applied to the ordinary commercial printery. This may not wholly solve the problem, but it will, I am sure, be of

next step is easy — to take in outside work. Sometimes prices are lowered, sometimes business relations are "worked" for their printing, sometimes solicitors are employed. Frequently a class of work is turned out that is creditable in all respects. The printer who does nothing but print finds that his trade is slipping away from him, nor is it always possible to say just why it goes or how it may be won back.

But I think that one of the ways in which the printer who has a printing-office may make himself



Courtesy F. L. Steenrod, Durango, Colorado.

THE VETERANS' REUNION.

decided benefit, provided always that the union does its duty fully and truly. And unless it can do that, why should there be a union?

But this is, by no means, all. From such competition as this there is comparatively little to fear, on the part of the printer operating floor after floor filled with modern machinery. For him there is a menace of different sort. More than a few of the manufacturing plants of the land are putting in printing equipments for their own work. Their time-cards and cost-cards are kept with all the accuracy and detail of the successful business man, and it is soon found that the printing department can be operated at a profit, if placed in the hands of a competent foreman. The

able to meet this competition from the printer who has a manufacturing plant is this: Let him study the conditions and surroundings of his own business as closely and with as much intentness as the manufacturer studies the details of his entire investment. Let him specialize his office, declining the jobs where no profit is, and handling to greater advantage those that yield satisfactory returns. This, beyond question, he can do, if he will. He has a plant and a force of workmen chosen and trained to the economical production of certain classes of printing. He is at decided advantage as compared with his friend the manufacturer, who can give this department no more than divided attention at best.

R. C. M.

Written for THE INLAND PRINTER.

HINTS ON PRESSWORK.*

NO. II.—BY ERNEST ANDREWS.

B LURRING is an often-present and sometimes stubborn imperfection to contend with, and so many conditions are conducive of it that it is sometimes difficult to locate the trouble. Attention is here drawn to some of the causes and how they may be remedied. A solid tympan and top sheet is important. Avoid wrinkles in it or a puffy surface near the grippers. Chases and forms should be without any spring, and plates and other matter should lie flat on their bases before and after, as well as during the impression. A small amount of powdered resin or chalk spread along the bed bearers, which should be kept dry, is practicable. On some classes of work it is expedient to tie one or more cords to the cross-bar in front of the cylinder just above the bed, passing the other end under the cylinder and fastening it to the under side of the feedboard, allowing them to be tight during the impression, thus holding the sheet from sagging, watching, however, that no type is injured by their use. A rigid and clear impression can not be obtained if the cylinder journals are much worn. They should be looked after by a competent machinist.

The pulling or peeling of stock is usually due to inferior paper, low temperature, high speed or too solid ink. Pressrooms should be very warm. Cut forms should not be run at a high rate of speed, and ink should be no solidier than will allow a free distribution and a perfect working condition. However, ink in this day and age is, for the most part, run just as prepared by the makers, so proficient have ink manufacturers become in its production. In fact, there is less to learn about inks than formerly, unless it be in color-printing. But if a reducer is desired, use any of the following with a little drier: Boiled oil, vaselin, varnish or lard. The exact proportion can only be learned by experience with existing conditions.

When the ink fountain is too cold to work properly, it should be warmed by placing two or more lamps (when gas can not be had) near the floor, several inches in front of the blade. Avoid warming it too rapidly. With small forms of long runs on large presses, it is best to collect and retain the ink in a space about as wide as the form, instead of allowing the ink to remain the whole length of the fountain, which would necessitate screwing it up too tight and cause its rapid wearing away. Wet rags rolled up and squeezed close to the iron roller and blade will meet requirements. Take some or all of the angle out of the angle rollers, and in this way avoid the ink flooding toward the ends. A little lard or oil in the empty portion of the fountain will keep the otherwise dry ends of the rollers in good condition.

Rollers remaining in a press over night should not be washed up until morning, a little oil being run over

them to prevent them from drying. For the preservation of rollers, they should not be washed altogether with benzine, but rather with some of the better preparations on the market. New or unused rollers should be gone over occasionally with coal oil and should be kept in dry atmosphere, near the ceiling, if possible, and in a dark room, the action of light and moisture being detrimental to them. Rollers in use should be closely watched on damp, hot days, that they do not melt. Should a roller be found to be nearly at melting point, too soft, perhaps, to retain its shape if placed aside, it should be laid flat upon the floor and rolled back and forth until it has cooled sufficiently to be placed in the cabinet. Angle rollers should not be allowed to whirl so freely that they will be still in motion when the inking table is on its return to the fountain, as this results in unnecessary tear near the ends. Keeping the sockets supplied with soap proves very successful at such times. If rollers persist in tearing near the ends, wash them and rub on a little oil. Never set angle rollers so low that they jump when the ink table strikes them.

The presence of electricity in stock offers to the pressman, to say nothing of the feeder, another element in his long list of trials and tribulations, nor can he always do away with it entirely, but, like other difficulties, it may be guarded against considerably. It is quite important that stock be taken out of boxes and wrappers and piled in the pressroom for as long a time as is convenient before running, that it may become warmed and adapted to the temperature of the room, as electricity is invariably generated in stock warmed too rapidly. Electricity generated while the sheet is passing through the machine can be wholly or partially overcome by rubbing over the tympan a preparation of glycerin, alcohol and machine oil at the end of each lift. Occasionally rub this sparingly over the shoo-flies, fly-sticks, fingers and tapes. Some shops are so equipped that steam rises in front of the cylinder, so that the delivered sheet coming in contact with it is relieved of all electricity. Print-stock may be run free from this difficulty by dampening it before running.

If sheets bother about catching on the fingers, try picking up the tympan between the shoo-flies with a sharp knife, not enough, however, to allow the picked-up portion to gather any ink. The delivery of sheets is often materially aided by pasting strips of paper about half an inch wide around the shoo-flies, giving them a better chance to start the sheet over the fingers. Adjust fingers about two thicknesses of ordinary stock from the cylinder when it is just about to deliver a sheet. Quite often sheets about to be delivered bend up and go down between the cylinder and fingers, causing no end of trouble. This may be done away with by pasting one or more strips of paper six inches wide around the guide bar, leaving the other end free, extending it nearly to the fly-sticks. Should sheets catch on fly while running out, twist the delivery tapes

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several times. Sheets continually turning upon the fly can be held down in this way: Stop the press with a sheet on the fly. See that one fly-stick extends just outside the end of the sheet. Tie one end of a string to the bottom of the fly about two inches inside the end of the sheet and the other end at the top of the fly-stick just outside the end of the sheet. Now adjust a stiff piece of strawboard about two inches high between the fly at the bottom and the string, the whole resembling a violin neck, string and bridge. Thus, the gripper edge of the sheet will get under the string before it has a chance to curl up. Of course, the speed of the press has everything to do with the stock being delivered properly.

Corners of stock turning over on feedboard is also very disagreeable, and there are so many tricks for preventing it that one person can hardly expect to be familiar with them all, yet it should be a pressman's aim to send his work to the bindery in as nice shape

impression. Blotting-paper, cut in narrow strips and inserted at the places in the form which trouble, nearly always proves effective. If there were no yield in the bed of a press during the impression stroke and if the whole form lay perfectly solid upon its base no such thing as a work-up would occur. On such presses, then, the make-ready should be as even as possible, that the squeeze may be placed at a minimum, doing away with a great deal of give in the bed, which would otherwise be present.

Only with experience and a thorough knowledge of paper and ink can a form of half-tones be run without slip-sheeting. If slip-sheets are used, see that they are made up of rough stock, that the ink will not stick to their surface. When ink, in drying, sticks to the sheets, roll the stock, thus freeing the sheets without damage.

In backing up illustrated work which is not thoroughly dry, or which, for lack of enough varnish,



Photo by Hans Hildenbrand, Stuttgart.

HOSTAGES TO FORTUNE.

as possible. Try wadding a sheet up and putting it under the delivered stock about eight inches from the corner, or try putting two strips of furniture under delivered stock, each about eight inches from the end. Bend strawboards so that the sheet turning over will be caught and forced back to its place. Nail a strip of leather about eight inches long to the bottom of the fly so that when the sheet has been delivered the free end of the leather will fall upon the corner of the sheet, holding it down. Fix high strips of strawboards all around the jogger or edge of the stock. Lay wet rags upon the delivery board near the edges of the stock. Occasionally rub a little glycerin over the fly-sticks. Some of the foregoing suggestions ought to prove satisfactory.

Work-ups on some mixed forms are oftentimes a continual bother. But experience, method and theory will at length produce a way to avoid the difficulty. Always aim to get all the printing matter flat on the bed, that there will be no rocking motion of the bases during the

offsets, it is advisable to take off the manila top-sheet and place in its stead a required number of sheets of print-stock. Oil frequently and keep the ink accumulating from offsetting well washed off the tympan. Sandpaper, pasted on fly-sticks, is always advisable on rear-delivery presses. Before the sandpaper is cut into strips, thoroughly saturate a sheet of it with water, and then peel the whole surface off the back, which renders the remaining half more pliable and less liable to fall off the sticks on to the form, or otherwise do damage.

The subject of register is, indeed, an important one. Surely no branch of the business demands of the pressman a greater knowledge of machinery.

To begin with, stock which is about to be run in colors should not be allowed to remain in the boxes or wrappers which it has been shipped in until the hour it is to be worked, but should be taken out several days before. Neither should it be piled in one solid pile to gather dampness and swell, only to dry and

shrink as soon as the air has access to it, and perhaps after one color has been printed; but place it in lots of thirty or forty sheets each on racks built of laths about a quarter of an inch apart, allowing the stock thoroughly to season. Endeavor to have the press-room of uniform temperature all day and night, and remember steam heat is the best for retaining even atmospheric condition and renders a room less susceptible to changes outside. If steam heat can not be



Photo by Hildenbrand, Stuttgart.

PIERROT.

had, keep a small pail of water on the stove. Allow the warmth of a room to come into contact with the stock equally from all directions, that is, do not on a cold day, leave the stock with one edge close to a window, while the other edge is warm, nor one side hot from the heat of a radiator or stove and the other side cooler. The reason for this is obvious, as it can be seen that, should these conditions change between the time of running two colors, the dimensions of the sheet are necessarily changed, too; enough so, at least, to spoil an accurate register. Always run colorwork on trays, with two or three hundred sheets on a tray, and keep the top and bottom sheets covered. All this concerning the handling of stock may seem unneces-

sary and foolish, and many may say they have worked in excellent color houses where these precautions were disregarded. That may be, but those same color houses have trouble with register.

Other most important considerations are the proper adjustment of the presswork and correct handling of the form, etc.

Avoid too much gripper hold, not alone on register forms, but on all other classes of work. Some pressmen carelessly overlook this condition, with the result that before the sheet has been grasped by the grippers its edge has been hit by the closing gripper and pushed out of position. It is practicable to lock a chase on the sides as well as at the front and back. Have all quoins lock toward the center of the chase, always beginning to tighten at the bottom corner quoin, using reason and judgment about how much to squeeze one quoin before tightening the next. Be sure the form is so locked up and planed down that there will be no springing during the impression. Also use hard packing.

Make the form partly ready before seeing too much about the register, as a perfect register when the impression is weak or uneven does not imply that it will be satisfactory when all is made ready.

Let the compositor make any necessary change now, still allowing the make-ready to progress. When the position is finally O. K., the pressman should see to the lock-up himself, locking it as uniformly as possible all around. If nothing better can be procured, slip a strip of thin cardboard between the quoins to prevent them from slipping. With a piece of chalk, strike across each set of quoins, for the reason that if it afterward becomes necessary to unlock the form, it can be locked up again exactly as before, by bringing the marks in line.

Now see to the register. Run in three or four sheets twice. Very likely the register will be poor. If so, go about investigating where the inaccuracy exists. Again run in one sheet and miss two impressions on the top-sheet (the top-sheet, of course, should be reeled up tight). Should these impressions fail to register, it is most evident that something is wrong with the working condition between the bed and cylinder. What has been previously said about bearers and impression screws should be especially attended to at this time. Should the press be without a continuous register rack it is quite probable that a slight shifting of the segment in the proper direction would assist the register considerably. Thoroughly wipe all bearers and teeth of both cylinder and bed segments. With a piece of chalk mark heavily on each side of the four teeth on the cylinder segment. Trip the press, run in one sheet, trip again and stop. Notice any traces the chalk marks have left upon the segment teeth on the bed. On whichever side the traces are plainest it is in the opposite direction that the segment should be moved. Before loosening the bed segment, make a

straight mark from one of the teeth on to the bearer, so that if the segment unavoidably slips too far, it can be brought to its original position again. A thickness of a folio is usually far enough to move a segment.

If, after all this adjusting, the register between bed and cylinder is still inaccurate, even at a low rate of speed, further efforts on the part of the pressman is well nigh futile. However, should the mechanical working be thus far perfect, then the operator may continue with hopes of success.

Next look to the stability of the feedboard. A great many feedboards on old presses are in such a worn condition that they can be pulled and pushed sidewise to such an extent as would render an accurate register impossible. Such a fault should be overcome at once by screwing or nailing a short strip of wood furniture at each side of the feedboard on the stationary part, letting the free end of lap down against the movable portion of the board.

Set the friction bands, when the job is made ready, with the press just about to take the impression and the cylinder down. Aim to have the bands come at the margins, so that, if necessary, they may be set closer to the cylinder without smearing the sheet, which has already been run in one or more colors, and have them normally near enough to the cylinder so they will just hold a strip of the job's own stock, when placed between them and the packing. Should a color job be run on several presses, one or more of which have a continuous register rack while the others have not, it is usually advisable to set the bands tighter on the first-mentioned machines to make up partially for the "slip," which usually prevails during the impression stroke on the latter. The impression on the latter, too, should be as slight as satisfactory results will warrant.

Be sure the grippers are all tight. To attend to this properly, loosen all the grippers except the one at the end where the spring connects with the gripper rod. Beginning at the other end, again proceed to set each gripper by pressing it rigidly upon the packing with the thumb, and with the other hand tighten it with a wrench. Avoid bearing upon the gripper bar or anything that will tend to bear it down. On much-worn presses there is usually a certain almost imperceptible sidewise motion to the grippers as they close upon a sheet, thus drawing it slightly away from its intended position. The evil effects of this condition of affairs can be almost wholly obliterated by securely pasting small squares of sandpaper on the tympan where the grippers shut down, thus doing away with any slipping of the sheet; the same aids not a little in the delivery of a sheet where the gripper hold is scant.

Bend the tongues down as far as possible and still allow the printed sheet to pass under them without touching. This sometimes necessitates care on the part of the feeder not to put down a sheet until the last one has passed out of the way, avoiding any smear which might otherwise result. This is especially true of con-

tinuous revolution front-delivery presses, unless it is a few of the more modern style.

Avoid having grippers too close to tongues, which invariably causes a "hump."

Adjust the guide carefully and nicely upon the tongues, and have them raise exactly at the right time, just as the grippers shut down upon the sheet. Do not undervalue the importance of this.

Reduce the quiver of a press to a minimum by regulating the speed, adjusting the air cushions, etc. Use "grasshoppers" on shaky presses, if obtainable.

Do not continue to run stock which "rolls" at the gripper edge, but either bend it so it lies flat or else fasten a wire to the guide bar and extend it above the tongues close down to the sheet. A better register can be obtained from stock which turns up at the gripper edge than from stock which turns down, on account of the fact that the sheet is displaced less by the closing of the grippers. If possible, arrange the delivery of the printed sheet so that the breeze resulting from it will not blow up the edge of the sheet just put down as the grippers close upon it. If this can not be arranged for otherwise, fasten a strip of cardboard the width of the press long and about eight or ten inches high in front of the guide bar and just above where the printed sheet passes. Watch that no breeze approaches from open doors or windows or running presses in the rear.

Always have the guides on all presses running different colors of the same job touch the sheet at exactly the same place, and, of course, have "lifts" taken up the long way of the stock.

In registering a color into a form already being run, a desired result may sometimes be attained by



Photo by E. M. Keating.

IN COLORADO.

unlocking one-half of the form and tightening the other half a little more, thus throwing a certain portion as required.

In cases where several small plates are fastened on one large base, with the result that one or more do not register into another color already run, they may be shifted to the required position by placing the end of a piece of furniture against their edge and tapping in the right direction. If necessary, a certain portion of a large electrotpe may be moved by being split with a chisel and tapped as stated above.

All plates should have a few additional nails driven into them, otherwise the constant drag during the impression will eventually cause them to slip very perceptibly.

Care should be taken that color inks on solid forms are not run stiff, on cold mornings especially. The grippers on many presses can not be made to hold a sheet firm enough to prevent a sheet from slipping at such times.

The standard size press for colorwork is fifty-four inches. Larger presses are not built in proportion, hence less rigidity and poorer register.

Written for THE INLAND PRINTER.

SOME MATTERS OF PUNCTUATION AND OTHER FORM.

BY F. HORACE TEALL.

THERE is no reason for supposing that all people will ever agree in the use of marks of punctuation, in the use of capital letters, or on any of a number of other questions of form in writing and print. Only one strong demand suggests itself in support of a plea for absolute agreement. Undoubtedly, all workers in printing-offices would be much better satisfied, and much better work would be done, if each one could know exactly what would be its final form. As far as the reading public is concerned, it makes really very little difference whether some words are spelled one way or another, whether some words are capitalized or not, or how sentences are punctuated, unless the punctuation is misleading. In printing-office economy, on the contrary, every little point in practice is important, since each one has its effect on the degree of facility acquirable by the workmen.

More and more it is becoming necessary for each office to have a style-sheet, and it is with reference particularly to the making of rules for such use that this is written. Undoubtedly every employer would prefer to have every rule of practice such that every worker can understand it and apply it. It is not likely that perfect clearness can be attained, for that would mean impossibility of misunderstanding by any one. No style-sheet has ever been seen by the writer, however, which did not contain some rules so worded as to be sure to effect variation in practice, through differences of meaning in different minds.

In various style-sheets — evidently all copied from

a particular one — is this rule of punctuation: "Do not use a comma before 'and,' 'or,' etc., when used to connect three or more nouns, as 'John, James and Henry have left town.' But when these conjunctions are used so as to add emphasis to the clause which they connect, or where the meaning of the sentence will be altered by the omission of the comma, insert it."

Now, the rule here quoted accords with what is done in most of our newspapers and in many books; but the exception is not in keeping with any common practice, and it is not possible that it should be. In the first place, it seems unlikely that any use of one of the conjunctions could be shown to add emphasis; and, in the second place, the whole statement of the exception is subject far more to various application in various minds than it is likely of similar construction in any two minds. Could we have before us a number of the sentences thought of by the framer of the rule, so that they might be set by different compositors and given to different men to read in proof, no doubt we should find evidence that these workers would not agree in their application of the exception.

If, on the contrary, the rule placed before these workers said only, "Always use a comma before the conjunction connecting three or more nouns or clauses," with no exception, where would any person find an excuse for understanding it differently from any other person? This consideration alone should be enough to make every employing printer not only adopt the rule, but fight for it, against customers' obstinacy, as far as business considerations would allow. Some writers, as well as some printers, think that omission of the comma is right, and those who think so may not be convinced otherwise by any reasoning. Among the best writers and printers, the use of this comma is far more common than its omission. This is open to proof, and is another strong argument in favor of the adoption of such sensible punctuation.

Another rule is, "Capitalize Church when a particular church society is mentioned, as First Methodist Church (lower-case when referring to a building)." This shows ambiguity or something worse. If it means what it naturally should from its connection, the church building of that particular society is to be the First Methodist church; but the name should have the same form both for the society and for its building, for the name in the latter use really is elliptical, and Church ultimately means the people in both uses. The parenthesis may possibly have been intended to apply to the one word alone, but if that is so it should be said, and made to apply to both uses. No possible distinction that may be meant by the rule is reasonable.

Ambiguity appears again in the rule: "Capitalize President when referring to the President of the United States. Titles of nobility, etc., when referring to specific persons, such as Earl of Surrey, Prince of Wales, King of England, etc." We are left uncertain whether the United States is the only country entitled to a capital initial in the title of its chief officer, or

whether other republics should have it also. Probably the maker of the rule would also have President of Mexico, etc., but intending it is not sufficient; it should be said. We are not told whether the President of the Senate should have the capital or not, and have no direction about official titles in societies, etc. Language analogy prescribes the capital just as plainly for one kind of official title as for another, but it would be hard to find a newspaper where this plain analogy is applied consistently, although the *New York Sun* had it nearly so some years ago. How is the second sentence of the rule to be applied? "When referring

It should take in all analogous names, as brunswick black, indian arrowroot, paris red, paris white, paris yellow, and innumerable others. Now, as a matter of etymological fact, a few proper names in English have become indisputably common nouns or adjectives, as china, boycott, roman and italic (in uses that have no association with Rome or Italy). But most of those instanced with the rule are the proper names themselves, and such forms as paris green, brussels carpet, prussian blue, and venice turpentine are no more sensible than chicago magazine, new york journalist, etc. Why any person ever imagined such a vain thing



Photo by Hartung, Brownwood, Texas.

to specific persons" seems clear for only one meaning, which can hardly be the one intended. Specific persons should mean persons specified, and the literal application might easily lead some compositors to set "the earl of Surrey," or "the prince of Wales," because no special one had been named; and those compositors would probably have to change these titles in the metal, although they would have followed the rule.

Pretty nearly the most senseless instruction, in his estimation, that the present writer has ever seen, is this: "Lower-case—Words of common usage derived from proper names, such as india-rubber, macadamized road, brussels carpet, oriental rug, paris green, prussian blue, venetian red, venetian blinds, venice turpentine, etc." How much is this "etc." intended to cover?

as writing proper names with a small initial is one point on which the writer would gladly welcome information. However, it seems only fair to suggest that all workers should be considered entitled to a full list in place of "etc.," at the hands of one who can deliberately adopt any such practice.

One might fill a very large book with such criticism of style-sheets, and probably make no impression from a language point of view. Those who have gathered their strongest ideas from literature that exemplifies certain methods will still think those methods best, and hold to their opinion as the most reasonable.

The intention here has been merely to suggest the advisability of making rules clear, when they are made at all.



Photo by Baker, Chicago.

LOUISIANA WOODLAND.



BY THOMAS WOOD STEVENS.

BROADLY speaking, it is taken for granted that the finer points in the art of printing do not appeal to the average publisher—certainly not to the average advertiser. Matters of tradition or of artistic conception that are of vital importance to the makers of classical (not to say *de luxe*) editions, become, to the hurried man of commerce, mere technicalities. The artist may spend days in deciding upon the precise arrangement of type and rules on a simple page. The commercial man covers it all in his specifications, which may have been compiled by his clerk from the publications of his competitors.

While anything tending toward a higher level of general craftsmanship is to be desired, nobody expects to change this condition. All such things are gradually accomplished by a natural process; which is merely a matter of following and occasionally surpassing the leading competitor, whereupon the whole line moves up a peg, either in effectiveness or artistic quality—it depends on the style for the moment.

But there are certain points in which even the most heedless compiler of specifications may raise the standard of his printer's product. In spite of his conservatism, the printer will welcome the advance.

When books are under consideration, the publisher regards as fitting the quality most in use for the class of work to be published; thus if the story is of the romantic or historical class, he probably uses illustrations—a chance for the picturesque, even though the reader may already know by heart all the costumes in the illustrator's locker; and if the tale is psychological, it will probably be printed in the plainest manner, the only effort being to increase the apparent size of the book. But even in these cases, he might attend to some of the details which please the critical, and perhaps are not so utterly lost on the multitude as one might suppose.

A few of the details that distinguish the books of the publisher who likes to be considered artistic—for reasons that appeal to all his clan—may be mentioned. First is the matter of margins. The printer may scoff, knowing that the stoneman will waste time in laying out the form if anybody in authority demands that the margins be properly proportioned; possibly so; but only on the first occasion, if the stoneman is wise.

This is a point upon which reams have been written, mainly referring to William Morris' dictum about treating the two pages as a unit. Morris would doubtless have explained further if he had known how many men were waiting to stumble. He never meant that the two pages were to appear as one, or that the gutter margin should not show; only that the open book should be considered as the space upon which the two masses of color composing the type pages were to be placed, and that the placement of them should be in beautiful proportion, giving the margins a pleasing variety—even a rhythm; the principles may be grasped in the most elementary study of design (they are excellently treated in Mr. Batchelder's series recently published in *THE INLAND PRINTER*) and the result has long been exemplified in all work which has followed the best traditions of the craft.

Surely it requires no special training to be artistic, when it only means to do what all good workmen have done from the beginning.

* * *

In their dealings with types, how many men have sinned—and who should 'scape whipping! Happily, the style is turn-

ing toward simpler things just now. We do not see so many miracles of discord. Yet, presupposing an utter lack of artistic feeling, any man could adopt a few arbitrary rules about mixing faces alien to each other; and following the rules, in defiance of his own riotous taste, would keep him out of trouble.

Body types are usually easier to decide; in fact, they must usually be whatever the printer has in stock, and most printers are learning that the older faces—Caslon, for instance—are safe. It is usually in title-pages, announcements, and the like, that the patron, or the compositor, sets about to produce a miscellaneous specimen sheet. Yet the principles to be considered are not many nor difficult. Again, Mr. Batchelder has covered the ground.

In a title-page, we know that the matter is to be displayed in proportion to its natural importance, and that some one element thus takes precedence over all the rest; we know that we are working on a definite, rectangular area, placing this important element and its subordinates in proper relation, and at the same time arranging the spots in pleasant proportions; we know that in a very few different sizes of the same type-face we can find enough variety to properly express all the relations between the lines of copy to be set; and that another style of type can be introduced—within limits—so as to add variety without discord (though this last is dangerous ground not covered by rules); lastly, we know that we may use red ink with the black—possibly to advantage—and that all these points were solved successfully before Father Time had rolled up and filed away the seventeenth century.

Also, in this connection, most shrewd observers will note that the types best adapted to title-pages are either the old faces or designs derived from them; good results being most often obtained with Caslon, combined with Caslon Italic or Text letters; the Jenson family; or any old-style romans, keeping the matter well in the upper case. He is hopeless who does not see the unfitness of the more fantastic modern faces.

While one is considering these affairs, one sees the value of the designer—not the man of scrolls and tint-blocks, but the student of old work, who is never superior to the fact that his work is to collaborate with that of the compositor.

* * *

Then the paper comes into the account. Not many years ago it was the fashion to use coated paper whenever possible, regardless of whether or not half-tones were to be used. We know that no cheap substitute for coated stock, suited to the printing of half-tone plates, has yet been found; so no exception can be taken to it—in its place. But no one who has ever held a book in his hand long enough to read it through, especially if the book be of any considerable length, will doubt that the use of the coated stock should be as limited as possible. The people who use glazed paper, lest the type fail to "show up well," should change printers.

In recent years great numbers of books, chiefly reprints of the classics, have been imported from England. The reason is not far to seek. The English editions are small books, printed on very light but opaque paper, edited with scholarly care, not overburdened with notes, and illustrated, if at all, with line drawings; in this single field the English illustrators excel our own. But it is in the small size that the books are most desirable. It is not a matter of small type; merely of paper stock suited to the purpose—instead of the poplar and clay under which our book-shelves sag and groan.

These little editions compass the utmost usefulness of a book, and they do not offend. The lesson should not be difficult.

* * *

Mary MacLane's new book, "My Friend Annabel Lee," has just been published by H. S. Stone & Co.

It is not just like the first book she wrote; she is different now; she no longer questions in wailing, and gets no delight

from shocking people any more. Then, too, the machinery of the book is different; it consists of miscellanies evolved and conversed between Mary MacLane and a Japanese statuette whom she has named Annabel Lee. The title exemplifies the writer's artistic creed—which saith that nothing is so strong as a delicate incongruity.

The machinery, in so far as it concerns Annabel Lee, is not unlike Le Gallienne's "The Worshiper of the Image." In each a writer brings an image to life, gives it a delicately incongruous name, and weaves about it the mantle of fancy,



Courtesy H. S. Stone & Co.

MARY MACLANE.

whereof a single thread is fate. In Le Gallienne's book, a brief and tragic story, a marshy twilight of fatal beauty fades into the night. Mary MacLane has not made her book a story.

But the things it contains are many; some of them are new, some are worth the telling, and some others may be—one can never be sure.

There is a fair proportion of philosophical meditation, for the most part, mixed with incongruities that are evidently meant to tease the reader along. Thus, in "The Flat Surfaces of Things," she discusses the manner in which earthly things call down our spirits from the realms of space. She says, "They go at the sun's setting and gaze deep into the green water, and all is dark and dead as only a traitor best-beloved can make it, and their mood is very heavy—still there is a bland moment when their stomach tells them they are hungry, and they listen to it." This may not be very subtle, but it is a thought I have never seen expressed before; and surely "a traitor best-beloved" is a good phrase, which "the flat surfaces of things," as here used by sheer force of fist and pen, is not.

Then Mary MacLane goes in for artistic and dramatic criticism; she rhapsodizes about Puvis de Chavannes, and applies the delicate incongruity to Minnie Maddern Fiske. In these chapters she shows that she can handle such subjects prettily; she shows she is still young, for she is still eloquent in criticism; and she advances her ideas freshly—whether

they are new or not. Besides, she talks about things that are open to anybody's opinions.

In this line may be mentioned her chapter on "The Young-Books of Trowbridge," which has in it some very healthy feeling, some good, direct writing, and some little touches of pose. Here she was writing on a common theme—yet not so common either, since so few have seen a theme in it—and she must needs interject her personal mannerism—lest, being interested, you forget who speaks.

But the most hopeful phases of "Annabel Lee" are the stories she tells now and then. In these there are good bits of narrative, told in a rather forced way, but narrative with motive power in it.

Sometimes the narratives are purely fantastic, such as the tragic history of the spoon-bill birds along the river Nile—which is a jolly bit of foolishness such as one seldom finds outside of books that have nowhere to go. Then sometimes the muse turns realistic, and one sees where the real strength of the author lies; of this kind is the story of "Little Willy Kaatenstein," which is in some respects clever, and has in it some perfectly efficient adjectives, the usual tendency toward the refrain, and the distinctness of vision that is so rare and so likely to prove the mark of the master.

Then there are some photographic reminiscences of Butte High School, and a number of similar things. She has done the photographic effects before; she does them well.

The peculiar things in the book are two. First, that she has come to write occasionally in a genuine sympathetic vein, and second, that she has been able to cast a lot of really entertaining stuff in the conscious, formless form that used to be called the "pastel."

Every editor knows there are still many women and young men in the country districts who write pastels; but, in her own phrase, Mary MacLane's pastels are not pastels. Taken as a whole, "Annabel Lee" is a journal, consciously written with the printed effect held uppermost; it has no continuity, but holds the attention by continued mild surprise; so some chapters appeal to some people, *cetera ceteribus*. It does not attempt to be important—asks little, answers nothing in particular. There is good humor, a wholesome lack of sentimentality, and good digestion in it.

Great writers have the gift of phrase, in most cases; it is as important to them as the brush to the painter; yet some painters manage fairly well with their fingers and palette knives—or they become plasterers, when the trowel will suffice. Mary MacLane has the gift of phrase. Yet she does not use it as a brush; rather she tacks it to the canvas and calls it a picture. It is not to her an instrument whereby great things may be accomplished. It is art, and the object of art.

And, Mary MacLane, it is an art that can not stand alone. You are strong in words, but what do you say? Why are you not a minor poet? Only because you think your verse is rotten? Never mind that—the rest don't. Be a minor poet, as you ought. Then people will cease talking about you; your fame will sink like a golden ripple into the deep green waters, and under the rain and the night the face of the sea will be still.

* * *

"The American Cartoonist Magazine" appears as the "official horn" of the newspaper writers and newspaper artists. It is a large flat quarterly, containing a number of clever things, and a number not so clever—all being in the vein of newspaper humor. It is published, apparently, by an association of the contributors themselves.

The official statement in regard to the new organ's place in the world says in part: "It is a magazine conceived, owned and operated, absolutely, by the newspaper artists and newspaper writers. Motives of policy, considerations of space, prevent them from expressing *themselves* with utter freedom



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in the daily publication in which they express *others*. Here they may gambol and disport themselves as they will. This is their own particular field. It is yours to gaze upon. It is theirs to have and to hold and to use, and they will use it." This official statement is quite characteristic of the rest of the magazine.

No one questions that there are in the West some very clever newspaper men; their humor, coming in small puffs,



From the "American Cartoonist Magazine."

lends a pleasant light smokiness to the color of the daily paper. Naturally, the same humor shows to a disadvantage in a magazine that contains nothing else. This may be on account of the steady recurrence of the stock pleasantries, and it may not.

There are other disadvantages to be overcome when the contributors publish their own stuff.



From the "American Cartoonist Magazine."

There is the constant—perhaps unconscious—effort of some of them to use the magazine as an advertising medium; in the *Cartoonist* this effort is given full play, even to the extent of portraits and biographies of the leading lights. This does not help the paper much, and one finds it difficult to see how it helps the men themselves; the paper is their own—



From the "American Cartoonist Magazine."

why should they not have their portraits in it, whether they deserve it or not; but they know they do it too frankly to deceive anybody.

Another point (let the idealists clamor if they will!) is that when a man works for his living, he is likely to keep his

work up to grade, lest he lose his job. When he works for an association of his fellows, he is prone to put off the task till the ultimate minute, and then turn in the result of a languid scramble with an unwilling muse; or else he brings in some "little thing he just dashed off," but which should be still further dashed. It is with these human frailties that the *American Cartoonist* must cope, and the foe is mighty.

Seriously, it is hard to see the need of this magazine. It would seem as though the funny men of the press might be better employed in improving their regular product, rather than in polishing off the overflow and making a magazine of it. We have a great many magazines already. Some of them would surely use the best of this stuff, and the rest could go into the usual channels.

Of the magazine as it is, however, it may be said that it is popular and snappy in appearance, sufficiently amusing in substance, and edited with more freedom than skill; it is attractively printed, though rather large in size for its purpose, and some of the line drawings are really clever; artistically, it is not to be criticized, unless one could speak with the peculiar standpoint of some of the newspapers' "art appreciators."

* * *

The Village Press has just been established at Park Ridge, Illinois, by Fred W. Goudy and Will H. Ransom. It seems to be, at its very inception, one of the strongest book-making concerns, from an artistic point of view, in America. From the personality of its men, the modest solidity of its equipment, and the height of its ideals, one can feel safe in predicting for it a wide influence and a great future.

Mr. Goudy is, perhaps, the most thoroughly conscientious workman I have ever known; he is a man who studies long before attempting to accomplish, who endeavors to realize his exact limitations, and who brings to every task persistence and a seasoned consideration. He has been a printer before, and as a designer of lettering he has originated a style that has affected the manner of more designers than any other man in the country, with one exception. So he is not starting a press without due preparation, and that of the most valuable sort. Mr. Ransom formerly managed the Handcraft Shop, and is also experienced.

The Village Press has been started in the sanest possible way, and the proprietors have done nothing they will have cause to regret—though, like all good workmen, they will always look with some dissatisfaction on the things that lie behind them.

The first book is an edition of Morris' essay on "Printing." It is printed in the new type which Mr. Goudy has designed for the use of the press, which is in itself an achievement in the field of type design. It is a new version of the familiar Jenson family, and in the design Mr. Goudy has considered all the best modern variants—the Golden, the Doves, the Merrymount and the Montaigne—and has made his own design with the intention of absorbing the best points of these models. Mr. Goudy says of the type that it was made "with one idea firmly in mind throughout, that of considering each letter as being a pen-letter reduced to type with all its limitations of material and use as type. His aim was to produce a letter of generous form, with solid lines and strong serifs, with instant visibility of every stroke of every character; to make legibility rather than beauty the great desideratum."

In effect, the type is beautiful, and to the practiced eye, uncommonly legible, though to the casual observer it has not this quality so strongly marked as some lighter faces. This is partly because a design which in large sizes attains the very maximum of clearness—as this same style of letter has proven itself to have when Mr. Goudy has applied it to commercial uses—does not carry exactly the same qualities into the small sizes used for printing books, and partly because the type as cut and cast is very close-fitted.



Photo by Thomas Kent, Kirkwall, Scotland.

ON SCOTIA'S CLIFFS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE QUESTION OF ARBITRATION.

To the Editor:

NEW YORK, August 19, 1903.

It was with some surprise that I read Mr. W. B. P.'s editorial on arbitration in the August issue. The result of the first few cases and the general dissatisfaction thereof go to prove what its opponents in the union claimed would be the case when the arbitration agreement was up for ratification, namely: That we would get ourselves so tied up in a multiplicity of laws and decisions that none of us would know "where we were at."

Let some of your readers sit down and try to comprehend the recommendations that Mr. P. makes to offset the evil effects of arbitration. He suggests more evils to cure an evil. The opponents of arbitration predicted that such would be the case. Can any one imagine the picture we would present going before a committee and trying to prove that we can not live on a certain wage! Man's wants are never satisfied. And then, who is going to decide what standard of comfort I am to live in? And suppose they do decide, must I stay in that standard with no outlook for a higher one? Mr. P. suggests an economist be hired by the union to present its case. How ridiculous! Now clear-thinking economists have one remedy or another for existing conditions, or if he believes existing conditions are natural and correct then he will say that wages should be regulated by supply and demand. How funny it all is! No, Mr. P., unless we adopt one of the economic remedies proposed (I prefer Mr. Henry George's) we had better follow the old lines, and whatever we get let it be by the good old doctrine of force. And the quicker we realize it the better.

Very truly yours,

G. L. NALLOF.

Mr. Nallof is evidently laboring under the impression that the desirability or otherwise of arbitration is up for discussion. As I see it, that question has been decided for some time to come by the Typographical Union, it having entered into an agreement with the Publishers' Association to settle disputes by that means. And the emphatic manner in which it has so declared is evidenced by the history of the agreement. At first it provided that differences arising out of the interpretation of scales should be so determined. After that had been given a trial the agreement was amended so as to include the settlement of proposals to change scales or make new scales. This amendment not only makes the possible decision of the arbitration board of vast importance to the craft, but also emphasizes the union's adherence to the policy of arbitration. The publishers have alleged that the union's officers violated the agreement; the officials vehemently deny this and say the publishers are the guilty ones, which would seem to indicate that repudiation is not popular. Admitting that the agreement is detrimental to the workers, and, coming down to a low plane, it would be courting disaster to repudiate it (and I for one do not believe the members would do so), being committed to a policy which practically all unions have advocated for years, the sensible move is to make the very best of the bargain, be it good or bad. Obviously, the union's only hope lies in presenting the best case. What merit is there in going before a board with a poor case? The employers spend time

and money in the preparation of their arguments, and if the employees wish to win they must meet them with better arguments, prepared with more care. And Mr. Nallof is surprised that I should suggest that experts in economic science be employed to assist unions in the preparation of cases. If the union were assailed in the courts, would he have it employ a so-called labor agitator or an attorney to elucidate the law? I do not advocate the employment of a sociologist so that he may have an opportunity to enlighten unionists as to his views on economic theories; his duty would be to collect facts and apply them so that they might accrue to the advantage of the union. This requires peculiar knowledge and training, and in order to secure the best results an expert—not necessarily a college man, though—is needed. It is absurd to presume a man not in hearty sympathy with the union's purposes would be engaged for the work.

"Some of the economic remedies" of which Mr. Nallof speaks can not be introduced too quickly to suit the writer, and the unions should devote more time to the discussion, at least, of the larger questions involved in the labor problem. Among other things, it is for the purpose of clearing the way, so that unions may extend their energies in that direction, I am opposed to continual expensive and unnecessary bickerings with employers about non-essentials.

"Whatever we get, let it be by the good old doctrine of force," says our critic. Well, what have we secured by force? It wasn't control of the machines; on the contrary, in almost every instance where their introduction caused a strike, we, the union, lost control of them for a time. Nor was it the nine-hour workday. In the last few years there have been more increases of wages and other betterments than ever before, yet strikes have been fewer than when union membership was much less. Mr. Nallof ought to specify what has been won by force, as well as inform us how it comes that after almost every strike there is a conference, with its inevitable compromises, and occasionally abhorrent arbitration. It does seem that in the majority of instances this means must be adopted in the end; then why postpone the inevitable until after a costly war has been fought? In the way of illustration, it is recalled that in Pittsburg there existed for many years a large union element that worshiped at the shrine of "force," and the devotees grieved much because they were not allowed to invoke the aid of their deity. Finally business was booming, and, conditions changing otherwise also, the "force" element had its day. And what a day it was! No unionist has written of it. "How funny!" or even "How ridiculous!" It was neither; it was and is just sad.

It sounds strangely to hear a follower of that really great man and trade-unionist, Henry George, ask who is going to decide the standard of living, in a manner which indicates that the disciple believes the workingman does; and stranger still to hear one yearn for an opportunity to go on strike. He evidently has not read the master as closely as he might have done. In "Progress and Poverty" (Book VI, Chapter 1), Mr. George, after pointing out that the good which unions may accomplish is limited and that they labor under inherent disadvantages, goes on to say apropos of strikes:

"There is an ancient Hindoo mode of compelling the payment of a just debt, traces of something akin to which Sir Henry Maine has found in the laws of the Irish Brehons. It is called sitting *dharna*—the creditor seeking enforcement of his debt by sitting down at the door of the debtor, and refusing to eat or drink until he is paid. Like this is the method of labor combinations. In their strikes, trade unions sit *dharna*. But unlike the Hindoo, they have not the power of superstition to back them."

Many of the mistakes of unions and all the opposition to widening the scope of their operations may be traced to the utter incapacity of some members to realize the limited character of the achievements they may attain. Perhaps these members have something that serves as well as superstition

serves the Hindoo to sustain them. They certainly have not behind them either logic or the facts of industrial history. There will always be strikes, such as when an employer seeks to evade the scale which his fellows pay, but it is safe to predict that the general-strike movement has spent its force in the Typographical Union, as that organization's greatest advancement has been through other methods.

W. B. PRESCOTT.

"THE ST. LOUIS IDEA."

To the Editor: ST. LOUIS, Mo., September 7, 1903.

Probably the credit for taking the greatest interest in the mooted "apprentice question" belongs to St. Louis Typographical Union, No. 8. This local union was one of the first, if not the first, to put into complete operation the international law requiring the registration of all apprentices, thus placing a distinguishing mark on all boys who are recognized as apprentices. Under this law each certificate bears the signatures of the foreman of the office where the apprentice is employed and union officers, and shows when the term of apprenticeship commenced.

Obviously, this law, while a commendable step in the right direction, does not begin to approximate the desired end. The possession of a bushel of certificates will not make the finished workman. Recognizing the necessity for something more practical, the St. Louis Printer Apprentices' Society ("Junior No. 8") was organized. At the initial meeting, in April, 1903, the originator of the idea, President Joseph A. Jackson, of No. 8, declared the purposes of the proposed movement to be for "the exchanging of samples of work and ideas; the reading of technical printing books; the study of parliamentary law; the proper understanding of the apprentice's duty to his employer and the journeymen with whom he works; the apprentice's rights in learning his trade," etc. The part to be assumed by the apprentice in the organized labor movement was also thoroughly elucidated.

In the few months that the apprentices' society has been organized remarkable progress has been made. The young men have exhibited an enthusiasm in all phases of the movement that must put blushes upon the cheeks of all who have been derelict in aiding the apprentice to obtain a chance to learn his trade. To the credit of the foremen of the St. Louis printing-offices it must be said that they have heartily coöperated in affording the boys in their charge every opportunity to master the intricacies of the "Art Preservative of all Arts." The members of the society have not only been faithful in attendance at their meetings, entering into debates and the study of parliamentary law with a praiseworthy avidity, but have been equally jealous of their every right in learning the business. Wisely recognizing the soundness of the old axiom, "All work and no play makes Jack a dull boy," they have conducted river and railroad excursions, baseball games, etc., with the proceeds of which they have met the expenses of their organization.

Their appearance in the Labor Day parade of 1903, besides being unique, with their uniforms, badges and banner comparing favorably with those of any of the organizations in line, marked an epoch.

The "St. Louis idea" has already borne fruit. The Washington convention of the International Typographical Union enacted a law requiring all local unions to adopt laws which will guarantee the learning of the trade to all apprentices, fixing the term to be served at each branch of work. Verily, the "better late than never" spirit has had sway long enough. With hearty coöperation between employer and employe, the apprentice of the future, if nature has endowed him for the calling, should develop into the competent printer as inevitably as the chrysalis evolves into the butterfly.

J. J. DIRKS.



BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¼ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs, 4¼ by 6½, cloth, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

SECONDARY QUOTATIONS.—From B. & L., Grangeville, Ohio, we have this question: "Is it correct, in a quotation within a quotation, to use the double comma and apostrophe, or should it be a single one of each, as is the usual custom?"

Answer.—In all such cases, the fact that a certain practice is the usual custom is the one thing that determines correctness. Single marks for the inside quotation is right, and the other way is wrong.

DOUBLE CONNECTIVE.—J. W. C., Washington, sends the following needed and welcome note of criticism: "Month after month the writer of the article in which it occurs makes the same mistake that appears in this sentence: 'The operator promises that if the plates come out all right that he will deliver the goods promptly.' 'Usage' will never sanction such ignorance, and it is better to call a halt at once."

Answer.—Yes, a halt should be called. The error of repeating "that" in such sentences is very common, but never can be anything but an error.

PUNCTUATION AND ABBREVIATION.—W. U. M., Carson City, Nebraska, writes: "Please indicate the proper close punctua-

tion in the following sentences: 'These arts are not only fundamental in education but also in practical life.' 'He is bound not only by actual but also by constructive notice.' Is there any authority for '2nd' and '3rd'? I was taught, in my apprentice days, that '2d' and '3d' were correct. In your criticism of spelling reformers (line 28, page 717, August INLAND PRINTER) is there not a comma omitted after the word '(ceremony)'? Is there ever any authority for the use of parentheses within parentheses? Should parentheses be used within brackets which are used within parentheses? Are there any further authorized uses of the bracket than those indicated by the Standard Dictionary?" *Answer.*—The writer of the answer thinks that such sentences should always have a comma. As to the abbreviations, Theodore L. De Vinne, in "Correct Composition," page 82, says: "The

the schoolmaster in your consideration of the word 'none' in the July INLAND PRINTER. It is very evident that you presented quotations and authorities without fully understanding them or measuring them by common-sense reasoning. You are correct in saying that 'none' is plural as well as singular, but you do not present a single example of its use in the plural sense. 'None' has three meanings: (1) 'None' = not one; as, 'None of us knows.' (2) 'None' = not any; as, 'To-day ye have much, but to-morrow there shall be none.' (3) 'None' = no persons or no things; as, 'None believe'; 'none exist.' Each of the following sentences you quoted as plural is an incorrect example, because 'none' is used each time in the singular, or in the sense of 'not one'; 'None of these machines have survived.' (INLAND PRINTER.) 'None of these things move me.' (Bible.) 'None of us care.' (Stand-



AN OFF DAY IN THE WOODS.

use of 2nd or 3rd, common in England, is not to be commended; 2d or 3d is a more acceptable abbreviation." Those objected to are common in England, but not universal there. The writer was asked recently by an Englishman whether there was any authority for 2d and 3d, and the questioner asserted very positively that no British book ever had them. He was answered by the random opening of the Encyclopædia Britannica disclosing the contemned forms on each page looked at. There is some authority for the other forms in the fact of their being often used, but the shorter forms have more of such authority. In the sentence on spelling the comma should have been used, and another one as well, after the word "indeed." All the uses of parenthesis and bracket mentioned may be rightly utilized, but some of them may well be avoided unless absolutely necessary. The Standard does not specify uses of brackets; its very general terms cover a variety of specific uses—probably all of them that are possible.

"NONE."—The following is from a friend in Washington: "You are much too severe upon our boyhood friend

and Dictionary.) 'None of their productions are extant.' (Blair, quoted in Webster's International.) This form of expression singles out *one* among many; consider a moment and you will realize that in neither of the sentences above does 'none' mean 'two or more.' To clearly give to 'none' the meaning of 'No persons' or 'no things'—to make the word unmistakably plural—it is necessary to invest 'none' with the properties of a pronoun instead of an adjective. This is accomplished by resorting to ellipsis—by eliminating the substantive and placing 'none' in its stead. Let us do this and then write the quotations: 'None have survived,'—i. e., 'No machines.' 'None move me,'—i. e., 'No things.' 'None care,'—i. e., 'No men.' 'None are extant,'—i. e., 'No productions.' The plural meaning is so plain here that no misunderstanding can possibly find lodgment in the reader's mind. This is the only form in which it is possible intelligently and grammatically to use 'none' in the plural sense. Of course, the English language has always had and always will have interpreters who discover dense meanings where they do not exist to a demonstrable extent except in their

own imaginations. If the language should be as narrow as their dogmatic discoveries, the English-speaking world would be sadly harassed. They lack the comprehensive power that enables one to express meanings in just the right way, and this fault has ever marked the difference between the learned and the ignorant. It is not the language that is dense so much as the lack of knowledge on the part of the dictionary-makers. It is always best to exhaust every good authority when disputed points arise and give the best judgment of the most logical minds. By so doing it will be impossible for dogmatic assertion oft repeated to lead you astray or to convince you against reason. There is ever *another* way, and generally it is the correct way. If men knew how readily the English language yields itself to intelligent reasoning, these reiterations of palpable error for truth would fall into commendable disuse." *Answer*.—It will seem strange to this correspondent, but his letter only serves to strengthen the opinion which he thinks so unreasonable. His distinctions are too confusing, and too idiosyncratic, for acceptance.

THE PROOFREADER.—This is from an article by Andrew Lang, in the *London Morning Post*:

Of old the proofreader was, and occasionally he still is, the author's best ally. The author, knowing what he intends to say, and reading in proof sheets his own work, of which, perhaps, he is passing weary, finds there, by a kind of illusion, what he knows ought to be there, and passes his proof sheet. But very often what ought to be in the printed sheet is not there, but something very unlike it, a printer's error. This is especially apt to happen where dates in Arabic numerals are concerned. I know very well when the Earl of Morton was beheaded; it was in 1581. The printer probably does not know, and prints 1381. Being sure of my fact, the error of a single figure escapes my eye till I see my book published. And then my language is proportionate to my distress. It is on points like this that the proofreader used to be, and sometimes is, so serviceable. An educated and accurate man, he noticed the misprints, and noticed the grammar, and obscurities in expression and everything else which the author ought to have corrected, but had left standing. Nobody but a good professional proofreader can really read proof sheets properly; the author is too familiar with what he meant to say and thought he had said; the author's friends are often too busy, or too lazy, to be very careful, and so, without a good proofreader a book goes forth in a slovenly condition. It is not the fault of the compositors; they are not specialists, and when they have made a word out of the author's scrawl they naturally "make it so," though the word may have no meaning, or the wrong meaning, in the context.

I take up a paper devoted entirely to literature, a weekly literary paper. I find an author complaining that, in his last week's essay or letter, he wrote "the tortures of their prisoners," and, lo, he finds in print "the futures of their prisoners." He wrote "there is truth in the converse" of a certain proposition, but he reads in print "there is truth in the universe," and for that, he says, he "would not like to vouch without further investigation." Now, the compositor, accustomed to reading the most singular statements, never blenched at the remark that "there is truth in the universe." Doubtless there is, as a matter of fact. But an editor, or a proofreader, ought to have seen that the large generalization about the existence of truth in the universe did not make sense, and he ought to have "seen copy," if he could not conjecture the real reading. Once I quoted in a daily paper long ago Mr. Browning's "Just for a handful of silver he left us." This appeared in public as "Just for a handle of silver he left us." I complained to the gentleman who was doing editorial duty; I said everybody knew that quotation, and that "handle of silver" was not sense. He said that he did not know the quotation, and that he did not expect sense from Mr. Browning. In fact, the quotation being nonsense as it stood, no

doubt he took that for proof that, as it was from Browning, it was correctly printed. Now, the right sort of proofreader would have corrected the misprint, as the author of the article saw no proofs.



Young Studio, McPherson, Kansas.

A STUDY IN LIGHTING.

AN EXPERT'S OPINION.

John C. Mitchell, president of the International Stationary Firemen's Union, who is a resident of Fort Wayne, Indiana, sounds a note of warning to his fellow-unionists. As he views the situation, there is a growing feeling of opposition to organized labor, which is taking concrete form much more quickly and more substantially than the officials of labor unions will admit. So alarmed is Mr. Mitchell that he says: "Unless the unions 'watch out,' this movement will overwhelm them." Many unionists who can not subscribe to the doleful prophecy just quoted, will, however, applaud the spirit of Mr. Mitchell's remarks when he says: "There is only one way for the unions to act. They must organize perfectly, and they must learn to respect all classes and to arbitrate. I have found in my travels during the year in this country, Canada, Mexico and Europe that arbitration is of essential value. A strike should be the last resort, when all other means have failed. One of the troubles with the unions is that there is too much jealousy among the members and too little regard for the rights of others. They go too far in their demands at times and then become too stiff-necked about meeting the other fellow halfway. But they will have to do it, or eventually get the worst of it."

WHAT WE KNOW.

"What do we know about Jonah?" asked the Sunday-school teacher of little Teddy.

"Well," replied Teddy, slowly, "we know that he disliked fish."



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget—

That the assembler slide should not "jigger."

That if it does it is due to one of three causes—oil on slide, worn brake, or releasing screw set too low.

That releasing screw should not touch releasing lever except when line is sent up.

That if assembler slide does not return when line is sent up, the releasing screw is not set low enough.

That the spring that restores the slide is all right and does not need "fixing."

That if thin matrices get caught while entering assembler it is because assembler strips and the small plates on assembler do not join tightly.

That if points of assembler chute spring are bent downward it will cause transpositions of spacebands and matrices.

That the points of this chute spring should be bent slightly above the horizontal.

That the matrix assembler belt can be tightened by resetting upper matrix belt pulley.

W. P. GUNTHER, JR., has been appointed agent for the Lanston Monotype Company at Chicago.

WILLIAM HENRY STUBBS, the champion Linotype operator of the Baltimore *American*, is on his way to Liverpool, England, the place of his birth, where he will enjoy a six weeks' vacation of sight-seeing.

AN operator-machinist, who says he is "five feet five" in stature, writes that he had some trouble in lifting magazines

when making changes until he found that by placing his hands together and lifting from the middle at the front of the machine he could handle them with comparative ease. Another plan is to stand beneath the magazine at the rear of the keyboard and raise the magazine.

MACHINE LEGISLATION AT WASHINGTON CONVENTION.—The legislation affecting machine operators at the Washington convention of the International Typographical Union was inconspicuous. Most of the propositions submitted failed of passage. Among these were propositions making it compulsory to employ a machinist in offices using five or more machines; prohibiting members working in offices where strings are measured or clocks used; limiting the output of operators to amounts ranging from 192,000 ems agate to 108,000 ems pica per week; a proposition indorsing the Washington Linotype School; and one calling for data as to the capacity and production of operators on all makes of composing machines for use at the next convention, for the purpose of establishing a universal standard of competency and limitation of output. New laws passed by the convention included one permitting applicants for membership and apprentices in the last three months of their apprenticeship to learn to operate machines; abolishing the law prohibiting members working in offices where a "dead-line" is imposed; permitting typefounders to learn and operate typesetting machines "other than the Linotype" in composing-rooms. A proposition establishing a standard of Linotype matrices was referred to the executive council for a report at the next convention.

WANTS FIRST PRIZE.—A modest claimant for the \$15 prize writes from the West in a facetious vein:

SAN FRANCISCO, August 24, 1903.

Editor Machine Composition Department:

DEAR SIR,—I am out for that \$15 prize, so send it right along, 'cause I need it. The following is vouched for by the office boy, and, if necessary, I can dig up an affidavit from the janitor.

Have been running a one-machine plant for about three years. I let the girl proofreader erect it—it is beneath the dignity of such a wonder as I to monkey with such trifles. (Photo of girl will be sent if desired.) I set about fifty thousand ems brevier per day, with plenty of errors. I am particularly careful not to have an error occur twice in the same position of the slug, but have it sometimes in the beginning of the line and other times at the end of it. The foreman admits it is marvelous.

There is very little spill on the floor after an arduous day's work. This is not due, as you may suppose, to having very little metal in pot, but 'tis due to the fact that such a genius as I am never at a loss to rig up some device to overcome the stupidity of the manufacturer. I have a five-gallon iron vessel underneath to catch the drippings. Thus I can tell at a glance whether I have metal enough to finish the day.

I clean the bands but once in two days. When sleeves become discolored I turn them round the other way—that fixes 'em. Also my last and best claim for that wealth is that I have never dropped a mat. on the floor in my life, and I see no reason to suppose I ever will.

As to personal appearance, I am not much to look at, but when it comes to running any old thing Mergy ever dreamed of, I am a double-ended, two-pilot-house wonder, and don't you forget it.

Respectfully, H. J. MEYERS.

P. S.—I have lately rigged up a contrivance whereby I can set type standing on my head, thus far with astonishing results.

ADVICE FROM A GRADUATE.—One of the Inland Printer Technical School graduates who has since leaving the school had a variety of experience, writes the following letter: "In my opinion the chief characteristic required by a graduate machinist-operator is that which is the successful poker-player's principal stock in trade—nerve and plenty of it. My first assignment from the school was in response to a telegram to 'send operator at once. Last man left in night leaving note that something ailed machine and he couldn't fix it.' I went—expecting anything from a broken spaceband to a complete breakdown—and found the machine a new one with a day man running it nicely. Nothing had been the matter but a little metal lodged where it ought not to be. From that place I went to one where the two machines were in

discouraging shape. They had been abused for years—broken springs had been replaced by rubber bands and everything was gone that could be done without. I had the satisfaction of taking them all to pieces in order to move the machines and would have eventually gotten them into pretty fair shape had not the 'rat' printer made his appearance in the shop and I vacated. Have now a very good position where my fingers alone are necessary—no mechanism. There are few pointers one can give another. Every man for himself, and one will never realize how much he does know without he keeps his nerve and buckles in."

USED HIS FINGER FOR A KNIFE-WIPER.—A Western operator-machinist contributes the following: "I want to tell you of one little experience which was mine about three months ago. It was at the close of a long, hard day. I had made about twenty complete changes with my eight magazines on four machines, switching back and forth to accommodate rush jobs, and I had just finished changing No. 4 for the last time. I set it 26½ ems long primer and was recasting some stuff with a close trim on the slug and had the knife-wiper off temporarily and a screw-driver stuck behind the controlling lever to keep her in constant motion. To wipe the knives, like a fool, I stuck my hand right in there and slipped my fingers over the knives after each trim, and did it successfully

inch pulley was used on fan shaft, and a 3-inch pulley on the intermediate bracket shaft. A piece of 1-inch press tape was used for belting. The 'whole works' was built by my partner on the night side and myself in about three hours at a total expense for material of \$1.20. The fan runs smoothly and noiselessly and not only keeps the operator cool and comfortable these hot days, but also keeps the flies at a proper distance. I might also add that we haven't had a hot slug since it was put to work."

METAL GATHERS ON MOLD.—"Operator," Lewiston, Montana, asks the following questions: "I enclose some trimmings that come from the face of the mold, mostly on the lower side, which have been giving me a great deal of trouble of late. From this it would seem that the lockup is not good, but it is as tight as I dare make it. It is a wide flange and is worse where the spacebands work in the line. I have read a file of THE INLAND PRINTER kept at this office, and it tells much about keeping the face of the mold clean and the troubles that will result from these flakes being carried into the distributor and eventually getting in the first section of lower-case channels. The matrices have been in use for about a year and a half and are in good condition. Also, I have had much difficulty with some of the letters dropping, especially on the cap. side, namely, the caps. J, K, C, M, V and the dash. I have cleaned



A. W. Pringle.



Mrs. Anna Jackson.



John Guest.



F. R. Tallman.



J. C. Bohle.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL—MACHINE COMPOSITION BRANCH.

a number of times, when all of a sudden I grew previous and stuck my hand in there just when the wheel was moving forward for ejection, and over a pica was cut off the end of my second finger, scraping the top of the bone, and the severed piece was forced through knives on end of slug. The third finger was squeezed and cut a little, but I suffered no inconvenience or pain to speak of on account of it, for I kept right on every day same as before. That finger is not yet in use, but it is all healed over, only a little short and rather tender."

A LINOTYPE FAN.—Ed Skinner, machinist-operator of the *Mail and Breeze*, Topeka, Kansas, sends the following description of a fan which is used in that office: "I send herewith description of a Linotype fan, used in the office of the *Mail and Breeze*, which is different and, I think, far superior to any fan on the market. The objections to the fans so far devised is their being attached to some part of the assembler mechanism—either on the belt pulley or run by friction from the belt itself—and very apt to cause transpositions. This fan is driven by a pulley on shaft in intermediate bracket. The fan-wheel was secured from an old electric fan. It was fastened to a shaft six inches long by a set-screw. Two pieces of strap iron twenty-four inches long and one inch wide were used for upright supports, and fastened to the floor; a little above the center they were fastened together by a rivet, and both top and bottom spread so that each formed a V. A brace was run from the machine and also from the floor to the upright, to keep it rigid. Holes were drilled through the uprights near the top end, pieces of gas pipe about an inch long inserted therein for 'boxing' for the fan shaft. A 1½-

all the parts, but to no avail, though I am satisfied that the trouble is with the verges of these characters. Could it be that these verges are worn out? It hardly seems possible when they are used so little compared to the lower-case side. Also some of the other caps. are slow in responding to the touch." *Answer.*—Metal will gather on the face of the mold if the disk does not lock tight against the matrices. If the adjustment of the eccentric pin in the mold-slide roller is made properly, examine the bushings in the mold-disk; they may be loose and so prevent a lockup on the pins. Metal will also frequently gather on the right-hand locking pin and act the same way. If the metal escapes most where the spacebands occur in the line, it is reasonable to suspect that the spacebands have been improperly repaired. The sleeves may not be wide enough. The mold-wiper must be kept in place and the felt coated with a paste of graphite and oil so that it will polish the mold at each revolution, or metal will gather on face of mold. Regarding trouble with caps. failing to respond, it is likely that the cap. side of magazine is set too high. Lower it by means of the screw on which magazine rests until the end key-rod—the em dash—rises clear off the verge when at its full upward stroke.

QUERIES FROM ARIZONA.—An Arizona Linotypist writes: "I am going to ask you for some information: (1) The supply-pipe governor acts very unsatisfactorily. The former machinist had a hole cut in the cap so as to put more weight on it, he claiming that the gas pressure was so abnormal that he had to do so. I believe better results would be obtained if the cap had no hole in top. Am I right? As it is now the

weights on the governor have to be continually changed. At times, some of the weights are taken off; then suddenly the pressure is stronger and the flow through the governor is stopped and the fire under the metal-pot extinguished. Would it be better to have a solid top? The governor is a small one intended for one machine. Would that make any difference? (2) The slugs on machine No. 3, on long measure—twenty-three ems—are higher from top to bottom on one end than on the other; there being a difference of .005 or .006 of an inch. There is the same difference on fifteen-em slugs. What is the remedy for this? I found that the pot did not lock up squarely, which has remedied it some. Is that the cause, or are there other reasons for this? (3) Have also been having trouble with metal, especially on No. 1 (the slugs I send you are numbered). The slugs on No. 1 are porous, the same whether metal is too hot or cold. I have tried everything that I could think of. Thoroughly cleaned the pot, well and plunger, and drilled hole in plunger rod so as to make deeper stroke, but did no good. I then changed plunger from No. 3 to No. 1 and have received better results. Before then would have stuck slug every ten minutes; since changing, after sixteen hours' run, have no stuck slugs, but I am not entirely satisfied, as the slugs on none of the machines appear as solid as they should be. It appears to me that the metal is too brittle and too hard. The metal has recently been tempered by the former machinist. Do you think he got it too hard? Closely examine the slugs and give me your opinion on all points. (4) The plungers on our machines are the ring plungers. Is it better to have the solid plungers put on (and will they fit these wells) or put new rings on the old ones?" *Answer.*—It is likely the supply pipe is too small to furnish enough gas to the plant. A $\frac{3}{4}$ -inch pipe would supply two machines, an inch pipe three, the governor being increased in size as the piping is increased. If the cover of the governor is removed entirely it would make no difference in its working. If enough gas can not come through the governor without weighting it down till the float rests on the bottom, the governor should be removed and the valve inside opened more. The float should always be free to move up or down in the governor with the changing pressures. Once set, it should require no change. (2) High slugs are usually caused by metal adhering to face or back of mold, though improperly set back-knife, loose mold-disk or metal on locking-pins can cause it. (3) The slugs show the metal to be much too hard and should have a quantity of lead added to its composition. Nothing is gained by drilling hole in plunger rod to make deeper stroke, as the pump spring should be strong enough to drive plunger to the limit. If not, it can be stiffened by screwing up nut on bottom of spring rod. Perhaps the hole in side of well which admits metal below the plunger is clogged up. (4) New rings can be bought to replace old ones, though only solid plungers are made now. They will fit any well.

THE CAUSE OF SPACEBANDS BREAKING.—A New York State correspondent asks a question on a topic which will be of interest to many who are experiencing the same trouble. The opinion of others might be valuable in this connection and is a good subject for debate. Our correspondent writes: "Will you kindly answer the following question pertaining to spacebands of Linotype: On some of the machines in a plant of seven in which I work, quite a large number of spacebands get broken in the body of the spacebands at the top. The break does not occur all at once, but a single crack or split can be noticed in some of the spacebands. Is this breaking of the spacebands caused by pot pressure? If not, what can or may be other causes? I can see no place about the machine where they strike or catch in any way. The break in spacebands always occurs in the same place of the spaceband and nowhere else. It will be noticed that the side of the band broken is the side of the spaceband nearest to the mold of the disk-wheel when in position for casting the lines. It would

seem to be pot pressure at first glance. But how, asks the machinist, can pot pressure cause the break if the spaceband is not wider than the matrices? The machinist can not understand how pot pressure can injure a spaceband if the spaceband does not extend beyond the matrices. Now, let me ask question No. 2, namely: A good number of spacebands break at the most delicate of the two ears. When the spacebands drop down the spaceband chute, the ears strike the projecting steel parts at the bottom of the chute. Do you think that the delicate ear of the spaceband, by striking this projection thousands of times, becomes broken? The most delicate ear (the ear cut out to admit the aligning shelf in first elevator) is the ear usually broken. I have heard some machinists say that the spaceband in falling strikes the star and that the star breaks the fall of the band. To my mind the swiftly revolving star only adds momentum to the spaceband and increases its force in its downward plunge to the assembling elevator." *Answer.*—There is much difference of opinion as to what causes breakage of spacebands in the Linotype. The Mergenthaler Company has in recent years placed a buffer beneath the assembling point to break the fall of the spacebands and protect the ears against the blow when dropping into the assembler. The ears of the spacebands do not strike upon the guides in the bottom of the chute. The band is pushed forward by the star-wheel before the ears reach the lower part of the chute. Perhaps some of the breakage of the ears is caused by the succession of blows against the rails of the assembler, but it is the opinion of the writer that most of the breakage is caused by the elevator jaws being sprung together a trifle and so binding the ears of the spacebands, and when the wedges are driven upward the ears are held against sidewise movement and are broken at the weakest point. If the ears of the spacebands are too long or spread apart by any means, the result would be the same. The vise-jaws of machines in the hands of unskilled machinists are almost always sprung, bent or nicked, and offer much resistance to the spreading of the matrix line during justification. It is here the spacebands are wrecked. The break in the upper portion of the wedge portion of the spacebands referred to by our correspondent is traceable to the same cause—sprung vise-jaws. The lower portion of the jaw being sprung outward, when the mold-disk moves forward it forces the jaw inward and the band gives—again at its weakest point, the thin portion of the wedge against which the jaw presses. A glance at an old star-wheel will convince any one that the lower end of the band does strike the star while assembling.

THINKS RECORD IS HIGH.—An Eastern reader comments as follows on a recently published item in this department:

New York, August 4, 1903.

Editor Machine Composition Department:

DEAR SIR,—I have read your article in *THE INLAND PRINTER*, on page 739, entitled, "A Record by a Lady Linotypist," and I can not refrain from calling your attention to the very wrong impression as to speed which that article gives. The average proprietor is apt to confront the workmen with the records shown in your article, and expect similar productions on regular composition.

I notice the article states the record was made setting minion face on brevier slug; but neglects to state that it was measured as minion. The article also states that the type was measured by the use of the Linotype counter registering the number of lines. I presume in this number of lines is included the lines of corrections, as I see no comment has been made concerning that point.

When a record is given in *THE INLAND PRINTER*, it seems to me that you can not afford to print a record which gives a false impression as to the actual facts.

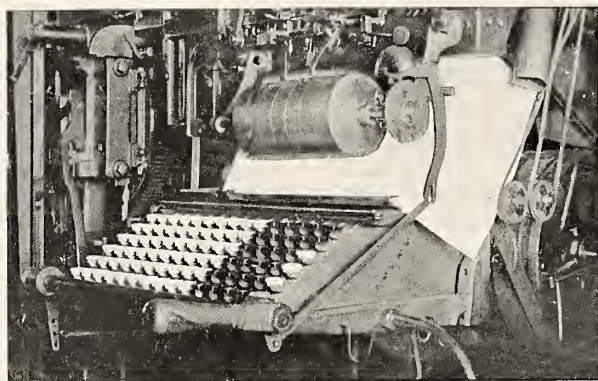
Yours very truly,

HENRY KANEGBERG.

Our correspondent is apparently not in touch with what Linotype operators are doing all over the country. The record was not published because of any exceptional speed attained, but because it was made by a woman, and as such was interesting. Six thousand ems per hour, linometer count, on newspaper copy is nothing extraordinary. Men operators by the score are doing more than this every day. It is well understood

that type calculated by linometer count gives credit for all lines set—correct and incorrect—but there are many newspaper offices in which six thousand ems per hour is the average for the entire force, measured by dupes. In the record mentioned the fact that the type was cast on a brevier slug made no difference in the measurement. The lines are alone counted and whether the machine cast them solid or leaded, it is all the same to the operator. Operators who maintain high averages always receive above the minimum wage scale, and most proprietors realize that four men who do five men's work save a \$3,000 investment in a fifth machine and are willing to divide the saving made.

A "FREAK" ATTACHMENT.—Metropolitan daily papers use such a variety of type and measures in their make-up that none but the most experienced operators can handle everything that goes off the hook. Running Linotype matter around oval, triangular or irregular cuts is one of the things which require



THE LINOSCOPE.

practice and experience, and the need of some arrangement to enable any operator to do this work without delay led Messrs. Trego and Trowsell, of the San Francisco *Examiner*, to devise what they call the "linoscope." It is in the nature of a cylinder attached to the front of the machine and a pointer which travels over this cylinder as a line is composed. In order to indent properly for any cut or "freak" insert, it is only necessary to lay the cut on a sheet of paper and outline it with a pencil. This sheet is then fastened to the cylinder and the pointer set on the left-hand edge of paper. The operator then runs down quads until the pointer clears the outline of the cut and then proceeds with composition. As each line is sent up the cylinder revolves one step, and indicates to the operator the indentation for the next line. In newspapers, where the forms are stereotyped, the plate is set on top of the quad portion of the lines thus indented, so no slugs need be cut off.

RECENT PATENTS ON TYPESETTING MACHINERY.

Electrical Device for Producing Perforated Strips for Composing Machines.—Jules Lagarde, Clermont-Ferrand, France. No. 734,576.

Pump for Typesetting Machines.—F. E. Peacock, Weybridge, England. No. 734,597.

Linotype Machine.—D. A. Poe and W. N. Scharf, Montreal, Canada, assignors to Mergenthaler Linotype Company, New York city. No. 734,746.

Linotype Spaceband.—J. L. Ebaugh, New Orleans, Louisiana, assignor to Mergenthaler Linotype Company, New York city. No. 735,226.

STAR-GAZING.

A printer astrologist, while gazing at stars, had the misfortune to run into a bank (ruptcy) and land himself in a ditch. When the inquiry into his fall had closed, he said: "Hereafter I'll let the stars go quietly on their paths while I look better to my own."—*Exchange*.



THE PACIFIC CABLE.

Ever since the first cable was successfully operated under the Atlantic, it has been a pet theme for Presidents, in their messages to Congress from time to time, to emphasize the advantages which would accrue to the United States if a similar cable were stretched under the Pacific ocean, connecting San Francisco or some other point on the western coast of the United States with the Orient. Long before possessions of any magnitude in the far East country were dreamed of, the subject of an American-owned transpacific cable was talked about, and if the plans laid down by legislators and fostered by executives had been followed, much good would have been accomplished. But like many another good institution, the matter of a government-owned transpacific cable was thrashed in and out of many sessions before the late John W. Mackay made his offer to the United States Government to construct and maintain a cable as a private business enterprise. This businesslike statement from a man who had become world-renowned and famous through his connection with transoceanic cable enterprises was the beginning of the end of the separateness of the United States and the far East. The lifting of this subject out of the realms of political interference made way for the speedy consummation of the project.

The condition under which the charter was awarded to the Pacific Commercial Cable Company is a matter of history, and needs to be touched upon but briefly here. The Pacific Commercial Cable Company was incorporated under the laws of New York on September 23, 1901. Its charter called for a route, such that it would have a station on no other but American soil. This necessitated the equipping of a colony on Midway Island, a place hitherto uninhabited except on occasions of infrequent visits by the savage races of that locality. From a commercial point of view, one of the immediate effects of the determination to lay this cable was a reduction in the rates imposed by European companies, the cost for a word from San Francisco to the Philippines being reduced from \$2.35 to \$1.60. Before entering into this contract, the new company bound itself to charge only \$1 a word from San Francisco to Manila and China, and 50 cents a word to Honolulu, and within two years further to reduce the charge to the latter point to 35 cents. The war with Spain and the acquirement of the Philippine Islands made the cable a necessity from a strategical point of view. The late President McKinley was enthusiastic over the possibilities of this cable, and his advocacy has been heartily seconded by the present chief executive, Theodore Roosevelt. The great experience which the cable-laying companies have had, and the propositions which have been overcome since the original transoceanic cable was laid, have made the physical effort of cable-laying easier than the ordinary citizen imagines. There was a great deal of doubt as to the possibility of the cable being in such a state of completion as to make it possible to transmit a message on Independence Day, 1903. By those well informed, however, and acquainted with the wonderful foresight of which the late John W. Mackay was possessed, and of the enterprise and perseverance of his son, Mr. Clarence H. Mackay, who has taken the reins of control into his hands, and of the expertness of his associates, the claims of the company were never for a moment doubted. The first message was transmitted by means of this cable on July 4, 1903.—*Electrical Review*.



BY CHARLES A. ROPER.

Printing-trade publications are devoting unlimited space to the cause of education in costs, and it is impossible to overestimate the beneficial results. Among the contributors to their columns are men who have made a study of printing-trade economics, giving many useful suggestions and ideas.

There are several books published on the subject embodying elaborate systems, brought to perfection in the plants managed by the various authors, that are best adapted for use in large offices. If faithfully followed, any of these methods will solve the cost problem.

There is a class of printers who have not been fairly represented in the interchange of ideas and experiences in the trade magazines, to whom no books are dedicated, and who are in greatest need of education in costs—the multitude of small offices, employing from ten to fifteen workmen,

has generally been along mechanical rather than clerical lines, and an examination of cost-accounting systems is apt to discourage him and leave the impression that they are time-consuming propositions.

There is no published system devised especially for the small office, nor have any series of articles been written on the subject. To encourage discussion and the airing of more worthy ideas, hereafter is outlined a system designed to meet the requirements of the busy proprietor or manager who wishes to spend the minimum of time upon his books and system and the maximum time in getting out work.

This system, though not reducing all cost details on a percentage basis, is thorough and practical, giving accurate cost of production. It will show the actual cost of a job when completed, and at the close of the month will give the net profit of the month's business. It covers the office, composing-room and pressroom. The bindery is not provided for, as this work is generally sent to independent binderies. If a form is desired for record of time in bindery it can be easily made, patterned after the forms hereafter shown.

OFFICE.

The following books are necessary to keep a record of business transacted: Order-book and job-ticket, duplicate bill-

Form 1 ORDER BOOK											
DATE	NAME AND DESCRIPTION	COST				RECAPITULATION	Date Invoiced	REMARKS		DATE	NAME AND DESCRIPTION
		Composition	Presswork	Binding	Misc.						
	Job No.					Stock	\$				Job No.
						Composition					
						Presswork					
						Binding					
						Miscellaneous					
	Price, \$					Total cost					Price, \$

constituting a large percentage of firms, if not of capitalization, of the printing industry. These offices depend almost wholly upon small commercial printing, stationery, office-forms, booklets and small advertising literature, not requiring the equipment necessary to produce other classes of printing.

Competition is very keen among these printers, because of their limited capacity, affecting not only themselves but the trade in general. Perhaps that is one of the causes for the present depression of prices. This is lamentable, for in what industry or business is there a greater risk or smaller dividends declared on capital than in the "art preservative?" It is the bitter experience of many printers that they are merely a medium of exchange between machinery, material, ink and paper manufacturers and employees, and the consumer. With few exceptions the firms enjoying stable and growing prosperity are indebted to some specialty, with a specially equipped plant.

There is only one cause for the present depression of prices—ignorance of cost. No sane person would knowingly make a practice of pricing products below cost, even if "the other fellow" does take printing at those prices.

By reason of the complex nature of production in the printing-office an efficient system must be employed to arrive at cost. This is more easily accomplished in offices where the volume of business admits the employment of accountants than in the small office, where the proprietor is often book-keeper and manager. Any system may be modified to suit existing conditions, but the experience of the small proprietor

book, cash-book and ledger. Supplemental to these are a record of statements rendered and time-book.

ORDER-BOOK.

All orders are first entered in the order-book (form 1), numbered consecutively, ten orders to page. Date, number of order, name of customer, description of job, number of copies, date to be completed and price are written where provided for.

JOB-TICKET.

All instructions left by customer, detailed information regarding stock, when proof is promised, style of composition and other information relative thereto; instructions about presswork, colors of inks, position of form on sheet, and other details; specifications for binding; how delivered; together with the data just recorded in order-book, are immediately copied on the face of the job-ticket (form 2, printed on open-end manila catalogue envelopes, size 7 by 10½ inches). Inside of ticket is placed all copy and styles or samples furnished by customer.

When jobs are completed tickets are returned to office and priced as follows: Cost of stock is figured from job-ticket and copied on first line of recapitulation column; time of composition and presswork (shown in cost columns) multiplied by rate per hour; bindery cost and miscellaneous items are all charged under heading of recapitulation. The total gives the cost of the job. The percentage of profit is now added and the price (if not previously estimated and fixed price given) charged where space is provided.

ing," "Amount of Account," and "Remarks." In the column headed "Remarks" can be recorded the disposition of the statement, whether mailed, presented in person, or any other information. This book will assist in keeping up with collections.

PROVING.

The total of "Current Printing" column in record of statements rendered should correspond with monthly grand total of duplicate bill-book. This will prove that all printing billed out has been charged.

The duplicate bill-book should be checked, by items, against order-book, to prove that all completed work has been billed.

Omissions should be immediately entered and mistakes corrected to avoid carrying accounts over another month.

STATEMENT OF EARNINGS AND EXPENSES AND RESOURCES AND
LIABILITIES.

Every firm should take a statement each month to determine the profit or loss of the month's business. This will be some trouble, but the time could not be more profitably spent. A good form to follow is shown by form 3. When estimating depreciation always deduct amount of new material, machinery, equipment and fixtures purchased, when substituted for old. In increasing capacity, additions to equipment are charged to investment.

Form 3

STATEMENT—MONTH OF

190

EARNINGS AND EXPENSES		DR.		CR.	
Printing—August 1-31					
Less labor and material invested in uncompleted orders July 31					
Labor and material in uncompleted orders August 31					
Merchandise and miscellaneous receipts					
Stock used—invoice of July 31					
Purchased in August					
Invoice of August 31					
Inks used—Invoice of July 31					
Purchased in August					
Invoice of August 31					
Contract work					
Expense—August 1-31					
Bad Accounts					
Pay-roll August 1-31					
Depreciation of plant					
Repairs					
Interest on capital invested					
Profit in August business					

RESOURCES			LIABILITIES		
<i>Invoice—less depreciation of</i>			<i>Original investment</i>		
Office fixtures and shelving			Office fixtures and shelving		
Composing-room			Composing-room		
Pressroom			Pressroom		
Miscellaneous equipment			Miscellaneous equipment		
Cash on hand and in bank			Capital		
Accounts receivable			Accounts payable		
Bills receivable			Bills payable		
Invoice August 31 of					
Stock					
Inks					
Labor and material in uncompleted printing					
			Net gain		

EARNINGS AND EXPENSES — DEBIT COLUMN.

The total amount of printing billed and charged, less labor and material in uncompleted printing as per invoice of preceding month; labor and material invested in uncompleted printing not billed, and merchandise sales, represent receipts and amounts are placed in the debit (left) column.

CREDIT COLUMN.

Against these figures are placed the expenditures — amount of stock, ascertained by adding to stock on hand at beginning of month (shown by invoice of preceding month) the amount purchased during month, and subtracting therefrom amount of stock on hand at close of month; total amount of inks used during month is ascertained in same manner as stock; contract work, binding, Linotype composition, or any services performed outside office; expense, rent, light, power, insurance,

taxes, stationery, postage, advertising, freight, drayage and express (excepting what may be charged against individual orders), rags, oil, gasoline and all other items of expense; one-twelfth the amount of the previous year's bad accounts, or any sum that will cover that loss or liability; the pay-roll, figured for each day of the month; one-twelfth annual depreciation of fixtures, machinery and material; an allowance for repairs in machinery and fixtures; one-twelfth annual interest on capital invested—in the credit (right) column.

Each column is footed, and a balance from the debit column is profit; from the credit column, loss.

By comparing profit with amount of business transacted, the percentage of profit in production is shown.

RESOURCES AND LIABILITIES — RESOURCES.

The present value of the plant is ascertained by deducting depreciation from original value of the equipment, entering

Form 4.

Date	Time Began	Job No.	Composition.	Alterations.	Distribution.	Miscellaneous.		
	7:30							
	40							
	50							
	8							
	10							
	20							
	30							
	40							
	50							
	9							
	10							
	20							
	30							
	40							
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	2							
	10							
	20							
	30							
	40							
	50							
	3							
	10							
	20							
	30							
	40							
	50							
	4							
	10							
	20							
	30							
	40							
	50							
	5							
	10							
	20							
	30							
	Totals.							
Compositor								
Hours worked.								

Form 5

Date	Time Began	Job No.	Make-ready.	Feeding.	IMPRESSIONS.				Lost Time.
					Cylinder.	Pony.	1st Jobber.	2d Jobber.	
	7:30								
	40								
	50								
	8								
	10								
	20								
	30								
	40								
	50								
	9								
	10								
	20								
	30								
	40								
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	3								
	10								
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	30								
	40								
	50								
	4								
	10								
	20								
	30								
	40								
	50								
	5								
	10								
	20								
	30								
	Totals.								
Pressman.									
Hours worked									

Form 6

COST SHEET—MONTH OF

190

GENERAL EXPENSE					
Expense			Apportionment—		
Non-productive labor			Composing-room, 45 %		
Bad accounts			Pressroom 45 %		
Depreciation—office fixtures, 25 %, miscellaneous equip.			Stock 10 %		
STOCK					
Expense apportionment			Stock used during month		
Express, freight, drayage and incidentals			Percentage to be added to stock to cover general and incidental expense %		
COMPOSING-ROOM					
Apportionment general expense			Number productive hours		
Depreciation @ 20 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense			Total number hours worked and paid for		
Wages paid					
Gross cost composing-room			Less distribution time		
			Less foreman's productive time		
			Actual time cost per hour		
PRESSROOM—CYLINDERS					
Apportionment general expense			Number of productive hours		
Depreciation @ 10 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense					
Repairs			Number of impressions		
Wages paid			Cost per thousand impressions		
Gross cost cylinders in pressroom					
PRESSROOM—JOBBER'S					
Apportionment general expense			Number of productive hours		
Depreciation @ 10 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense					
Repairs			Number of impressions		
Wages paid			Cost per thousand impressions		
Gross cost jobbers in pressroom					

the remainder as follows—office fixtures and shelving, composing-room, pressroom and miscellaneous equipment—under head of "Invoice—Less Depreciation"; cash on hand and in bank; accounts receivable; bills receivable; invoices of stock, ink, labor and material invested in uncompleted work, represent the resources.

LIABILITIES.

The full value of original investment, subdivided as shown under head of "Original Investment," also cash capital

invested; accounts payable and bills payable, represent the liabilities.

The difference between the columns—a balance from resources, gain; from liabilities, loss—will show what profit the investment is earning.

At close of year all bad accounts should be deducted from bills receivable and charged, together with other losses of every description, to profit and loss, to make a correct annual statement.

TIME LOST.

It is not practical to keep any time system without original time entries, and it is very important, for economy sake, that the form used by the workmen be so arranged that no unnecessary figuring is required.

All producers—compositors, pressmen, feeders and any one whose labor is charged against jobs—are given a time-ticket each morning which provides for a record of every minute's production. Foremen, of course, only keep a record of productive time that can be charged on jobs, the remainder of their time charged to superintendence. Pressroom superintendence can be charged to lost time.

In the small office, where the proprietor and foreman are in personal touch with all production, it is not necessary to itemize in cost of job composition, original composition, corrections, alterations, proofreading, imposition, distribution and superintendence. The benefits resulting in large offices are that the manager is able to locate and correct leaks in abnormal time for any item, and keep in touch with the compositor.

The system hereafter outlined gives the total only of items of job composition in addition to original composition, distri-

a column allowed for each press under head of "Impressions" columns.

Time and impressions on cylinder presses are kept separate from jobbers.

POSTING TIME ON ORDER-BOOK.

Time-tickets are gathered at closing time and turned over to office, ending the responsibility of foreman and workmen. The bookkeeper should verify the totals and then post all productive time—composition and alterations on compositor's ticket, and make-ready and feeding time on pressman's and feeder's ticket, which are between double rules—to the jobs in order-book, guided by job numbers. Great care must be exercised in posting time, and each item checked as posted. The workman's total time can be copied from ticket on time-book, saving the foreman that trouble.

SUMMARY OF TIME.

The daily gross totals of footings of individual time-tickets in each department are entered on a separate time-ticket. Footings on compositor's time-slips are added together daily and the grand totals placed under corresponding heads on a compositor's time-ticket, the only change in arrangement necessary is substitute "Date" for "Job No."

Form 7.

DAILY RECORD OF ORDERS.

190

COMPOSING ROOM.					PRESSROOM.						
Copy Hook.	Proof Promised.	Proof Sent Out.	Ready for Press.	Remarks.	Ready for Press.	When to Be Printed.	Impressions				Completed.
							Cylinder.	Pony.	1st Jobber.	2d Jobber.	

bution and superintendence. Also shows actual running time cost per hour, including distribution and superintendence.

Form 4 shows

COMPOSITOR'S TIME-TICKET.

Abbreviations for convenience of compositor are given in corner of the margin, where is also written name and date; time began on "take" is checked in first column (where time for day is reduced to units of ten minutes); number of job, shown by job-ticket, is copied under head of "Job No."; "Composition" column is for record of composition time; "Alterations" column for time of changes from copy chargeable to customer, if not charged the time is prefixed by "Corrections" abbreviation and carried over to "Miscellaneous" column; distribution time is placed under head of "Distribution"; all other items entering into the cost of composition, prefixed by an abbreviation, are marked in "Miscellaneous" column. When compositor's "take" is finished, and he is ready for another job, he runs a pencil line from starting time checked to time finished, and the total time is easily ascertained. The first blank column is for foreman's total productive time—a supplemental record only. The last column is not used by workman, its use is explained further on.

This form should be about 5 by 7 inches. The figures in "Time Began" column can be set in eight-point, allowing space for ten-minute entries.

Form 5 shows

PRESSMAN'S AND FEEDER'S TIME-TICKET.

The margin and first two columns, "Time Began" and "Job No." are kept same as on "Compositor's Time-ticket." The third column, "Make-ready" is for time of make-ready and special washups; "Feeding" is for time spent in running; "Lost Time" is for daily washups and oiling, and waits between jobs; number of impressions is marked in "Impressions" columns, under proper press heading.

The pressman's and feeder's time-ticket is same length as compositor's, but the width is regulated by number of presse;

column, and total hours worked and paid for placed in last (blank) column. The daily totals of all footings of "Pressman's and Feeder's Time-ticket" are likewise copied on a separate ticket as just explained.

These summaries of daily time and number of impressions, together with information on "Statement of Receipts and Expenses and Resources and Liabilities" furnish the data necessary to arrive at labor cost (form 6).

COST-SHEET—GENERAL EXPENSE.

Rent, light, heat, insurance, taxes, stationery, postage, advertising, all supplies, miscellaneous expense; non-productive labor (proprietor, bookkeeper, errand boy or any employe who does not account for labor on a time ticket); allowance to cover bad accounts; depreciation of office fixtures and shelving and any miscellaneous repairs; depreciation of miscellaneous equipment—are apportioned as follows: Composing-room, forty-five per cent; pressroom, forty-five per cent; stock, ten per cent.

STOCK COST.

Compare apportionment of general expense, plus express, freight, drayage and any direct expense, with amount of stock used during month. This expense is reduced to a per cent representing cost of handling stock.

COMPOSING-ROOM TIME COST.

Apportionment of general expense; one-twelfth annual depreciation (at least twenty per cent); one-twelfth annual interest on capital invested; department expense (any expense and incidentals chargeable to composing-room) and wages paid, represent the gross cost of month in composing-room. Divide gross cost by number of productive hours (shown by "composition" and "alterations" columns on composing-room daily summary slip) to ascertain cost per hour of job composition.

Deduct distribution and foreman's productive time from total number of hours worked and divide gross cost by the remainder, to learn actual running time cost of composition.

PRESSROOM COST.

Keep separate account of time and impressions on job and cylinder presses. Time and impressions on job-presses are bunched, as it would be splitting hairs to attempt finding difference in cost of production on various sizes and makes of job-presses. The method of ascertaining cost is the same on either job or cylinder presses. Apportionment of general expense (subdivided and charged against either jobbers or cylinders in proportion to equipment); one-twelfth annual depreciation (ten per cent); one-twelfth annual interest on capital invested (six per cent); pressroom expense—power, rollers, inks, rags, oil, gasoline, etc.; repairs and wages paid, represent gross monthly cost of pressroom.

Divide gross cost by number of productive hours ("make-ready" and "feeding time" on pressroom's daily summary of time) to find cost per hour on job or cylinder presses, as the case may be.

Divide gross cost by number of impressions for cost per thousand impressions.

SUPERINTENDENCE — JOB-TICKET FILES.

The following files are necessary for the safekeeping of job-ticket en route with production.

Job-tickets are first placed on "Stock" file; when stock is cut and a sheet is placed in tickets, they are forwarded to composing-room; "Copy Hook," "Proof Out" and "Ready for Press" files are provided in composing-room for stages of advancement in composition; from "Ready for Press" file in composing-room tickets are transferred (with locked-up forms) to "Ready for Press" file in pressroom; when jobs are put on, tickets are kept on press files; and when completed placed on "Completed Work" file; a delivery file is provided for jobs ready for delivery. Tickets are left in office, after delivery of jobs, and as accumulated, arranged in numerical order, wrapped in packages of even hundreds and shelved for future reference. If a duplicate order is received and original ticket is desired for data, refer to customer's account on ledger for job number, then to package containing the ticket.

DAILY RECORD OF ORDERS.

The following day's production is planned in the evening, and complete instructions given to foremen by the use of form 7.

The daily record of orders is made out in triplicate, original kept in office, duplicate and triplicate (carbon copies) given to foremen of composing-room and pressroom.

Always keep the composing-room, if possible, at least one day ahead of pressroom, having enough tickets on "Ready for Press" file to keep the presses busy next day. Annoyance and loss of time always attends a hand-to-mouth policy between these departments.

At close of day all ticket files are brought to office and job numbers copied in the proper columns as follows:

COMPOSING-ROOM.

Job numbers of all tickets are copied under heading of "Copy Hook"; time proof is promised in "Proof Promised" column; when proof is out check under "Proof Sent Out"; when proof is returned, corrected and jobs are ready for press check in "Ready for Press" column. Any special information can be jotted under "Remarks." Job numbers of tickets on "Ready for Press" file are entered in

PRESSROOM COLUMN

under first heading, "Ready for Press"; time to be printed in "When to Be Printed" column; number of impressions under head of "Impressions" (a column provided for each press with headings corresponding) in column designating

press on which job is to be run; when completed check in "Completed" column.

Form 8

ESTIMATE BLANK

Salesman		Date		190	
Name					
Description					
No. copies		Size			
STOCK	Shelf stock				
	Size	Wt.	Color		
	Stock				
	Size	Wt.	Color		
	Cuts	out	way;	out	way
	Stock required				
COMPOSITION	At				
	per				
	Cost percentage on stock				
	Style				
	Make-up				
	" for colors				
PRESSWORK	Changes				
	Electrotypes				
	Impressions				
	Make-ready				
	Ink				
	One or two sides? { How many to sheet? {				
BINDING AND MISCELLANEOUS	Changes				
	Blocking				
	Perforating				
	Numbering				
	Collating				
	Folding and gathering				
	Stitching { Wire { Thread {				
	Trimming				
	Ruling				
	Binding				
Total cost					
Percentage of profit					
Price					

RUSH ORDERS

are underscored as entered. Instruct composing-room in "Ready for Press" column when to get form ready, and the pressman in "Ready for Press" column in pressroom, when form is expected to be ready, and promised time of delivery in "Completed" column.

The "Completed Work" file from pressroom is emptied and tickets given to delivery clerk, who gathers the work, performs necessary finishing details (or sends the work out for completion if necessary), inspects and compares same with job-tickets. If instructions have been correctly followed the jobs are wrapped, and the tickets finally turned over to book-keeper or manager. Jobs are then priced on the order-book, entered on the duplicate bill-book, and original bills detached and delivered with jobs.

STOCKMAN AND SHIPPING CLERK.

Stockman and shipping clerk positions should be merged, there not being enough cutting and delivery to keep two men busy. One person can easily perform the duties of both positions and find time for blocking and simple bindings. This consolidation will simplify superintendence by leaving only three persons—foreman of composing-room, foreman of pressroom and stock-delivery clerk—answerable to manager for production.

The duties of the stock-delivery clerk are so numerous and detailed that it is practically impossible to keep time on his work. The best way to account for this expense is to charge each job with cutting and delivery in proportion to bulk and quantity. The minimum charge on small orders should be at least 25 cents, and ranging upward.

ESTIMATING.

With labor cost established, all guesswork in pricing printing is eliminated and estimates can be intelligently made. The work of estimating carries with it the highest responsibility. To keep in mind the numerous details of production and to avoid omissions an estimate memorandum should be used (form 8).

The proper cost per cent is added to stock items, composition and presswork charged per labor cost figures, and after all items are estimated the total should represent the entire cost. The profit added will then be *net*. Original estimates are kept in indexed letter file. If successful in competition the copy and specifications are compared with estimate and customer notified at once of any changes entailing additional expense in production.

Estimate blanks are also used as a memorandum when taking orders and instructions from customers. It is not convenient to enter each job on order-book and fill out job-ticket as received and dangerous to depend upon the memory for details.

Comparisons of estimates with cost of completed jobs, if carefully studied, will minimize errors in estimating composition and other items of unknown cost.

IN CONCLUSION.

Elaborate bookkeeping and office and workroom systems are expensive when the time of manager is wholly taken up with details, or the proportion of non-productive labor is unduly increased by the employment of additional bookkeepers. In offices of small and medium size, especially, office help and other non-productive labor must be reduced to the minimum to keep productive labor cost within competitive limits.

The foregoing embodies all essentials in office accounting, gives as good *results* in ascertaining labor cost as any system, and the time required will not exceed one hour daily over bookkeeping of the simplest character.

To those unfamiliar with cost accounting, this system may seem complicated at first sight, but, if adopted, they would soon learn that it is practically self-sustaining, requiring less attention to books and production than when no system is employed.

THE ENTHUSIASM OF CONVICTION.

It is interesting to know that Sir Thomas Lipton says that aside from yachting, business is his sole amusement. He says that he finds the conduct of his commercial enterprise the most fascinating kind of sport. He enters into his work with constantly increasing delight and pleasure, and work that to another would be overwhelming in its responsibility and vexations is to him a pleasure, because it is exactly suited to his tastes and because he finds in it his greatest delight. He says that he is the hardest-worked man in his whole force of workers.

In advertising a business, in buying merchandise, in managing men, in doing all the work of a great establishment, the



A NON-UNION FEEDER.

man who is surest of success is the man who is in love with his work.

A credit man in estimating the desirability of an account will give considerable attention to a man's business habits. If he does his work with the attentiveness and regularity of the man who is enthusiastic over his duties, his success is twice as certain as the success of the man whose habits are good and whose hours are regular, but who finds every task a matter of drudgery and difficulty.

One reason why many men fail in business is that they are not in love with their work. They are not able to rise to the needs of the moment; they lack enthusiasm that will carry them over difficulties; they are caught and defeated by obstacles that they can not surmount, because they do not love the business of grappling with difficulties. They are half defeated because they have no definite likings, no definite aim, and are at the mercy of whatever unforeseen difficulty they lack the moral courage or the interest to check before it becomes overpowering.

Find a man who is in love with his work and you will find the reason why many a venture has gone on to success when other men said it was doomed to failure. An enthusiastic belief in one's own work, coupled with the diligence and attention that must result from that enthusiasm, will determine success when everything else promises failure.

If a man is in the wrong place, let him get out of it as soon as possible. If he has cultivated the doubting habit of mind, the nervelessness that is born of indifference, let him, for his own sake, get as quickly as possible into a place where he sees ahead of him a goal that he believes in and that he is sure he can attain by force of his own powers.—*The Keystone*.

PRIDE OF THE CRAFT.

I do not wish to miss a copy of the "pride of the craft."—*Joseph Aron, Boston, Massachusetts*.

THE ENTERTAINMENT OF THE FORTY-NINTH SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

DELEGATES, ex-delegates and visitors to the forty-ninth session of the International Typographical Union were entertained on a scale of bounteous hospitality which eclipsed all previous efforts in this direction. Indeed, such lavishness of entertainment as was offered Columbia's guests would not be possible in any other city except the nation's capital. The various entertaining bodies vied with each other in the magnificence of their festivals, and the heartiness with which the visitors accepted each invitation was highly encouraging to the hosts.

guests freely fraternized, exchanging greetings and renewing old acquaintances.

The Woman's Auxiliary of Columbia Typographical Union, No. 101, held forth in the hotel parlors and made welcome the ladies accompanying delegates and visitors. A dainty luncheon was served and several musical numbers rendered, the reception being of an informal character and the guests made to feel that their welcome was earnest and hearty.

Prof. Willis L. Moore, Chief of the Weather Bureau, an old-time printer, was introduced later in the evening and made a few facetious remarks and pledged fair weather for convention week. Mark L. Crawford, ex-president of the International Typographical Union, also addressed the gathering, and after several songs and other festivities the partici-



THE FORTY-NINTH CONVENTION OF THE I. T. U. IN SESSION.

Not only was this the largest meeting of delegates to an International Typographical Union convention, but the number of visitors and ex-delegates present was the greatest ever known, and far exceeded expectations and precedent. Although called upon to entertain fully one-third more guests than calculated upon, the manner in which the local bodies arose to the occasion was the subject of high encomium and hearty congratulation.

Columbia Typographical Union started the ball Saturday evening preceding convention week by giving an informal reception at the Ebbitt House, which had been chosen as headquarters of the International Typographical Union. Here Chairman F. N. Whitehead and members of the reception and entertainment committees bade the visitors welcome and extended the glad hand of fellowship to all. During the evening a buffet lunch was served, and the refreshments, both solid and liquid, were spread in abundance. Delegates and

pants retired, greatly impressed with the hospitality and capacity of Columbia's entertainment committee.

Sunday morning found every delegate and visitor on hand to take train for Baltimore, to which city they went as the guests of Baltimore Typographical Union. Although in the morning the skies were threatening, the weather soon cleared, and after the fifty-minute ride the entire party embarked on the steamer Emma Giles and were taken down Chesapeake Bay to Annapolis. The cool, clear day and saline breeze were excellent appetizers, and the entertainment committee of Baltimore union had abundantly provided for this condition. The stop at Annapolis permitted the boat to be cleared and the tables spread, so when the excursionists returned aboard from their trip around the quaint city, the capital grounds and Naval Academy, a bountiful feast awaited them. Leaving Annapolis, the boat was headed for Tolchester Beach, arriving about 4 o'clock, where an hour or more was spent by the

party, bathing in the invigorating salt water, boating, or in various recreations about this beautiful resort. On the return trip luncheon was served, the party returning to Washington well convinced of Maryland's famous hospitality.

The committee in charge of Baltimore's entertainment was composed of G. P. Nichols, chairman; A. Stair, A. L. Jackson, T. D. Roberts, R. A. Williamson, G. W. Frizzell and A. J. Wagner. This committee, with the active assistance of



DELEGATE'S BADGE.



BALTIMORE SOUVENIR BADGE.

a number of subcommittees, labored for months to provide the splendid entertainment given, and covered themselves with glory in its discharge.

The round of pleasure so soon begun was continued Monday. The convention adjourned early to become the guests of Columbia Union on a trip by boat down the Potomac to River View. The freedom of all the sports at this beautiful resort was extended all who went, as also to the dinner provided for by the committee. Bands of music on the boats, which made hourly trips to the resort, and orchestras in dancing pavilions, provided means of enjoyment, while the "shoot the chutes" and other sports were freely patronized. The ladies and children especially enjoyed the treat provided on this occasion, and its pleasures will not be soon forgotten by the participants.

The program of entertainment for Tuesday was under the auspices of the Washington Ex-Delegates' Association. This body is a group of delegates to former conventions numbering one hundred members, now employed in the national capital, and their program consisted of a trolley ride to historical Arlington Heights, the former home of Robert E. Lee; thence to Mount Vernon, the old home and tomb of Washington, and returning by way of Alexandria, Virginia, where an appetizing buffet lunch was served. The trip was a most delightful one, the view from Arlington Heights and Mount Vernon being most impressive. After luncheon at Alexandria the party visited Carlyle house, Grace church and other historical points of interest, made so by their connection with the lives of Washington and Lee. At Portner's brewery the visitors were made welcome and presented with souvenirs in the shape of miniature steins and larger ones filled with the nectar of Gambrinus. Ex-delegate's day will long be remembered by those who took part in this outing.

Invitations had been issued to Columbia's guests to participate in a carriage ride through the city of Washington and parks Wednesday afternoon, and promptly at 3 o'clock

carriages were taken at the Ebbitt House and the drive commenced. Over one hundred and fifty carriages were in line and the cavalcade at once proceeded through the beautiful residence portion of the city and then through scenic Rock Creek Park. The drive through the shady depths of the natural forest, along the banks of the turbulent stream, was thoroughly enjoyable, and its restful pleasures appreciated by the weary bodies of many who had been all but overcome by the comprehensiveness of Columbia's hospitality. The entertainment committee's thoughtfulness in providing this means of rest and recreation between the strenuous rounds of conviviality and sociability was commended by all, and the delights of the ride and the buffet luncheon served at Huerich's on the return constituted one of the most delightful of the many entertainments provided by the hospitable hosts of the nation's capital.

As a side attraction, a game of baseball was played at the American League grounds between Washington and Baltimore unions for the benefit of the inmates of the Union Printers' Home at Colorado Springs. The game was largely attended by an indulgent crowd of fans, who overlooked many errors marked on the margins of the score cards and never kicked when the copy cutter handed the game to Baltimore at the end of nine hours — or innings.

Thursday was Women's Auxiliary day, the ladies of the local auxiliary taking charge of the visiting ladies and treating them to a ride around the most interesting of American cities on the "Seeing Washington" cars. In the evening a visit was made to the Congressional Library, the magnificence of which was a revelation to many and an inspiration to all.

At the invitation of the proprietors of the Arlington Brewery, at Rosslyn, Virginia, many thirsty souls visited their plant in the evening, but of the sights they saw there nothing will be written.

Friday the committee issued a general invitation to all members of the local union and visitors to the convention to spend the day at Cabin John's Bridge, and an immense gathering took advantage of the opportunity to visit this popular pleasure resort. The moving pictures, scenic railway and other entertainment features were thrown open to the guests, and a special musical program was arranged for the occasion by Haley's orchestra. Altogether a delightful evening was spent and all returned to the city satiated with the festivities of the week.



THE TYPOS' OUTING ON CHESAPEAKE BAY.
(Cartoon by Bradford in Baltimore Herald.)

During Friday and Saturday the visitors were escorted through the numerous Governmental buildings, the Bureau of Engraving and Printing and the old and new Government Printing-offices being the centers of attraction. Every courtesy and consideration were shown the visitors and a hearty welcome extended them by their brothers in the Governmental service.

After the adjournment of the convention on Saturday, many availed themselves of the opportunity to visit the great

cities of New York, Philadelphia and Baltimore, returning to their homes with a new conception of Eastern hospitality.

GOSSIP OF THE CONVENTION.

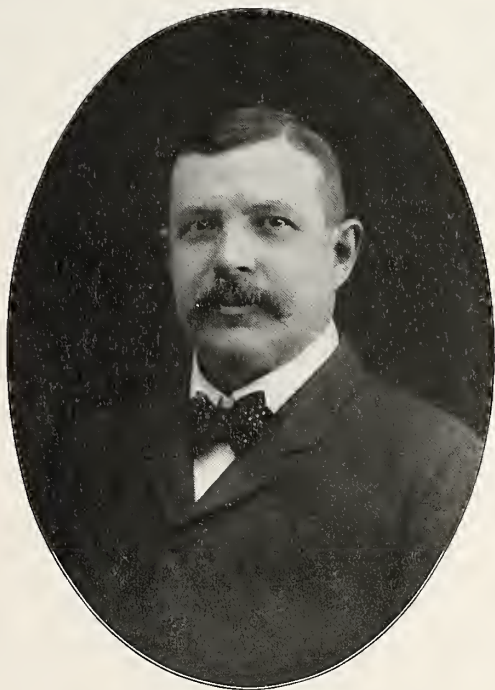
All had plenty—none too much.

The most orderly convention in history.

There was a noticeable absence of the old-time "tourist."

The "gentleman from Texas" was very much in evidence.

Charles ("Resolution") Spencer was around giving the glad hand to all.



F. N. WHITEHEAD,
Chairman, Committee of Arrangements.

Miss Carrie E. Cathcart, of St. Joseph, Missouri, was the only lady delegate to the convention.

L. C. ("Boss") Shepard, of Chicago, was about among his many friends during convention week.

Perey B. S. Thayer, night foreman of the *Boston Herald*, was one of Boston's delegates to Washington.

Ex-International Presidents William B. Prescott and Mark L. Crawford were prominent visitors at the convention.

The convention took its hat off to the *Washington Post* when Monday's editorial, "Hats Off to the Printers," was read.

Oscar J. Ricketts, foreman of printing, Government Printing Office, accompanied the excursionists on Baltimore's outing Sunday.

"Black" John Douglas, delegate from Bradford, Pennsylvania, was one of the interesting characters at the convention.

Thomas A. Whalen, superintendent of the municipal printing office, of Boston, was in Washington to take in the convention.

Some of the Western contingent discovered on the Baltimore excursion that crabs and ice cream do not agree at close quarters.

Alfred Page Marston and William Briggs, of the Government Printing Office, entertained a number of friends in princely fashion during convention week.

Chicago's delegation was a cosmopolitan one—Joseph I. Leigh, an Englishman; John McGowan, Irish; Conrad Mueller, German, and Leon Hornstein, a Jew.

A large lobby was sent from St. Louis to Washington to convince the delegates that St. Louis was the center of the

earth, but their oratorical ability was not needed to decide the matter. The delegation were all gentlemen of large capacity.

Delegate Kaurer, of Wilkes-Barre, Pennsylvania, complained that the convention wastes valuable time and "gets in a whole lot of hot air that don't cut any ice."

William ("Kicker") Mill, ex-delegate of 1878, who has a wide acquaintance among the old-timers, attended the Washington convention and was kept busy shaking hands.

Jesse L. Nave, of Bristol, Tennessee, ex-delegate to Cincinnati, was the youngest delegate to the Washington convention. Delegate Nave has not yet reached his twenty-first birthday.

The manager of the Ebbitt House, headquarters of delegates, said the delegates were more orderly than a recent convention of ministers, and quieter than the Epworth Leaguers.

W. S. Osborn, of Dayton, Ohio, six feet five in height, doubled up with J. P. Murtaugh, of LaSalle, Illinois, a four footer, and wherever they went were known as the "long and short men."

President Joe Jackson, accompanied by his band of warriors and several cases of printed matter and badges, took the city by storm and won the convention for St. Louis in 1904 hands down.

A beautiful souvenir guide-book was given to every lady visitor at Arlington on Tuesday's excursion of the Ex-Delegates' Association. It was finely illustrated and was highly prized by its recipients.

Capt. William M. Meredith, chief of the Bureau of Engraving and Printing, was greatly missed at convention headquarters, his recent bereavement in the loss of his wife casting a gloom over his many old-time friends.

Bob Shields, delegate from Butte, Montana, sprung the most unique card at the convention. Embossed on sheet copper, it was eagerly sought after, even the newsboys of Washington hunting for the man who was giving away "gold cards."

Mrs. J. W. Bramwood, wife of the secretary-treasurer of the International Typographical Union, was presented with a handsome set of silver teaspoons. The gift was a token of esteem from her lady friends in Washington.



J. A. HUSTON,
Secretary, Committee of
Arrangements.



Z. T. JENKINS,
Chairman, Reception Committee.
C. T. U. No. 101.

"Mike" Colbert, "Charley" Hawkes, Louis Hornstein, Professor Moore, of the Weather Bureau, and a number of ladies, were so entranced by the beauties of Annapolis that they missed the excursion boat when it left for Tolchester Beach on the Baltimore outing, Sunday. By returning to Baltimore and catching a later boat to Tolchester, they rejoined their friends on the excursion steamer.

The souvenir badge which Baltimore Typographical Union presented to each guest at its outing consisted of an oyster

shell with a small metal crab attached, and streamers of black and yellow ribbon. They were eagerly sought after and treasured.

George M. Ramsey, ex-president New York Pressmen's Union, No. 1, who enjoys the distinction of having represented both pressmen's and typographical unions at international conventions, was "in the hands of his friends" during convention week.

The convention souvenir, a handsome volume of nearly one hundred pages, illustrated with views of the capital city and portraits of officials of the union and the National Government, was presented to each delegate and visitor, and highly treasured.

The smoker given by the Central Labor Union to the delegates of the International Typographical Union and the International Stereotypers' and Electrotypers' Union was well attended. It was one of the many delightful incidents of convention week.

H. S. Sutton, printer by vocation, novel writer by avocation, was one of those who acted as guides to convention

edgment of the warm reception and splendid entertainments tendered them during convention week. A special gift of a large arm-chair and a marble block to accompany the gavel was made to Mrs. Gordon.

The delegates to the International Stereotypers' and Electrotypers' Convention, who went on the Baltimore excursion as guests of Baltimore union, later presented Baltimore's delegation to the Typographical Union Convention with a gold-



W. J. HANAFIN,
President, Baltimore Typographical Union.



JOE M. JOHNSON,
President, Columbia Typographical Union.



D. C. VAUGHAN,
Vice-President, Columbia Typographical Union.

visitors. Mr. Sutton was delegate from Washington to the Denver convention of 1889 and was secretary of the Atlanta convention in 1890.

William Henry Stubbs, the champion Baltimore Linotype operator, had a clean proof in the baseball game between Baltimore and Washington unions. The only mark he got was one in the run column, having no hits, put outs, assists or errors. Stubbs played right field.

Charles E. Ellis, of Richmond, Virginia, eighty-eight years old, and a delegate to the first international convention, held in Cincinnati over fifty years ago, was in Washington renewing old acquaintances and making new ones. Mr. Ellis was also a delegate to Washington in 1868 and again to Cincinnati in 1870.

President Joe M. Johnson, of Columbia Typographical Union, was called away from the city to attend the funeral of his father at Fayetteville, Tennessee, his duties devolving upon Vice-President Vaughan during his absence. Mr. Johnson returned to Washington before adjournment of the convention.

The local reception committee of the Woman's Auxiliary, which had the matter of the comfort of the visiting ladies in charge, was composed of Mrs. J. M. Johnson, chairman; Mrs. Charles Jack, Mrs. A. W. Bowen, Mrs. Charles Nace, Miss Aberthony, Miss Daisy Cummings, Mrs. William Garrett and Mrs. J. E. Goodkey.

At the close of the session of the Woman's Auxiliary, silver mounted gavels were presented by the ladies to Mrs. Laura Gordon, president of the local auxiliary, and to President J. M. Johnson, of Columbia Typographical Union, in acknowl-

headed cane as an acknowledgment of the courtesy extended them, stipulating that it be carried by Baltimore's delegate to future conventions.

Washington has numerous social clubs and societies composed of printers, not the least of which is the Columbia Debating Society, members of which are employed on the night force in the Government Printing-office. These men gather in the afternoon a couple of times each week and debate live topics of importance in national and union affairs,



MRS. FRANK A. KENNEDY,
President, Woman's Auxiliary,
I. T. U.



LAURA B. GORDON,
President, Woman's Auxiliary,
No. 13.

thus bringing out latent talent in its members and setting an example which might be followed with advantage in other large cities.

One of the pleasing events of the closing day at auxiliary headquarters was the presentation of a handsome silver loving cup to Secretary-Treasurer Donnell by Mr. and Mrs. George F. Halsey, of Washington. The card accompanying the cup was inscribed: "Kindly accept this token as a souvenir of the forty-ninth session of the International Typographical Union. Pleasant remembrances of the past and good wishes for the future." Mrs. Donnell also received a handsome picture of the new Government Printing-office building from Mrs. Roberts, of the Washington auxiliary.

George E. Esterling, delegate from Denver, Colorado, was the most popular man at the convention. Everybody wanted

to exchange cards with him, and the genial foreman of the United States Colortype Company disposed of nearly two thousand of the handsome cards he brought with him. They were in the shape of a folder containing six three-color pictures of Colorado scenes, the delegate's card showing him



MISS KATHERINE KIDD SPENCER,
Chairman, Entertainment Committee,
Woman's Auxiliary, No. 13.



MRS. JOE M. JOHNSON,
Chairman, Reception Committee,
Woman's Auxiliary, No. 13.

mounted on a burro, with the line below reading "Me and Satan." Mr. Esterling also distributed a trunkful of three-color pictures and souvenir booklets among the Washington ladies.

W. S. Waudby, candidate for Commissioner of Labor, had an amusing experience at the luncheon given at Huerich's after the carriage ride. Mr. Waudby had secured some salad for his party and was making his way toward them through the crowd, when he was captured by a lady who relieved him of his burden, saying she had been waiting for some time. Recovering from his astonishment at being mistaken for a waiter, he secured a second supply, but before he could "deliver the goods" he was waylaid by the same lady who again confiscated the "take." On his third attempt he gathered some friends about him and with the interference so formed reached his party without further mishap.

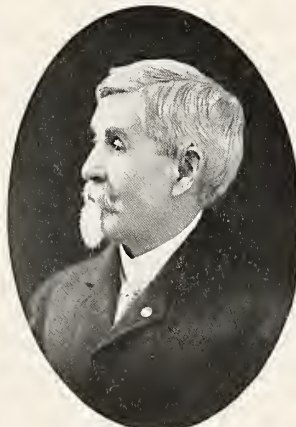
As a slight token of appreciation for the many delightful entertainments of convention week, Chairman F. N. Whitehead, of the committee of arrangements, was presented with a beautiful gold watch and chain by the delegates to the convention. Mr. Whitehead's efforts were ably seconded by the other members of the committee, Messrs. J. A. Huston, John R. Berg, H. B. Goodrell, E. E. Calhoon, J. B. Dickman, T. M. Ring, C. C. Thompson, H. F. Sauter, E. W. Patton, E. E. Wear, G. B. Seibold, T. J. Rowe, T. F. Ellis and D. W. Fleming. To each of the committeemen a gold enameled emblem of the secret society or fraternity to which they belong was presented. Those of the committee who belong to no society received handsome silk umbrellas.

The session of the Woman's International Auxiliary was most harmonious, and the daily sessions productive of much good in furthering the work of this branch of the Typographical Union. The new officers elected were: President, Mrs. Frank A. Kennedy, Omaha, Nebraska; secretary-treasurer, Mrs. E. D. Donnell, Cincinnati; first vice-president, Miss Laura B. Gordon, Washington; second vice-president, Mrs. Charles McKee, Indianapolis; third vice-president, Mrs. Edward Buchanan, Nashville, Tennessee; fourth vice-president, Mrs. C. C. Huston, Atlanta, Georgia; chaplain, Mrs. Waudby, Rochester, New York; guide, Mrs. Frank O. Martin, St. Joseph, Missouri.

The oratorical ability of the members of Columbia Union has often been commented upon and their versatility as entertainers has been the subject of remark. It is not generally known that this quality has been developed in many of the members by an organization among the capital city typos,

called, in the parlance of the café, "The Knockers Club," the true name of the order being the Knights of Momus, or disciples of fun. This club holds monthly meetings in the downtown hotels, and entertains as guests of honor men of theatrical, congressional or journalistic prominence. The program calls for an original story, poem or other form of entertainment from each of the members, and the guest of the evening likewise contributes to the entertainment. The scintillating wit and repartee of these evenings and the impromptu speeches made on these occasions are the means of developing much of the admirable qualities so noticeable in Columbia's membership during the recent convention.

The Mailers' Trade District Union held their first convention in Washington the week of the International Typographical Union Convention, and matters of great importance were considered, and many new laws made which will have a tendency to benefit the craft greatly within the next year to come. The delegates' credentials were received and the following delegates seated: Charles Heidrick, Chicago Mailers, No. 2; D. J. McCullough and William Keating, New York Mailers, No. 6; Eugene F. Murphy, Boston Mailers, No. 1; Joseph Hudnall, St. Joseph Mailers, No. 15; Thomas Morton, Toronto Mailers, No. 5; C. F. Masters, Kansas City Mailers, No. 7; Joseph Roehl, St. Louis, Missouri, and Edward Eby, Cincinnati Mailers, No. 17. Mr. James J. Mulcahy, the president, has done considerable for the welfare of the mailers in general, and his report and the recommendations therein met with the hearty approval of the many delegates present. The secretary-treasurer reported the treasury in a very healthy



CAPT. W. R. RAMSEY,
President, Ex-Delegates' Association
of Washington.



CHARLES T. GRAFF,
Chairman, Reception Committee,
Ex-Delegates' Association.

condition, and suggested that the Organization Committee use every available effort to strengthen the locals now in existence, and secure more applications for new membership.

DO CONVENTIONS PAY?

BY W. B. PRESCOTT.

THE convention season is over, and the question "Are such gatherings worth while?" is a pertinent one, even though it be somewhat hackneyed. So far as employers' associations are concerned, such meetings are not open to objection. Most, if not all, of the delegates defray their expenses, so if their time be devoted to the social delights incident to the occasion, and that suits them, it is nobody's business. And frequent conventions are, perhaps, necessary in the case of young organizations that have questions of principle and business policy to settle. But with old-established trade unions, having no fundamental issues to dispose of, and where the bills must be paid from not overly plethoric treasuries, which in turn are recouped from the pockets of struggling working people, there is little or no excuse for the

wanton waste of time and money which is characteristic of the average annual convention.

The International Typographical Union sets the fashion among printing-trade organizations in such matters, and also furnishes an excellent illustration of the absurdity of the prevailing practice. Time was when the advocates of frequent sessions put forward the claim that they were a business necessity. That reason is not seriously advanced at this time by the knowing ones, and we are told a convention is a good advertisement for any society, and the social side—the opportunity it affords delegates and visitors of renewing old friendships and making new ones—is well worth the price. Probably the participants in these pleasant festivities think so, as they enjoy a sumptuous holiday at cut-rate prices, while the stay-at-homes, in one way or another, pay the difference. And the home-guards are the people in whose interest the conventions are supposed to be held, and who, as compensation for supplying the money for the “good (or bad) time,” harbor the delusion that the “delegates will do something of a definite character about this or that affair.” Fortunately—the word is used advisedly—typographical conventions seldom take definite or drastic action on any subject. The atmosphere of good-fellowship so permeates the places where delegates assemble there is a constant striving to dispose of vexed questions so that the immediate company will be satisfied. That disputes should be “settled right” is not thought of by the average delegate, as such a policy would interfere with the week-long era of good feeling which the entertainment committee spends thousands of dollars in promoting. It also explains why so many matters, hoary with age, make their appearance at convention after convention. Really, instead of “doing something,” the delegates seem to exercise much ingenuity in evading knotty problems, first by accepting every invitation to a junket that is presented, and then, finding they have not time to thoroughly investigate the problems, referring them back to the officers “with power to act,” and with “instructions to report.” This is similar to the drillmaster’s command, “As you were!” for such questions usually emanate from or have passed through the hands of the officers, and their parade before the convention gives them an airing which proves more harmful than beneficial to the union. This do-nothing policy is generally comfortably designated as conservative, in contradistinction to what occasionally happens. Sometimes between entertainments, or perhaps just after returning from an epicureanlike repast, a perplexing but half-digested problem comes up for discussion. A delegate opens the debate, ignoring the law and the facts in the case (but why think of such prosaic things when every day is a holiday?), and appeals to the sentimental and sympathetic in his auditors, discussing anything but the real issue. This sets a pace agreeable to the sensuousness which follows the enjoyment of a good meal or accompanies happy anticipation of the joys of the next gastronomic event on the program, and a flood of oratory of a like character is let loose. Finally a vote is taken and the local union is indorsed or the action of the officers approved, as the case may be, with a whoop and a hurrah. This is called decisive action, though under just such conditions Typographical Union conventions have made some of the most egregious blunders that have cursed the craft.

The writer has often wondered why the home-guards—the men who pay the freight and who have no axes to grind—tolerate the continuance of these annual “hot-air” tests. The history of the Typographical Union demonstrates that while conventions have been the prolific promulgators of plans to establish benefit features of various kinds, they have ever failed to secure the funds—a fatal omission. It was not until the members at large became the lawmakers that the organization had one (always excepting the traveling-card system) of the several features which have served it so well, and of which the members are proud. Nowadays, there are many things which a convention is unable to accomplish,

though there is nothing which a convention can do which can not be done as well, if not better, by the officers or the members. Furthermore, almost every great mistake of the International Union and every indefensible and ridiculous law on its books can be charged to conventions.

At one time it was said hasty legislation was due to the delegates electing the officers, which fostered “politics” to such an extent that legislation was overshadowed to the extent of being lost sight of. Now, however, the members select the officers by popular vote, yet union “politics” is as breath to the nostrils of the delegates and the small army of visitors that, in these latter years of grace, follow conventions, and the accompanying good things. If one were to ask a logical and truthful man who has attended three or four conventions why these things be, he would probably receive the answer vouchsafed the writer by such a man, who said: “The delegates talk politics for the same reason they accept invitations, and the next convention will be held in the town that promises the most entertainment—there is no real business before them—not even enough to furnish a text for a “healthy session.” This straightforward fellow struck the keynote. Not being the first, or even the third, convention he had attended, he did not allow the pleasant fictions of the welcoming addresses or the soft-sawder of the press to delude him into the belief that he was of much importance in a body doing great things.

And what of the cost of a Typographical Union convention? At a low estimate, the recent one caused an outlay of \$30,000, though some have estimated the total cost to have been \$60,000, or \$1.50 per member—and at that thousands were not represented in any way—and was in actual session about thirty hours; in round figures, the approximate cost was from \$1,000 to \$2,000 for each hour in session. Considered in this light, the affair assumes the aspect of a function of the Newport smart set, rather than an assemblage of representatives of workingmen. And yet, with all this expenditure, the main topic of conversation among the delegates was not so much how the interests of the organization could be advanced, as the election of officers. With that the convention, as such, had no more to do than it was officially concerned with the success of aerial navigation. The members are not aware of these things, because they have acquired the habit of regarding conventions as prime essentials, and do not scrutinize their acts or cost carefully. If they but realized the meager results achieved by the average delegate, as compared with the outlay, and that indulgence in similar extravagance for other services rendered the union would be disastrous, the folly would soon come to an end. Or, if delegates were called upon to show what they had done for the money voted them, as other officers are, the stated convention would be doomed. For a short period Typographical Union law read that conventions could only be held after a call had been approved by a majority of the members. At that time the organization was in harmony on this question with the more progressive labor unions the world over. Unfortunately, however, the city in which the next convention should be held had been named, and the local union there, itching to do the grand as an entertainer—in conjunction with members ambitious to be delegates and partake of the entertainment—secured a reconsideration of the vote. By dint of much canvassing and the industrious circulation of misleading assertions, the no-stated-convention law was repealed by a majority about equal to the number of candidates in the field. It is fair to conclude that if the matter were fairly presented to the members of this old organization, and they fully informed as to the facts, the useless and expensive convention would be put in the “has-been” class. There are numerous ways in which the unions could spend the money to better advantage. Let it remain in the member’s pocket rather than fritter it away in the prodigalities attending the yearly junkets—by courtesy called conventions.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

IMITATING LITHOGRAPHING ON CELLULOID.—J. L. K., Washington, D. C., writes: "Kindly give me a recipe for fastening lithographs in colors to appear like printing done direct on the celluloid." *Answer*.—Fasten the printed sheets to the transparent celluloid by using a varnish made by taking one part gum shellac, one part camphor and four parts of alcohol; dissolve same and use very thin, placing sheets under a reasonable pressure.

CONDITIONS IN SOUTH AFRICA.—The *Lithographic Gazette*, the official organ of the United Lithographers of Great Britain and Ireland, prints a warning to those who have come under the influence of unscrupulous agents giving glowing accounts of the good (?) conditions existing in that desolated land. It also publishes a price-list of foods, rents and other necessities, showing that the cost of living is excessively high and wage competition very fierce there.

INSTRUCTIONS FOR ENGRAVING ON STONE.—W. F. W., Coshocton, Ohio, writes: "Is there any book giving instructions for engraving on stone or, in other words, lithographing on stone? Does the 'Grammar of Lithography' give instruction in engraving?" *Answer*.—The "Grammar of Lithography," on page 131, gives pretty full explanations for this part of the lithographic profession. THE INLAND PRINTER, in its lithographic department, has covered the subject of engraving at various times, with practical hints gathered from shop experience. See index to the volumes for several years back.

LITHOGRAPHIC CONDITIONS IN ENGLAND.—The British lithographer complains in the *Lithographic Gazette* about having very often to work under the foremanship of a typographer, simply because he is a cheap man. It is further stated that in the lithographic establishments they use old-fashioned machinery, in the most cases entirely worn out, and if the workman complains thereof it is hinted that some of the best jobs were once run from those presses. The English lithographer is not encouraged by his employer, as his brother in the States is, therefore he jogs along contentedly in the same old way, while foreign competitors go ahead throwing out old machinery and installing new.

BOOK-COVER DESIGNING IN AMERICA.—"Twentieth Century Cover Designs" shows the finest covers designed during the last few years in this country by such men as Will Bradley, Walter Enright, Frank Hazenplug, Ralph Fletcher Seymour, and women who rank equally high, as Kate Griswold, Blanche McMannus, Mrs. Henry Whittman and others. There are about two hundred designs by leading artists. This book is a correct guide to artistic book designing. It contains a number of essays by practical craftsmen on the use of

"Colors," "Cover Designing in General," "Pyrography as a Fine Art," Viennese "Inlays," and many other matters of far-reaching import in this art. It is a work for the high artisan and shows how beauty and utility can be united to produce the finest effects. For sale by The Inland Printer Company, Chicago. Price, \$5.

EXPERIMENTING ON ALUMINUM.—"Color Prover," Cincinnati, Ohio, writes: "I have occasion to use powdered asphaltum mixed with wax, and also need some oxalic, powdered to a fine dry dust. I have tried to rub these things to a powder, but can not find the right way, somehow. Seeing that you answer a great many such shop questions, I make free to ask. Our druggist does not seem to understand, and my fellow craftsmen do not know. It is an experiment on aluminum I am after, and I will let you know the result."

Answer.—In order to obtain a good asphalt powder mixed with wax, it is necessary to fuse the wax and asphaltum together. Say to a certain quantity of pure syrian asphalt, take ten per cent of pure beeswax; melt, and after cooling, break up into small bits and finally reduce to a fine powder. The oxalic acid, being hygroscopic, must be powdered in a hot mortar. Care should also be taken to dry the oxalic before crushing it.

RISE IN PRICES IN THE LITHOGRAPHIC INDUSTRY IN FRANCE.—In France the price for lithographic poster printing has at last been raised by the joint action of the employers' syndicate, establishing a minimum per ream for the trade and twenty-five per cent more to direct customers on the following prices: Size, 24 by 32, per ream, \$5, and subsequent reams, \$1.25; size, 26 by 40, \$6 per ream, and \$2.06 for subsequent reams; sizes, 30 by 42, 31 by 45, 32 by 48, inclusive, \$8 per ream; sizes, 44 by 60 and 48 by 64, inclusive, \$9.75 per ream, and \$3 to \$3.25 for subsequent reams; size, 52 by 80, \$18 per ream, and \$6 for subsequent reams. It has also been agreed that in case of interruption by the customer the charge for lost time shall be \$1 per hour for 32 by 48 inch, \$1.25 for 40 by 56 inch, \$1.50 for 48 by 64 inch and \$2.16 for 52 by 80 inch. All spoiled sheets are invoiced and delivered on a basis of a five per cent discount, and the customer may add his imprint in cases where the work is direct.

AN INVITING ADVERTISEMENT.—The Eclipse Electrotpe & Engraving Company, of Cleveland, Ohio, sends a booklet of more than ordinary importance, as it is a gem in idea and execution. A unique combination of the three "E's" upon the cover is printed in gold. It is bound with a neat silk cord and enclosed in a transparent paper, which is so charmingly employed to give refinement to booklets. The title-page bears the inscription, "Shop Rhymes," and is deftly designed in modern style (gray and broken black). The introductory page has the rhyme, "Would you like to know how a 'cut' is made?" etc. Then come twelve striking pictorial reproductions, showing the various stages that a "cut" has to pass through before it is shipped on the train to reach its destination. The olive-black and soft gray tint, pictorial and literary matter, is carried through the entire book, giving unity of design to the production, and testifying to the fact that these people know, not only how to illustrate, but also how to "write up" advertising matter in a catchy manner.

MORE ART REQUIRED.—According to the observations of a daily paper in its editorial part, the French consul at Rouen has commented upon the inartistic decoration with which our labels are sent abroad, and has warned our manufacturers that they must bestir themselves if they would compete with the French products, which, although not better, or perhaps much worse, are, nevertheless, exteriorly more acceptable to the fine artistic taste of the French people. A hint can be taken from this for application in trading at home, for it is an indisputable fact that the elegant manner in which an article is put up and labeled will be a convincing argument for its superiority, and nine times out of ten the public is

right. If it is false economy which employs cheap designers or lithographers on work to pass review by a nation highly cultivated in art, then neither should it be forgotten that the American people are becoming educated on æsthetic lines, and they wish to see things of utility or for consumption brought before them in a shape that fits *their* greatness.

BLUE FOR RUBBING IN TRACINGS ON GELATIN.—A. C. D., Cincinnati, Ohio, writes: "Will you kindly advise the writer, in your valued paper, what kind of blue (and where to get it), as per sample enclosed, marked No. 1. We use it when making gelatin tracings for engraved work to rub into the lines. If you will notice, it is like flour, soft, can be rubbed over gelatin without scratching it and makes a fine tracing. Paper No. 2 contains the only kind I have lately been able to purchase. It is gritty and sandy and will scratch the gelatin. We are very anxious to get some of the No. 1 kind, but do not know what to call for. If you will advise us in your valued paper, your kindness would be greatly appreciated." *Answer.*—The samples sent by our correspondent are mixed with more or less impurities. This color can be improved by washing in pure water, and, after letting the earthy matter settle, pour off the liquid, and the final residue (or after the water has evaporated) will be useful for purposes of rubbing in tracings. Still the trouble will be too great if you consider that litho. supply houses sell a powder for the purpose that fills the bill in every particular.

AN EASY METHOD OF PRINTING WITH THE LITHOGRAPHIC ROLLER.—P. S., Albany, New York, writes: "I have read with interest the question of E. F. H., in August INLAND PRINTER. Your suggestions are very good (that of etching instead of engraving) for an amateur; ought to be fine. Of course, he would have to be a draftsman, but for printing it would give a man some trouble, unless he was a copper-plate printer, for he would have to fill in the deep lines with ink by warming the plate, etc. Now I would like to suggest a much simpler method, and ask your permission to improve on yours, as far as the printing is concerned, for I have printed music from punched plates the same as from litho. stone, by first filling in the lines of the various depths with wax, while the plate was heated. This was carefully wiped off and made even with the surface, and then I could print from it same as stone, by damping; the ink will stick to the wax and the water to the plate, yet an inexperienced hand can not hurt it, as is the case on litho. stone." *Answer.*—Many thanks for the able article; it is a very valuable suggestion, and E. F. H., and perhaps others, will be pleased for the contribution.

TRANSFERRING TO LITHOGRAPH STONE FOR "COLORED PRINTS."—William B., Paterson, New Jersey, writes us: "Would be pleased to know if you have papers giving instructions for transferring fast colored prints, etc., to stone and printing from litho. stone without etching stone, etc. Have been informed that printing can be done that way—what is known as transferring. If this is not the right way, let me know full particulars, etc. Also what paper, or magazine, or book, to get that will instruct amateurs." *Answer.*—Our worthy correspondent has things mixed up regarding lithography, and it is difficult to say if he can be benefited by verbal advice. Our experience in the lithographic trade, which began in the pressroom, passed successively through the engraving and artists' rooms and is now settled in the sketching and designing branch, is at all times at the disposal of those who have been less fortunate in acquiring knowledge of this profession, but it must be borne in mind that a calling like the litho. trade, even the most insignificant part thereof, is not acquired in a jiffy. Now, take our correspondent for instance. Has he a press? Has he the other necessary paraphernalia and appurtenances? His letter shows that he has not; and if he had, he would not know what to do with them. Still if he possesses the energy to try and learn,

through correspondence, such a many-sided trade, which is so difficult to learn even with the best of teachers, we will gladly assist him to the best of our ability, in the almost hopeless task. Regarding the above query, we will say that the best book on the subject is "Richmond's Grammar of Lithography," price, \$2. For sale by The Inland Printer Company, Chicago. By "fast-colored prints" we take it he means decalcomania transfer prints. These can be transferred to a variety of objects. No printing can be done without etching or preparation of some kind, and so must a transfer be etched, as the transfer is made to print from. The lithographic columns of THE INLAND PRINTER, for the past five years, treat upon a great variety of questions pertinent to the litho. trade, to which we would also refer our correspondent.



Half-tone from copperplate intaglio, by T. A. O'Shaughnessy, Chicago.

PHOTOGRAPHY.

An appreciation of photography by the late Pope Leo XIII. Translation by H. T. Henry, Litt. D., of Overbrook Seminary, Overbrook, Pennsylvania:

Sun-wrought with magic of the skies,
The image fair before me lies;
Deep-vaulted brain and sparkling eyes
And lips fine chiseling.

O miracle of human thought,
O art with newest marvels fraught—
Appelles, Nature's rival, wrought
No fairer imaging.

THE "TURNOVER IDOL."

A man daily worshiped an image called Big Turnover. Yet things fared ill with him. At last he bethought him angrily of his many vain oblations; and he smashed the image; when out of its head fell some gold coins. "Ah," said he, "you will do more for blows than for worship. I don't mind your being a broken, a smaller turnover, now, so only that you thus profit me a little better than before."—*Exchange.*



BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

FOGGED NEGATIVES.—W. N. B., Omaha, writes: "I am a half-tone operator and for the past four weeks have been troubled with fog on my negatives. This occurs on the surface of the film after development and can be wiped off with cotton under the tap. The fog causes the negative to be weak and thin. Blue litmus paper turns slightly red in my silver bath. Strength of bath forty-two grains to ounce. Temperature, 78° F." *Answer*.—Your developing solution is too strong or too warm. Silver bath is too warm and not sufficiently acid. If these changes do not cure your trouble, write again, giving your formulae for collodion and developer.

ORGANIC WET PLATE DEVELOPER.—V. de B., Montreal, writes: "I am going back to photographic processwork after an absence of some years, and, having lost my photographic books by fire, I am at a loss for some recipes I used to have. I have searched the libraries here for a developer formula containing gelatin without success. None of the books on process give it and I think it would be just the thing for half-tone negatives. You are an old-timer in the business and may remember it." *Answer*.—Yes, indeed, I remember it, and the disagreeable job it was making it. It was a secret thirty years ago that was guarded carefully. It did certainly give perfectly clear negatives with intense blacks, but it required longer exposure and longer development, both of which would preclude its use in these days when time is money and operations must be done quickly. I will send formula to you by mail, as it would take too much space

here, and is not of general interest now. Those, however, who want to try the effect of an "organifier" in the developer, can add one-half as much granulated sugar as they do photo-sulphate of iron in the developer, when they will find on using it that they can develop as long as they please without getting a deposit on the transparent portion of the negative.

TO MAKE GELATIN INSOLUBLE.—In so many photo-mechanical printing processes is it necessary to make gelatin insoluble? Alum, bichlorid of mercury, bromid of cadmium, chrome alum, chlorin gas, chlorid of platinum, formalin and tannic acid are some of the chemicals used for the purpose of hardening gelatin. Of these chrome alum is the best, but it is not always entirely satisfactory, owing to its acidity. Any attempt to render a chrome alum solution alkaline will result in throwing down a precipitate. Prof. R. Namais has been experimenting in this matter and he finds that taking a ten per cent chrome alum solution and adding ammonia until the solution becomes turbid and slightly alkaline, then adding a ten per cent solution of ordinary alum and boiling for some time a solution is obtained that will harden gelatin so thoroughly that it is not affected by acids. This is a valuable fact for processmen to know.

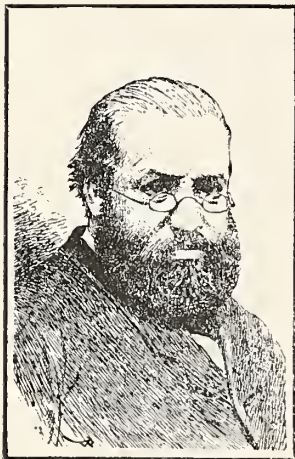
VIOLET RAYS INJURE EYESIGHT.—The electric arc lamps used for photographic work are going to be displaced by enclosed arc lamps, or to forms of lamps that will produce ultra-violet rays, those rays to which the photographic plate is most sensitive. This ultra-violet light is not a bright light and consequently the danger of its injuring the eyes will not be suspected until harm is done. So a word of warning is timely. Yellow glasses, such as are used to prevent snow-blindness, are all that are necessary to protect the photographer's eyes from injury, due to the ultra-violet rays. It is the ultra-violet rays in sunlight that burn the skin of the "summer girl" or the processman, but after continuing in the sunlight for some days nature furnishes a coat of tan, which is, after all, but a yellow filter to prevent the ultra-violet rays from injuring the skin. Let us take the hint from nature and use tan-colored glasses to protect the eyes.

NEW AND OLD COLLODION.—"Inquirer," Chicago, asks: "Can you tell me why new collodion is speedier and gives fuzzier negatives than old collodion? And why does old collodion give harder and clearer negatives? This is to settle a dispute I have with one of those smart alecks who thinks he knows it all. An immediate reply will oblige." *Answer*.—This is not an easy query to reply to. There are probably several reasons why old and "ripe" collodion gives more contrasty negatives than when it is new. Here is one reason: Collodion becomes yellow and then a dark amber color with age. This yellow color prevents the faint light, which reaches it in the camera, from penetrating beyond the surface of the film, consequently there is no halation, or fuzziness, due to the diffusion of light in the sensitive film. The developer acts only on the surface of the film, thus giving the clear negative which is a characteristic of old collodion. To prove this is so, add a few grains of carbonate of soda to a dark amber collodion, when it will turn to a light amber in color and give softer negatives.

THE WASH-OUT ENGRAVING PROCESS.—C. J. Carlisle, Brooklyn, New York, asks: "Will you please inform me of a book that treats of the wash-out gelatin process of photo-engraving? I wish to use it for some particular linework. It is a very old process, in use some twenty or twenty-five years ago. I have several books on photoengraving, but none of them treats on the wash-out process. In the process, as I understand it, the gelatin is rotted for forty-eight hours at 120 degrees of heat in an oven and then the sensitizer added. What I would like to know is the exact working details of the process." *Answer*.—All interested in this method of engraving will find a complete description of it on pages 103 to 121

of Carl Schraubstadter's book on photoengraving, catalogued at the head of this department and obtainable from The Inland Printer Company. I suspect that the account of the wash-out process, to which the reader is referred, is from the pen of Charles Chetham, an expert on all photoengraving processes and particularly authoritative on the wash-out gelatin method of producing relief plates.

THE GILLOTS OF PARIS.—In the last number of *Procédé* is found the portraits, reproduced herewith, of the famous firm of Gillot, possibly the oldest firm of photoengravers in the world. Both of these men are now dead. The portrait of Firmin Gillot is one of the first zinc etchings they ever made,



FIRMIN GILLOT, 1820-1872.



CHARLES GILLOT, 1853-1903.

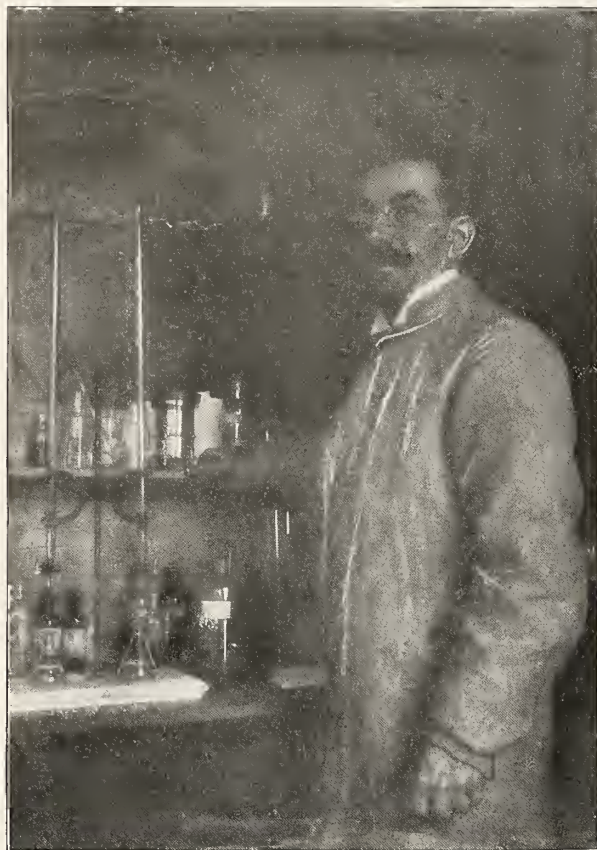
probably over thirty years ago. The half-tone of Charles Gillot was reproduced from a small amateur photograph, the only likeness in the possession of the family. Strange that a man who engraved portraits of others by the thousand should neglect having a portrait of himself. It is the old story of the shoemaker's children going unshod.

TEACHING ENGRAVING TO CONVICTS.—United States Secret Service agents are reported as saying that convicts taught photoengraving in State prisons are giving the Government much concern on account of the danger of these jail birds using their new trade in counterfeiting bank notes. Chief John E. Wilkie, of the Secret Service in Washington, is said to favor a bill prohibiting the teaching of photoengraving in prisons. This is really an important matter, not only to the government, but for employers and workmen. The writer knows of two cases where ex-convicts have left a trail through engraving establishments that are an unpleasant memory. In one case the engraver picked the pockets of the clothes hanging in the closets of the shops that he tarried in for a short time. When he decamped it was learned that he picked up his slight knowledge of photoengraving in a New York "reformatory." The other engraver was doing time in a Western State prison. The demand for engravers was greater than the supply in that State, so an influential paper got him out. He swindled all the employes he dared on the paper that had been his benefactor, and then began a career of fraud across the continent. I hold one of his worthless notes still, which accounts for my "being touched" on this subject. Federal or State laws should forbid the teaching of convicts to become possible counterfeiters.

PERCHLORID OF IRON.—It was in 1881 that the writer of this called the painter-etcher's attention to the value of perchlorid of iron, or ferric chlorid for etching copper. Up to that time etchers used the "dutch mordant," made by dissolving two parts of chlorate of potash in eighty-eight parts of

boiling water and adding ten parts of hydrochloric acid. This mordant made a great deal of fuss in etching. Gas bubbles were formed so rapidly that it required constant brushing to remove them. Perchlorid of iron was found to be such an improvement that one of the painters told of it in the New York *Herald* as a wonderful discovery by the writer, when the fact was I was indebted for my information to W. H. Fox Talbot, who described it in a British patent of April 21, 1858. The property which perchlorid of iron has of hardening the enamel while it etches the copper, makes it the ideal etching medium for half-tone plates. Tons of it are now being used for that purpose, though it is only within the last year or so that manufacturers are making it of a quality best suited to the wants of the copper etcher. Penrose, of London, has an improved perchlorid which is called "persal." For etching steel, one of its users adds ten per cent of nitrous acid to the "persal" bath. Another boils fourteen pounds of "persal" in water until a saturated solution is formed, when one ounce of aqua ammonia is added, after which the solution is exposed to the air for a few days in shallow trays. It is then bottled for use, when it is diluted to the required strength, as shown by a Beaumé hydrometer. Any good quality perchlorid of iron might be treated as is here suggested for "persal."

THE EDITOR OF "LE PROCEDE."—It is a pleasure to present this month the portrait of Mr. H. Calmels, editor and proprietor of *Le Procédé*, the only journal devoted to processwork



H. CALMELS.

in France. Mr. Calmels' father was a photographer in Paris when the son was born, almost in a darkroom, forty-five years ago. He began work as an etcher's apprentice at the age of fifteen. He assisted at the first practical half-tone work done in France, and was the first to make successful half-tones in England, where he also introduced the chromotypographic grain process over twenty years ago. He popularized the enamel half-tone method in both France and England by

practical demonstration and through papers read before the Royal Photographic Society of Great Britain and other societies, starting besides the public etching courses at the Polytechnic School in London. Seven years ago he returned to Paris and fitted up complete workrooms, where every branch of processwork can be demonstrated and where courses are given to students who possess some knowledge of lithography or drawing. Mr. Calmels has been striving to get French processworkers to wake up to the improvements that other countries are adopting. He has pointed particularly to the United States as leading in machinery and methods. A file of THE INLAND PRINTER can always be found at his business place, No. 150 Boulevard du Montparnasse, Paris, and readers of this department are invited to call on him when they are "doing" Paris.

A PATENTED BOOK.

One of the most comprehensively ingenious vocabularies of the English language is undoubtedly the "Thesaurus Dictionary," published by a Philadelphia firm. So ingenious, indeed, is its typographical arrangement that its inventor, Mr. James W. Buel, of Philadelphia, has been able to secure a United States patent for its protection. This is said, with apparent truth, to be the only instance on record of a patent having been granted covering the arrangement, as distinct from the actual contents, of a book. The "Thesaurus" itself appears likely to be of use to students and writers in general, its purpose being the facilitation of the means for determining the exact word or phrase which shall clearly and without ambiguity express a desired idea. It is, however, from the typographical point of view that the "patented book" is chiefly interesting to the printer. The Avil Printing Company, of Philadelphia, found themselves confronted by a task of no mean magnitude when asked to translate into type the intricately elaborate arrangement by which the compilers' meaning is quickly made obvious to the reader. The apparently complicated references and cross-references are all made simple and easily understandable by means of the different faces of type employed, it being no uncommon occurrence to find six or seven varying faces within the space of a few lines. The amazing difficulties of composition thus encountered were rendered of trifling account by the employment of Monotype machines. No other mechanical compositors, it is said, could have successfully disposed of so involved a specimen of typography, but to the Monotype it has presented no difficulties. Further than this, indeed, it has permitted the printers to keep the whole job standing in preparation for a reviewed second edition, at an expense which is merely trifling as compared with that of keeping the same amount of foundry type idle. In the case of this monotype composition it has merely meant the locking-up of the cost of so many pounds of type-metal, or a comparatively inappreciable sum. In point of fact, it is the Monotype which alone has rendered the preparation and publication of this elaborate "Thesaurus" a commercial possibility.

STIMULATES EFFORTS OF PRINTERS.

THE INLAND PRINTER is not alone valuable for the information it gives on the varied branches of the printer's art, but calculated also to stimulate the desire to do creditable work, through the beautiful samples of typography it presents.—*Robert S. Grant, Los Angeles, California.*

EVERY ISSUE SEEMS BETTER.

THE INLAND PRINTER comes regularly to hand, and is always of great interest to us. The writer has had your journal for the last ten or twelve years, and every issue seems to be better than the preceding one.—*Carmichael, Wilson & Co., Limited, Sydney, Australia.*



BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

ALBERT KLEIN, Chicago.—The rulework is entirely unnecessary on a business card. Cut it out and depend on good type arrangement for the attractiveness of the job.

HARRY A. PALMER, Philadelphia.—The blotter is well worded and arranged, but we take exception to the word-ornaments. They never would be missed if omitted.

W. HERBERT RAY, Newburgh, New York.—The title is well designed and the arrangement is suitable for an advertising booklet, but a simpler style is better for church printing.

LAFAYETTE F. DOERTY, Findlay, Ohio.—The jobs shown are not exceptional in treatment. On the envelope the centering of the town under the rest of the lines would be an improvement.

E. E. BUTLER, Forest, Mississippi.—Crowding the margins is one of the things that should not be done, and the use of too large type sizes on the headings is another. With the two errors corrected, the work would show great improvement.

FRED DOIG, St. John, New Brunswick.—The designs are good, but a tendency to use large sizes should be restrained, and leave off periods at ends of display lines placed there for ornamental reasons. It is ornament that does not ornament.

WALTER D. NUSSBAUM, Elkhart, Indiana.—If there is some doubt as to what size of type to use in filling a given space, it is best to use the smaller size. Leaded ten-point looks just as well as solid twelve-point, and in using the first there is less danger of the matter filling a larger space in type than is wanted. The commercial specimens are not exactly good,

except the Furnace letter-head. A single light-face rule panel is rather ineffective.

O. F. LINSTRUM, Georgetown, Texas.—The Church blotter is good except the last three lines, which should have been smaller and not so widely spaced between the words. As it stands, the lower part is wider than the top, an arrangement to be avoided for good appearance sake.

RANDALL PRINTING COMPANY, St. Paul, Minnesota.—The desirable quality of fittingness—an appreciation of proper type selection for the work in hand—is the most obvious merit in the samples shown. In one or two cases, however, there is a departure from the best in type design. Excessive

THE undersigned, *Merchant Tailors* of Saint Paul, agree to close their stores during July and August, on Saturdays at *one o'clock*, other days at *five o'clock*

SCHAUB BROTHERS
REID BROTHERS
AWSUMB & ZAK
HAGSTRUM & THORNQUIST
AUGUST WITTMAN

Saturdays at one o'clock but not five on other days

PEASE BROTHERS
BANTZ & REISMAN
A. F. McBRIDE
J. T. SCHUSLER
DUNCAN & BARRY
GOLDBERG & KRAM

No. 1.

rulework in the way of underscores and ornament detract from good display. The reproduced announcement is a good example of harmony and natural composition. The initial is not large enough, and a large old-style letter would have been better, but otherwise it is a very satisfactory job. Rules and initials in red; the rest in black. (No. 1.)

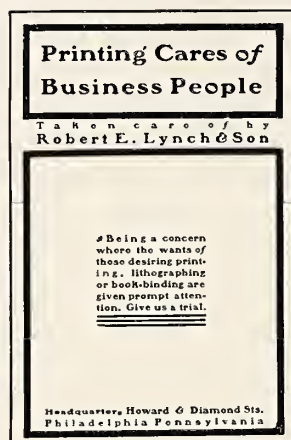
WILL F. HOLLINGER, Chadron, Nebraska.—The blotter is sufficiently attractive, but might be improved a bit by clustering, allowing more white space between the different statements. The letter-head needs, in the way of improvement, a one-point space between the lines and a reduction of the editor's name two sizes.

J. A. CORYELL, Sioux City, Iowa.—When a firm name is displayed in caps. and small-caps. the use of a small-cap. "&" is generally desirable. If the word was used in place of the contraction it would be in small-caps., so why not be consistent and make the contraction small also? The word-ornaments harmonize very well with the type, being of about the same color value, but they might be dispensed with because of doubtful ornamental value.

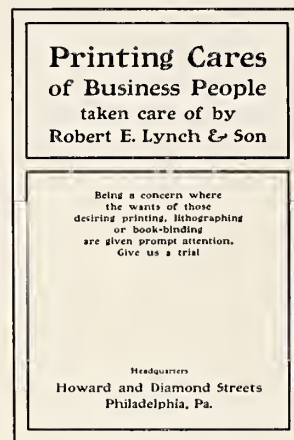
CHARLES S. WALKER, Sioux City, Iowa.—The letter-head is in good enough style, although the reduction of the matter in the side panels one size would give better contrast. The ad. is well arranged, but overdone in the way of rulework and insufficiently displayed. A good ad. is a well-displayed ad., and strength and contrast are more efficient than mere

ingenious arrangement. The main line should be very much stronger and the price figures in black type.

ROBERT E. LYNCH & SON, Philadelphia.—The wording of the receipt is a matter of taste. Perhaps the style is fitting in the Quaker city. The small blotter shows a good statement obscured by eccentric composition. Another case of the sim-



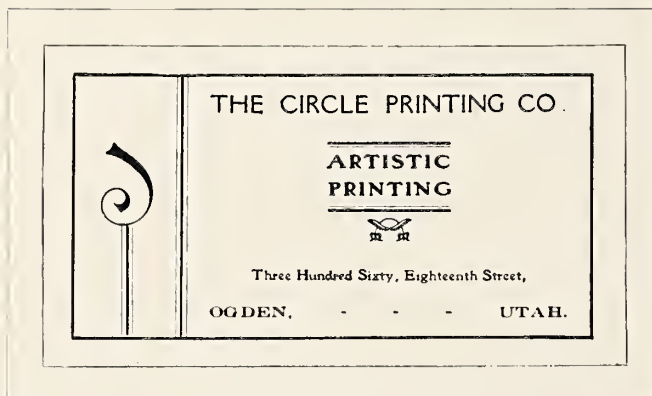
No. 2.



No. 3.

plest way being the best, and failure to appreciate it. Why a design should be used that departs both from good style and legibility we do not know, when there is a much easier way to a better result, something in the style of the reset example. Obscurity caused by bad letter-spacing and crowding of type and rules are the errors chiefly noticeable. (Nos. 2 and 3.)

PAUL INGEBRETSON, Ogden, Utah.—Your card, although neatly printed, is errant in several ways. In order to make it



No. 4.

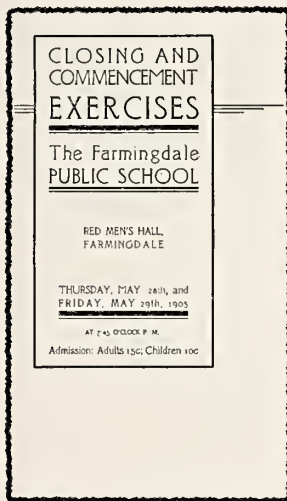


No. 5.

conform more nearly to the term artistic, it should be printed in two colors instead of three and the type set in a series in place of a different face for each line. We reproduce it and

a resetting in a style nearer to what the term artistic should imply. (Nos. 4 and 5.)

THADDEUS S. WALLING, Freehold, New Jersey.—Some restraint might be exercised in the use of ornament. Some of the borders used on commercial jobs are only suitable for ads., and the occasional heavy rules placed at the top of



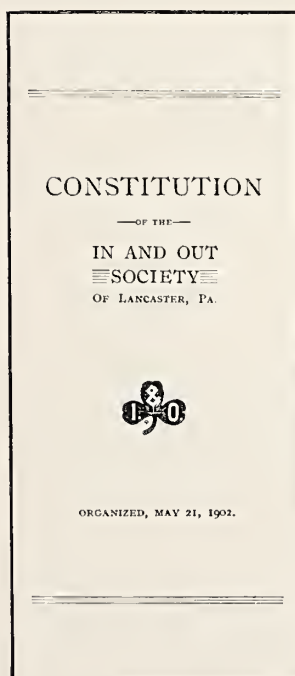
No. 6.



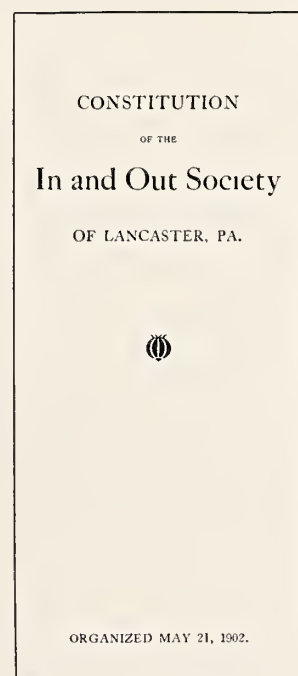
No. 7.

pages are unnecessary and do not add a whit to the decorative value of the page. We reproduce a title with an inappropriate border and underscoring, both too heavy for the type with which they are associated. The resetting illustrates this criticism. (Nos. 6 and 7.)

WILLIAM GROFF, Lancaster, Pennsylvania.—Some misconception of correct display is shown in the reproduced title. The word "constitution" should always be smaller than the name of the society. Common-sense and good arrangement both agree in so doing on this title, and a resetting is shown with the correction made. On No. 8 the type is cramped



No. 8.



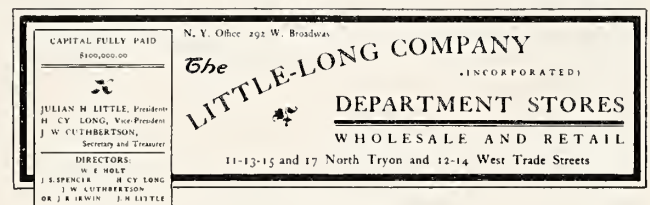
No. 9.

and stiff, an appearance helped somewhat by the rules and dashes at end of the lines. It is hard, at the best, to attain freedom and gracefulness in typography, and the additions always detract from these desirable results. (Nos. 8 and 9.)

O. S. HART, Keokuk, Iowa.—The No. 1 Oil letter-head is the best, on account of the stronger line used for the name, which is not overbalanced by the side matter as in No. 2. The Keppel bill-head is a distinct improvement over the copy, but the second display line could be made larger to advantage.

HUGO NIEHUS, Dallas, Texas.—The Continental folder is attractive and consistent in every way except the first page. The same type face should have been used on the title as on the other pages, instead of four other kinds as shown. The Dallas Exchange card is very well displayed and in the proper style for that kind of business.

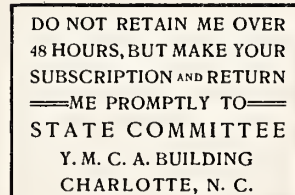
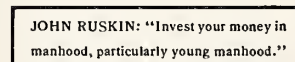
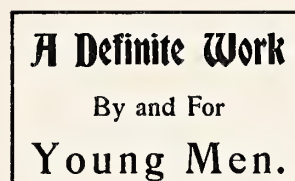
S. M. PETTUS, Charlotte, North Carolina.—Heavy underscoring should not be used when printed in black. They give to the work a funereal appearance not needed, and a one or two point rule is sufficient for emphasis. The reproduced



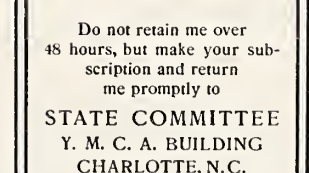
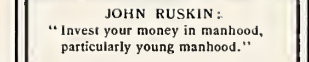
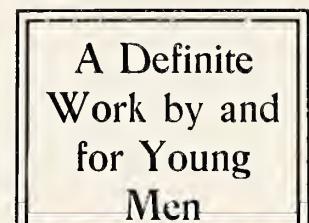
CHARLOTTE, N. C. 190.

No. 10.

letter-head is a good example of what may be called the ingenious style of typography. The heavy rule and underscore should be in one color, the rest in another, in order to make an effective job. It is too heavy in black. The ornaments can be left off, and the word "The" put in old-



No. 11.



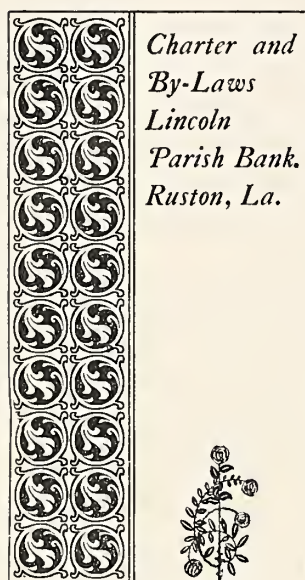
No. 12.

style like rest of name. In setting a title in panel style and divided into parts, the sections should not be separated so far as to lose the effect of a single design. Two faces do not look well together as parts of the same title, especially widely variant styles as shown in the upper panel. (No. 11.) In the lower panel a more natural arrangement of the lines would do just as well, look better and be easier to set. These changes are shown. (Nos. 10, 11 and 12.)

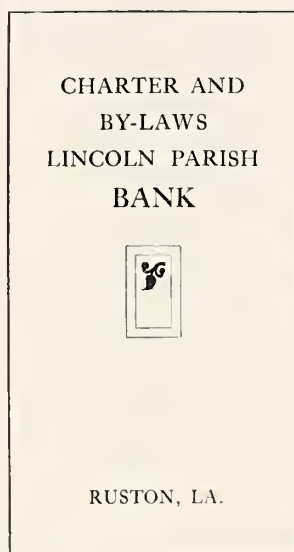
W. F. BRIEN, Hoosier Falls, New York.—Your type selection is not good. Most of the faces shown are out of date and should be replaced as soon as can be with some of the handsome and legible faces in popular use to-day. We would also suggest less elaborate rule and border designs, which,

together with quieter shades of paper, would render your printing more attractive.

THE HOWE PRESS, Rushton, Louisiana.—Much variety in design is shown in the headings, but more restraint in the way of ornament would be helpful. The Bank cover is very much overburdened in this respect, and could very well dispense with



No. 13.



No. 14.

all of its adornment. The book is of a character that does not require embellishment of any kind, in fact it is very much out of place, and as things seen are more convincing than things heard, we show this correction to the end that an appreciation of the fitness of things may be cultivated. (Nos. 13 and 14.)

ELMER LEWIS, Nebo, Illinois.—Some study of good samples of commercial printing and a better understanding of some of the elementary laws of correct printing will improve your work. Among other things we would suggest that it is better to make two lines of a statement rather than put it in



No. 15.



No. 16.

one line of extra-condensed type. Again, do not use pointers on commercial work. They may be used with extreme caution in ads., but never on other kinds of printing. The page reproduced and reset shows the wrong use of an extra-condensed display line and improved appearance of the page by its non-use. (Nos. 15 and 16.)

THE RICE PRESS, Flint, Michigan.—The Gleaner booklet is certainly an ingenious and catchy bit of advertising. Any criticism from the job printer's standpoint, however, would be out of place, because its conception and design is entirely the

work of the advertising expert. Good plain composition in the style shown is entirely sufficient for such a job and in the best taste.

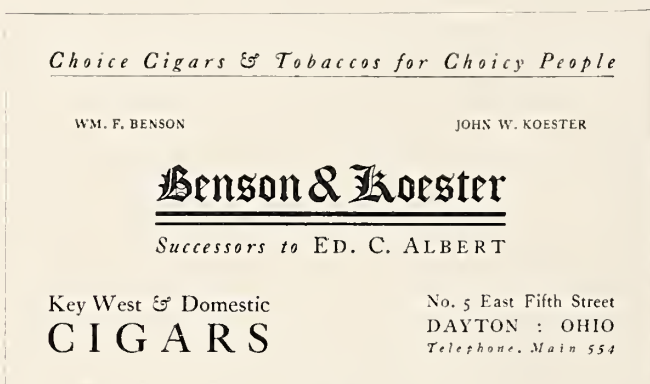
R. H. CUNNINGHAM, Stamford, Connecticut.—A little more restraint in the typography of the "About Ourselves" booklet and a better grade of presswork would make it more consistent. Would suggest the removal of the rules top and bottom of the pages, and in place of them use a running head of the name and town on the left and some line pertinent to the business on the right.

THE PIRSCH PRESS, Dayton, Ohio.—There are several things that are satisfactory and interesting in "the doings of" the above-named firm. The type and its arrangement



No. 17.

are always suitable, and each job is properly garbed or typed, to use an expression, in the style of letter that is appropriate or becoming for it. Quiet and proper designs prevail, inks and papers being called upon to do their part in the consummation of much attractive work. The nearest approach to extravagance is the statement-heading reproduced, printed in a grayish blue and orange on a lighter blue stock. A card is also shown that is well balanced. Another very good feature is the insistent use of the imprint, and all of the sam-



No. 18.

ples shown are entirely worthy of the decoration. This use of the imprint is important for two reasons. First, of course, its advertising value, and second, its influence for better work. The imprint should be the sign of a high standard of work, and the desire would be to always make it worthy of that sign. (Nos. 17 and 18.)

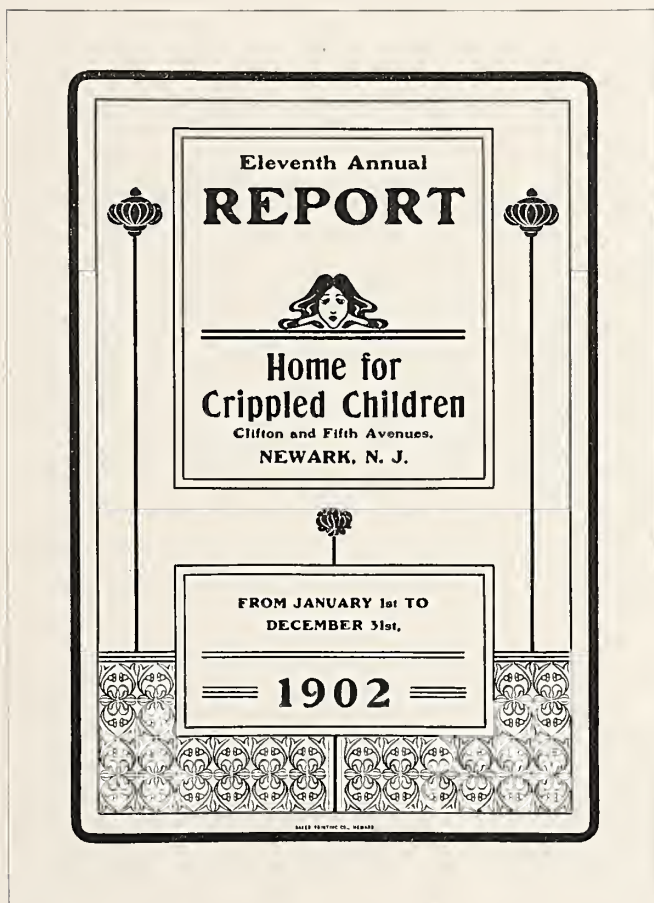
HUNTLY S. TURNER, Ayer, Massachusetts.—The arrangement of the letter-head is good, but the main lines should be reduced one size. The Suspender booklet is not improved by the extreme indentation of the paragraphs. It does not add one iota to the attractiveness of the job. As red is one color used in printing, rubricated paragraph marks could have been used with much better effect.

H. H. MERCER, Guthrie Center, Iowa.—Although we deprecate the use of much elaborate design on commercial stationery, yet we appreciate the fact that in country offices this is almost the only outlet for the artistic expression of the compositor.

The samples shown are generally good; some of them ingenious and fanciful.

On page 91 is shown a title-page set by a student in the Inland Printer Technical School. It is attractive and easily composed. The design is suitable for work of an advertising character, or in the front of a commercial catalogue, but is not a proper arrangement for a title to any printing of more dignified character. Good taste would condemn such an eccentric style, except in advertising, where odd or catchy designs are desirable sometimes. The inside panel defines the type display and gives feature, without which it would be simply a conventional, well-balanced title-page.

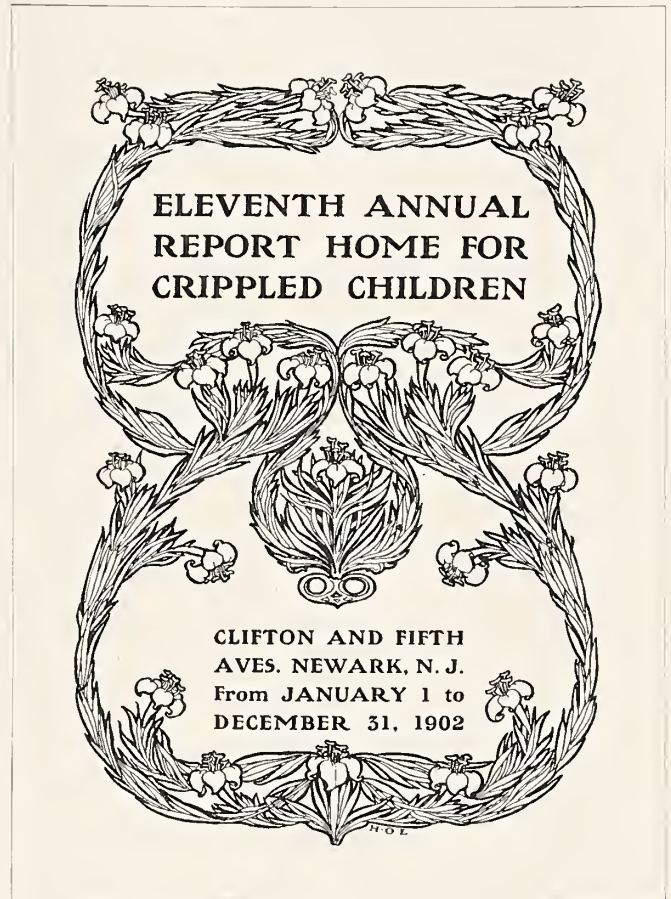
PENOTYPE DESIGNS.—In the September issue were shown three ads. set in a very common, haphazard way and reset with some attempt at intelligent display. In this issue are shown the three reset ads. and beside them the same ads. reduced somewhat and embellished with decorative borders done with pen and ink and then etched. The "Penotype process," it has very fittingly been called. The comparison is offered in order to show the added value in distinctiveness given the ad. by a decorative border of this kind. Although the type is smaller, its effectiveness is increased in two ways. The border and the white space between it and the type set the ad. apart from its neighbors, and the designed border gives individuality and grace. Of course this method could not be used in ordinary run of ad. composition, but for the



No. 19.

occasional demand for something more elaborate than an all-type design it is widely effective. An ad. of this kind among those of ordinary type display would be the most attractive one on the page. In this coöperation of compositor and artist, each contributes his important share of the work. The printer, by his knowledge of type values and display, supplies the structural part of the work and the artist the distinction and grace that appropriate pen decoration will give. Lettering by an

artist when well done is very attractive, but is apt to be extravagant in design and sometimes not very legible. Again, the matter furnished by the advertiser may be more than the artist can do economically or effectively. An artist does not always have a proper appreciation of correct display. The compositor in a much shorter time can assemble the type for an attractive and legible ad., arranged in a way that will allow the artist to add the decorative features in the best



No. 20.

possible manner. The type being set in a satisfactory manner, that would have been difficult and laborious for the artist, a clear black proof is taken on bristol board and the decoration is added that gives the design its graceful individuality. The compositor can furnish intelligent type display, but when further embellishment seems desirable he is very often at fault. The most artistic arrangement for type is the simplest, and any attempt at elaboration will not relieve the preciseness of an all-type design, but is apt to overload and oppress when only ornamentation was intended. This is shown in the cover-page reproduced (No. 19). Opposite is shown a simple arrangement of the same type surrounded by a decorative design (No. 20). The type and border composition is ingenious, but not nearly so attractive as the union of type and pen design. Grace and simplicity is a combination that always wears well, and both are apparent in the latter. Type borders and ornaments fill a large and important place in typographic display, and we do not wish to deprecate or minimize their use. Many are the ways in which they help to produce novel and attractive designs. But a personal and distinctive touch is given the penotype, or combination of type and pen work, that a type design can not possess. Type borders and ornaments are stiff and unvarying. Penwork lends itself freely to the particular requirements of the job in hand. The bakery ad., for instance, is given a border of wheat. In all the examples shown, the penwork has been done by an artist. This need

not be necessary and sometimes might not be expedient. The decorative penwork may be done by the compositor, and the artistic and effective results obtained will only be limited by his knowledge of design and practice. Simple geometric designs may be tried at first, followed by more elaborate work as skill increases with practice. The work is interesting and will develop the artistic judgment and taste of the compositor. The type should be set at least one-third larger than the intended size of the job, in order that the penwork may be refined by the reduction. Ability to do this work will be, without doubt, part of the necessary equipment of the job printer of the future, and at the least is excellent practice to develop latent artistic talent, proving a "stepping-stone to higher things."

THE CRANFORD PRESS, Chiswick, England.—Good design, color and presswork all combine in the making of many attractive pieces of printing, including colored magazine inserts, booklets and catalogues. Artistic applies with equal force to color selection and presswork, the appreciative treatment of fine vignetted half-tones being especially noticeable. The entire collection shows so well the impress of good workmanship and artistic worth, that only in one or two small details can errors be noted. One of these is want of harmony between type selection and design. In one case a very dainty cover-design is followed by an announcement set in a heavy-faced type and printed in black ink. This is an incongruity that should not have been permitted. The use of a colored ink in harmony with the color of the cover would have been an improvement, but better yet the use of a type face of not quite so masculine a cut, inasmuch as it was a direct appeal to femininity—a millinery announcement. It is the better taste when type is used with illustration or design to use the simplest arrangement and plainest faces. In this way it acts as a foil and heightens by contrast the effectiveness of the engraving or design. Fanciful rule and type designs at their best are precise and ungraceful when brought into competition with natural line drawing.

C. V. KINTER, Charleroi, Pennsylvania.—We use the title-page shown as an example of error in several ways. The border is not suitable for a title-page of the subject indicated, and the type is badly spaced and arranged. Good design requires that the largest type lines should be near the center. The word "catalogue" is too large, simply detracting from the

quotation at the top and the main lines next, use a smaller ornament, reduce the word "catalogue" two sizes and use figures for the year. The type used is not suitable for a

Charleroi, Pa., 190

To J. M. FLEMING, Dr.,
Practical Plumber and Gas Fitter.

JOBGING A SPECIALTY.

Masonic Building, 505 McKean Avenue.

PHONES—Bell, Office 28-4; Residence 34-2. Federal 80.

No. 23.

title, and the resetting shows more appropriate faces and proper arrangement of the lines. (Nos 21 and 22.) The bill-head reproduced and reset shows how a stiffness and

Telephones: Bell, Office 28-4;
Residence 34-2. Federal 80

Charleroi, Pa., 190

To J. M. FLEMING, Dr.
Practical Plumber and Gas Fitter

JOBGING A SPECIALTY.

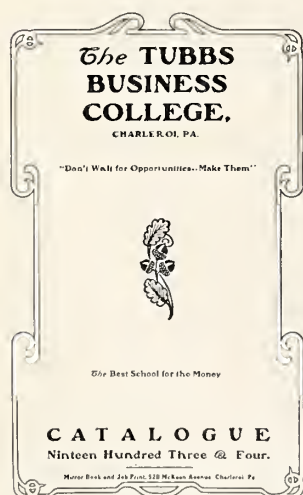
Masonic Building, 505 McKean Avenue

No. 24.

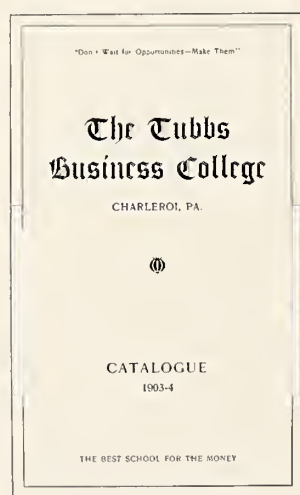
heaviness may be relieved by irregular arrangement and contrast in type sizes. By the change both the name and business gain in prominence by the law of contrast. (Nos. 23 and 24.)

THE DIETZ PRINTING COMPANY, Richmond, Virginia.—Type and pen design have been so gracefully blended in the specimens of printing shown that it is rather difficult to criticise them from a strictly typographic standpoint. Perhaps the term art printing might aptly describe this peculiar combination of good design, harmonious color and suitable papers. Some of the all-type designs are wanting in proportion, especially noticeable in some business cards, in which a smaller and neater display would more rightly harmonize with a pen sketch on each, illustrative of the business. The designed card is very handsome, the lettering being especially attractive on account of its legibility, a feature that all lettering does not possess. We think, however, that in place of the conventional lion, some design pertinent to the printing business should have been used. All the penwork is by Mr. Dietz, which may account for the beauty of the lettering—the printer in him acting as a restraining influence on the artist—and thus making design the handmaid in the production of much good commercial printing.

WITH this issue the personal comment on a large number of examples will cease and the department will be conducted in a manner that will be of greater benefit to readers at large. Although the individual comment is of interest to the person immediately concerned, it is not always lucid to others, and when a large number of these criticisms are brought together the general interest is sacrificed. The number of specimens sent in for review and comment is so large that it is impossible to mention all, or even the larger part, and many must necessarily be omitted. If all were noticed the comment would be so brief as to be valueless. In place of this personal comment, more complete criticism and analysis will be given to a lesser number of examples, reproduced and reset in every case, so that each one will be of general interest to all. Examples will be selected from enclosures sent us, but names will not be given, thus making the comment or instruction entirely impersonal. Answers to inquiries that will interest all will be printed. It is believed the department will gain in value by this change, and although some disappointment may be felt, the personal loss will be the general gain.



No. 21.



No. 22.

display of the main line. The ornament is inappropriate, and occupies space better used by giving more white around the type lines. The page could be improved very much with only one change in type size by some rearrangement. Place the

AIR COMPRESSORS

For
Physicians, Dentists,
Artists, Etc.



47 Great Jones St., New York
180-182 E. Washington St., Chicago

The Bishop & Babcock Co.

MAKERS.

Kirtland and Hamilton Streets,
CLEVELAND

Telephone 1646

Peerless Bakery

519-527 SORAPARU STREET

*BEST BREAD
BEST PRICES
QUICK DELIVERY*

Hotel, Restaurant and Bar Trade a Specialty
'Phone us your orders

Telephone 1646

Peerless Bakery

519-727 SORAPARU STREET

*BEST BREAD
BEST PRICES
QUICK DELIVERY*

Hotel, Restaurant and Bar Trade a Specialty
'Phone us your orders

Smoke

El Sado

Queen of Union-Made
5-cent Cigars.
Not in the Trust.

G. FALK & CO., Makers
407 Decatur St. 'Phone 2220-22

Smoke

El Sado

Queen of Union-Made
5-cent Cigars
Not in the Trust

G. FALK & CO., Makers
407 Decatur St. 'Phone 2220

We win friends every day.
Nothing to beat them.
We mean the

TULANE
\$3.50 Shoe

TULANE SHOE STORE
124 ROYAL STREET
CHARLES A. SHOTT, Manager

We win friends every day.
Nothing to beat them. We mean the

TULANE
\$3.50 SHOE

Tulane Shoe Store, 124 Royal St.
CHARLES A. SHOTT, Manager

Comparative exhibit of three ads. in type and the same ads. reduced somewhat and embellished with designed borders in pen and ink.



BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of *The Inland Printer*, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

[The editor of this department desires to say that specimens of work alluded to in letters from enquirers often do not reach him, from some cause or another, and that he finds it hard to intelligently reply to the writers in the absence of the samples.]

WANTS OUR OPINION ON PRESSWORK.—The Louis Lange Publishing Company, of St. Louis, Missouri, writes as follows: "We take pleasure in sending you, under separate cover, a copy of the anniversary number of our German publication, the *Abendschule*. Knowing that you are always interested in good presswork, we respectfully request you to look over the paper and give us your opinion in the coming issue of your esteemed publication." *Answer.*—Judging from the neatness of your attractive and well-printed letter-head, we are very much inclined to believe that the presswork on the anniversary number of the *Abendschule* (which is a high-class illustrated family publication, we believe), was in keeping with other specialties of your house. As we have not received the copy sent, we are at a great loss to record you a deserved good opinion. This we very much regret, indeed.

A NOVELTY THAT DID NOT REACH US.—H. S. A., of Frankford, Philadelphia, writes: "Enclosed are some blotters which we are putting out to customers. Perusing each month your criticisms on jobwork, I thought possibly there might be something of interest in an explanation of how the cut was run. You will notice we have it in four colors. The cut itself is made for *one color only*; but in printing we placed a piece of paper on the grippers, and then cut out the paper for each color as we needed it, thus saving the expense of a cut in colors, and producing equally as good results. We often resort to these tricks of economy in this office." *Answer.*—We are very sorry that the blotters did not reach us; but your explanation is so clear it will doubtless suggest similar facility to others. The specimens would, doubtless, have interested the writer very much, although the "trick" is not new. We have alluded on former occasions to the beautiful effects gotten from one plate, the colors running as many as seven.

With genius and a fair pressman of experience with colors, novel results are possible with a half-tone plate made up of much detail.

TO PRINT ON ALUMINUM.—C. A. K., of Beverly, Massachusetts, says: "We notice that many printers come to you with their troubles. We have one. Can you inform us of a satisfactory way to print on aluminum? Would like to be able to put names on souvenirs in a way that they would not come off; also to print half-tones." *Answer.*—A good black ink is necessary to print on aluminum, costing about \$2 or more a pound for best results. What is known as fine quick-drying job ink is a safe grade to use. Regular type will do for short runs, if properly made ready on press. For large numbers of cards of aluminum from same form, we suggest the use of strongly faced electros. A medium strong impression is necessary to secure good results; all portions of the form must be brought up even—no low or bad letters should be



Photo by Hildenbrand, Stuttgart.

HAPPY HOURS.

used. Regarding instructing you how to print half-tones, we must tell you that that is considerable of an undertaking within the limited space at the disposal under this department heading. To print half-tones with any degree of success requires personal experience and skill, and can not be taught except by demonstration or letter, and then only after much personal effort. The nearest we can get you to the matter, and from which you may derive considerable information, is to purchase a copy of "Presswork," a text-book for pressmen and apprentices, to be had by sending to The Inland Printer Company; price \$1.50, postpaid.

AMERICAN METHODS OF PRINTING LIKED.—H. B. C., of the Borough-of-the-Bronx, Manhattan, writes as follows: "Below is a clipping from a letter received from a friend in England, who seems to be favorably impressed with the quality of some specimens of American workmanship he has seen, and wishes to go and do likewise. Here is the extract, which will explain itself: 'I have often wondered how the Americans print so well (litho.) on very rough paper. I have a lot of very hard paper to print on, but it never looks so nice as theirs, except when we damp it, and that is expensive. I have been wondering whether you could get to know one or two fakes and let me know. It would do me a bit of good.'" *Answer.*—We hardly know what to say in reply to the wish of our English cousin, other than that hard packing is the basis of success of American methods of presswork on all grades of paper other than for newspaper printing. There is no fake about our way of doing good presswork, for it has been patiently brought to a science and its practice reduced to established methods. Good type, good rollers, good ink, good presses and skilful

workmen combine to make it possible to print on almost any grade or color of stock, whether soft, hard, rough or smooth.

A BOOKLET THAT DID NOT FIND US.—Mr. H. E. Rice, of the *Huntsville Forester*, Huntsville, Ontario, writes: "Enclosed under separate cover is a booklet, 'Official Guide,' for the Huntsville and Lake of Bays Navigation Company. This work was done on a drum cylinder Hoe press by inexperienced pressmen, and has many deficiencies, notably the illustrations. Will you kindly say what methods might have been pursued to have given a better class of work. The edition was ten thousand copies." *Answer*.—It would have afforded us much pleasure to carefully scrutinize the booklet alluded to, but as the copy sent to us has not come to hand we are denied the privilege. Then we have a natural curiosity to see how well or how badly your two inexperienced pressmen did the presswork. If the booklet illustrates the lake region around Huntsville, then, indeed, was it necessary that the illustrations should be well printed, for no prettier lakes can be seen in Canada. Try again to find us, by addressing the editor of this department personally.

ANOTHER OPINION REGARDING WASHING ROLLERS.—W. D. C., of Fredonia, Kansas, writes: "In your August number, R. E. M., of Kansas City, Kansas, gives his theory about washing rollers with gasoline and coal oil, but I must say my experience of over thirty years leads me to an opposite opinion. In damp, muggy weather, when the flies stick to beat the band, and rollers attract and hold all the humidity in the shack, I do not want any gasoline, lye or water to touch a roller. Why? Gasoline takes off everything and leaves the surface in perfect shape for the moisture in the air to get to its affinity—the glycerin in the roller. Whatever gasoline is not wiped off the roller evaporates, leaving nothing between the surface and the air; but if coal oil is used, even careful wiping will leave a slight film of oil as a protective. About as quick and simple a remedy for too much 'pull' on a roller as I ever found, is to wash up with coal oil, roll the roller in *fine* dust (under some cabinet or stand, for instance), dust off with a dry *woolen* rag, and ink up as quickly as possible. This removes the surface moisture and the roller will work all right for a while; but if it is thoroughly water-soaked the moisture inside will gradually come to the surface and the dose may have to be repeated on a long run. The only time I want gasoline on a roller is when ink has dried so that coal oil will not touch it, or when I want perfect freedom from grease, in order to work copying-ink."

A QUESTION ABOUT COLUMN RULES.—The Woodford *Sun*, of Versailles, Kentucky, asks this question: "Some years ago, we bought new column rules for the *Sun*, and ever since have been run nearly crazy by their standing too high in the form, in different places through the paper. Sometimes they cut so strongly that when the paper is printed on the other side, it cuts in two as it comes from the press. Our chases were rather weak, and we took larger and stronger chases at same time we bought the new column rules. Do you suppose this could have sprung the column rules? What do you think is the trouble?" *Answer*.—Evidently the column rules were too high for your type or plate matter at the start. You should have drawn the attention of the makers of the rules to their extra height and had them planed down to proper height. That is an easy thing to do; and as typefounders and brass-rule manufacturers are quite near to you, it was negligence on your part to longer be annoyed with their cutting through. It is usual to have column rules made a trifle lower than the type matter, particularly if the type is much worn or if Linotype slugs are imperfect. When column rules are too high and the head and tail of the pages of the form run to the taking end of the cylinder, the cutting on the paper is more severe than when running across the bed of the press. We advise you to have the column rules dressed down a little, and try them. If you are using Linotype matter entirely in

the reading pages, we suggest getting properly *beveled* rules, which are thicker at the bottom than at the top, and hold to the slugs more firmly at the bottom.

THE USUAL SUMMER COMPLAINT WITH ROLLERS.—B. A. B., of Fairmount, Minnesota, says: "I am having lots of trouble this summer with our job presses, and write you to see if you can help me out in your valuable department in THE INLAND PRINTER. Our printing-office is in a basement, and it is very damp. We have had hard work making rollers take ink, and, in fact, on rainy days we have been obliged to shut down the presses. Nor is that all; inks fail us a good deal. I use good inks—the same as I have used in other offices and not had a bit of trouble. I wash up and put on fresh new ink, and by the time I have run one hundred impressions the ink is muddy and fills the type. I have been obliged to wash up five and six times on a five-hundred run. If you will explain the cause and give me a remedy, I will be under great obligations to you. I lay it all to the dampness. In fact, it is sometimes so damp that rust gathers on my presses over night." *Answer*.—Read W. D. C.'s opinion regarding rollers in this issue. Dry dust, such as he suggests, will be found advantageous. The trouble about rollers not taking ink in damp or murky weather is general. Of course, that happens most prevalently in the summer months. A damp basement is not exactly a desirable place to produce good presswork, especially when the air is humid and soggy. Your inks are probably all right, so that really the bad state of the rollers is to blame for the trouble experienced. You should have made it your duty to find a cool, dry place for the rollers; or, failing in that, exposed them to cool drafts of air when not in use, because either treatment would have benefited them. The following remedy is taken from Kelly's "Presswork." "Powdered Alum for Rollers in Damp Weather.—The author was the first person to suggest the use of powdered alum to enable patent composition rollers to distribute ink and cover the form with any degree of satisfaction during humid and damp weather. A correspondent writing to him had this to say: 'We and others here have had much trouble from wet and humidity; we tried all sorts of experiments. New rollers acted just as badly as those that were seasoned. We changed the inks, warmed the disks, etc.; finally our efforts were crowned with success by the use of powdered alum, as you suggested. When the rollers ceased to do their duty satisfactorily, we washed them off with benzine and covered the face with powdered alum; allowed them to stand for about half an hour, then wiped them off with a dry rag, and our presswork went on right—for that day at least.' If you try alum, use it liberally, covering each roller with as much as it will hold, and stand the lot in as cool and dry a spot as you can find. This will certainly afford you relief."

WHAT CAUSES BREAKS IN THE RULES?—P. & B., of St. Paul, Minnesota, have sent us a sheet of enameled wrapping paper, size 7 by 20 inches, nicely printed and bronzed in gold. On the leaving edge of the sheet, which has been printed on a two-revolution pony press, a break—a double in the paper—appears about four inches on the far side, while a similar break occurs about two inches on the near side of the sheet. The form is quite open, and consists mainly of heavy-face rules. These rules run from right to left the long way of the sheet, and across the sheet to the long rules. In writing about their trouble they say: "It seems a long time to wait for the next issue of THE INLAND PRINTER, in order to read your valuable answers in your department. There's always something in it that makes a person say, 'That's just the same trouble I have had.' Now I would like to ask you a question. What causes the breaks in the rules on the enclosed sheet? The rule is not pieced at those particular points." *Answer*.—We take it for granted, in this case, that the grippers take the sheet from the bottom end of the form, which has a narrow margin. (You should have marked the gripper

edge for our benefit.) Assuming that we have located the gripper edge, our suggestion to get rid of the break-marks would be to bend down the two steel tongues to fit as close to the diameter of the tympan on the cylinder as possible and not tear the top tympan sheet. Set the two drop guides so as to be about five inches from the off and near ends of the sheet, running lengthwise; then take the sheet from the gauges with three grippers, one taking hold of the sheet about in the middle, the other two taking it about two inches from the ends. Of course all the grippers must take hold of the sheet firmly and together, the pressure of the grip to be uniform on all. This arrangement should take the sheet to the cylinder in a flat and even way, as well as hold it sufficiently to pull it from the form. A couple of the steel bands, at the front of the cylinder, will be found sufficient to keep the sheets of paper close to the tympan, both of which bands may be set five or six inches from the long ends; these also should be set as evenly to the cylinder as possible, but only close enough against the tympan to gently press the clean sheet against it and keep the same in a flat condition on the cylinder on its way to the form. Keep the paper on the feed-board as free from curl as practicable, and see that the sheets are not crowded against the gauges—the off-side gauge particularly. Such an arrangement of the several devices as laid down should help to obviate the break-marks complained of; in case the plan should not be entirely successful, manipulate the steel bands a trifle one way or the other, or perhaps the location of the grippers, even to adding one more gripper near the center of the sheet, but separating them about two and a half inches apart. Sometimes the difficulty can be overcome by making a “goose-neck” of a small piece of three-ply cardboard and pasting the square end of the same on the tympan nearest the point of trouble and the same way the cylinder runs, so as to permit the loose pointed end of the card to curl up a little against the sheet. However, if you do not rightly understand how to apply a “goose-neck” to the tympan, let it alone.

WANTS TO KNOW HOW TO MAKE BLACK INK STICK ON ENAMELED PAPER, ETC.—Mr. George L. Shaw, of Byculla, Bombay, India, has sent us two printed samples of work which he desires to know how to improve by presswork. He writes in relation to these as follows: “Would you or your many readers tell me what I should mix with printing-inks to print on glazed paper as per sample enclosed. I have twice tried the white of an egg, but have found it of no use. I would also be grateful if you would let me know how I should print a ground and then print in gold above it without the gold catching in the ground. I have read of powdered magnesia being useful, but have tried it and failed. The process I have adopted is first to print the ground, let it dry, and then print the gold on top after sprinkling the magnesia. The two enclosed specimens will give you some idea as to what I require.” *Answer.*—If the printed specimen on yellow glazed paper (designed for a book-cover for the Volunteer Rifle Club), is in keeping with your usual style of make-ready, then we must say it is very bad indeed. From an examination of samples of printing received from England and some of her possessions, we have come to the conclusion that the ink employed to print on highly enameled stock must be very inappropriate, to say the least. In the September number of this journal we had a similar query to the present; it came from Stockport, England. The question was, “Can you give a reason for the ink not sticking properly on the glazed paper? Also what substance would you add to the ink to make it stick?” To which we replied, and the same answer will apply to you: “To begin, we believe the ink is too poor in quality and not suited to the work before us. Then the impression might be a little stronger and the engraving made-ready more uniformly, all of which would help the better execution of the printing.” (In your case, Mr. S., the impres-

sion is far too strong, and looks more like a proof made with a cloth-covered planer and mallet.) As a remedy we said, “Copal—a little—is good, and should help to make good ink stick fast on any kind of paper. We suggest that you get a firm-bodied ink, short in tack, and add a few drops of copal or dammar varnish to it just before going on with the printing. If you will keep on hand a mixture of half-clear dammar varnish and half of old boiled linseed oil, and add a little of this to inks to be printed on coated or enameled-glazed stock, you will find the suggestion valuable.” As to putting on gold bronze over an ink ground, other than by the method employed by you, we fear there might be some danger in suggesting differently to you. If we only understood your practical competency in the pressroom, we would feel at greater freedom in advising you. To advise you intelligently, however, we would have to personally examine the inks you select. Your sample



Photo by Hans Hildenbrand, Stuttgart.

AN IMPORTATION,

is woefully minus the essential for a ground color, and is made rough and dead through excessive use of magnesia. When magnesia is used over an ink color, to absorb or cover damp portions of the print, it should be carefully and smoothly rubbed off with soft cotton batting before going on with the next printing, especially if that be gold bronze. If inks are good, and have been well ground in varnishes made from linseed oil, there is hope for success. Make up a drying varnish of one part of refined dammar varnish, mix well in two parts of old boiled linseed oil, and apply a little to the inks before using. The ink should be run closely to color—not a *particle of surplus*—but it is necessary to cover solidly. A couple of days are required to permit the ink to dry sufficiently, especially if the weather is raw or damp. In any event, the sheets should be laid out in small lots, so that the air can reach the color and set it before going on with the bronzing. Do not use too *fine* a bronze; what is known as “leaf bronze,” which has a rich golden luster, is the best of all, and permits of clean work and high calendering when extra finish is desired.

WORTH MORE THAN THE PRICE.

I find that the information gained from one issue of THE INLAND PRINTER more than pays for the price of one year's subscription.—Robert Kesner, Lockport, Illinois.

DOUBLETONE INKS.

Translation from *Die Graphische Welt (The Graphic World)*.

AS is well known, the doubletone printing-inks produce with one impression the effect of two; that is to say, they give the picture the appearance of having been printed over a tint.

Since their introduction into Germany, about one year ago, they have not only been used at an ever-increasing rate, but they have been the subject of numerous practical trials, while many German and French printing-ink manufacturers have been attempting to duplicate them.

As is well known, the doubletone printing-inks are the invention of the Sigmund Ullman Company, of New York. These manufacturers have up to date not only introduced about thirty various colored doubletone inks, but have also applied themselves to the production of black doubletone inks. Furthermore, the same firm is now producing lithographic doubletone inks.

The fact that these inks are in continuous use, and that they have given rise to many discussions regarding their merits and faults, have induced us to collate here whatever has become known regarding the doubletone inks—their characteristics and usefulness.

1. *The Doubletone Inks and the Effects they Produce.*—Mr. Gustav Jahn has issued a prospectus in which he treats of the theory of the original doubletone inks, manufactured by the Sigmund Ullman Company, whose agent he is. He writes the following:

"The doubletone printing-inks consist of two independent layers of color: The dry material or pigment, and the doubletone color, which are so combined that upon printing the ink on paper, the doubletone color gradually develops in and around the pigment proper. The pigment possesses such extraordinary covering capacity and intensity that it entirely covers the doubletone color in the solid portions of a cut or half-tone. Those portions of a cut which consist of half-tone work, solids and fine lines interspersed, are variously colored by both layers, while the high lights show only the effect of the doubletone color, and not at all that of the pigment itself. The solids of the cut, and also the typework, show only a single color.

"It will, therefore, be seen that every portion of a picture printed with doubletone ink consists of a layer of pigment and of doubletone color, the latter at first being invisible.

"The doubletone color has the property of developing not only directly under the pigment layer, but has also the tendency to spread equally in all directions. For this reason after some time has elapsed every part of the picture and solids, lines and each little dot of the half-tone, will be surrounded by a halo or aureole of the doubletone or secondary color. Every solid spot of the half-tone, even down to the smallest dot, forms as it were a center for the development of the doubletone or secondary color. These aureoles which surround the pigment layer, in combination with those parts where the doubletone color alone is visible, thus produce the doubletone effect, or the appearance of a two-color print. Hence such half-tone cuts are the most appropriate which are of such a nature that the greatest possible number of aureoles are formed. Half-tones which contain solids and middle-tones, and which are well interspersed with high lights, are the most favorable for those purposes, and only such half-tones should be selected when the first consideration is to obtain the greatest possible doubletone effect."

A German printing-ink factory writes us the following: "The production of doubletone inks is exceedingly simple. While ordinary printing-inks consist of two materials, namely, the varnish and the pigment, which is insoluble in it, doubletone inks contain a third ingredient, i. e., an aniline dye dissolved in the varnish. We wish to call attention to the fact that there is a great difference between the chemical nature

of the aniline dyes themselves and those colors containing aniline which are ordinarily used in printing-inks. The aniline dye itself is a more or less complicated organic compound. It is soluble in water or alcohol, and can not itself be used for printing-ink. The pigments containing aniline, such as are used in ordinary inks, consist of a base colored with aniline, with which it is quite firmly combined. By this combination the character of the dye is entirely changed. The resulting color or pigment becomes insoluble, and can be used to make a printing-ink.

"As said above, in the manufacture of the doubletone inks, a third agent is used in addition to the varnish and the insoluble dry color ground in it, namely, an aniline dye soluble in the varnish. There is nothing whatever novel about the use of fat soluble aniline colors in the manufacture of printing-inks. As soon as it had been learned how to produce aniline colors soluble in fat, experiments were made whether this property could not be utilized in the production of printing-inks, and we venture to say that there are to-day very few printing-ink manufacturers who do not use the fat soluble aniline colors extensively. They have been used in order to give black inks a bluish cast, but it is necessary to be extremely careful in their use, as when too large a proportion is used, the blue colored varnish runs, and forms a blue margin around the type, etc. The very result which it was thus intended to avoid has been purposely produced in the doubletone inks. If one, therefore, imagines a black, brown, blue or deep green ink, to which has been added a soluble yellow aniline color, which strikes to the sides some time after being printed, the action of such a doubletone ink becomes very apparent. There is not the slightest doubt that by the proper use of these inks very beautiful effects can be obtained, as has been demonstrated by many experiments. A single impression thus appears as if a tint had been printed under it, and becomes very similar to a collotype."

2. *The Most Suitable Papers and the Development of the Doubletone.*—Regarding this a German printing-ink manufacturer writes us the following:

"As the absorption of the ink into the paper is very slow, its full effect is only reached some time after printing, usually three or four hours. Thus a fresh impression which at first looks black changes to a deep brown. This naturally makes it difficult to determine the amount of ink to be used. It is also apparent that the effect will vary greatly according to the amount of ink used. Now, it is known that one paper will take more ink, and another paper less. The effect must, therefore, be entirely different on various papers; in fact, they are remarkably different, so that it is not surprising that on some papers the doubletone effect can not be seen at all. As the effect is produced principally by the aureoles formed around the solid parts (more or less) it is easily understood that the full effect will only be produced where many such aureoles can form themselves, which is only the case in a half-tone, while in line and woodcuts, these inks will only produce their proper effect when the work is very fine, and consists of fine lines and dots similar to a half-tone.

"Now, the secondary tone spreads not only sideways, but also downwards, upon which tendency the amount of ink used and the nature of the paper have naturally a great influence, and it can, therefore, easily happen that the doubletone printing-ink will strike through the paper more than an ordinary colored printing-ink (compare what is written in paragraph 4 regarding results obtained with European and American inks). It should also be remarked that aniline colors in some cases are not permanent, and will fade in the sun, although it is not excluded that improvements may be made in this direction."

Mr. Gustav Jahn writes, in regard to the development of the doubletone and about the paper, as follows:

"The most suitable papers for use with doubletone inks are absorbent coated papers. However, papers containing some

wood pulp are also quite suitable to produce the doubletone effect, when they have a soft surface. These classes of papers enable the doubletone color to develop correctly in all directions. Hard surfaced and strongly sized papers do not produce good effects. The development of the doubletone begins as soon as the impression is made. It gradually increases during the drying of the ink, and ends as soon as the ink is dry. Therefore, the drying should not be intentionally either interrupted or accelerated, but the printed sheets must in every instance be laid one on top of the other, whereby they will dry naturally and be protected from the action of the air and light during the process of drying, and thus the correct development of the doubletone is made possible. This precaution should be observed even in making proofs. I can not strongly enough advise that these instructions should be particularly observed. It happens frequently that proofs are spread out in order to make them dry more rapidly. I have had a number of such cases, and each time I have been asked 'Where is the "doubletone" effect?' To this question I have but one answer: 'the "doubletone" effect was destroyed through the improper drying of the sheets.' The drying properties of the doubletone inks are correct according to modern requirements. They dry neither too fast nor too slow, but they are only thoroughly dry when the development of the doubletone is complete, i. e., when it has reached its climax.

"The black doubletone inks show no contrast of color, because the pigment itself and the doubletone color are both black. In these inks the doubletone color intensifies and improves the pigment itself, and gives strength, intensity, life and depth. This also pertains to some of the colored doubletone inks where the doubletone is only a shade different from the pigment itself. Some of the other doubletone inks show actual contrasts of colors, and these are the only ones for which the name 'doubletone' should be taken literally."

3. *The Sigmund Ullman Company in Regard to the Permanency of Doubletone Inks.*—An elegant booklet, issued by the above firm about their doubletone inks, describes them technically in a very instructive manner. What is said therein corresponds with what has been written by the agent of the Sigmund Ullman Company, Mr. Jahn (see under paragraphs 1 and 2). However, in regard to the permanency, the Sigmund Ullman Company add the following in their booklet:

"Although the question of permanency is a very unimportant one in ninety per cent of all printing done, we nevertheless think it proper to discuss this point. Generally speaking, all printing-inks are permanent enough for all practical purposes when they are not exposed to the direct sunlight. As almost all of the brilliant colors in use to-day contain aniline dyes, none of them can be considered as absolutely permanent. The word 'permanent' is variously understood. We call such colors permanent which remain unchanged, while others may consider colors permanent which change but little without entirely fading out. Our doubletone inks are certainly equally as permanent as the inks made by the old methods. The pigments which are used as bases are permanent. The materials used in the doubletone process add strength and brilliancy, and, therefore, give additional value to the inks. For should the brilliancy of the doubletone ink

diminish somewhat under the action of the direct sunlight, the permanent pigment which it contains will still remain, and our doubletone inks are, therefore, even more permanent than similar shades produced by the old process. (The secondary tone is, therefore, not permanent—Editor.)"

4. *Results Obtained with Doubletone Inks*—Doubletone inks have been used by various Berlin printers with the greatest success. H. S. Herrmann, in Berlin, has been using Sigmund Ullman Company's doubletone inks since about six months. Otto Elsner, in Berlin, has used Ullman's doubletone inks in a voluminous illustrated export number of the *Confectionär*.*

In the last meeting of the Berlin Society of Printers' Foremen, it was stated by various members that the results obtained with Ullman's doubletone inks were perfect in every respect, while those of other makes (German and French)



Photo by Hans Hildenbrand, Stuttgart.

HOG-MA-NIE.

had, in many cases, struck through the paper, or the doubletone had offset upon the opposite sheet. Furthermore, a large quarto was printed for the "Baulandgesellschaft Westend zu Posen" with very satisfactory results with Ullman's doubletone inks, and shows a striking doubletone effect. This book contains plans interspersed with full-page half-tones, printed with a black ink which shows black in the solids and in the lines which surround them, while in the half-tone reproductions of cottages, etc., the brown tone is visible. The designs were drawn by Anton Huber, while the plates were made by the Graphischen Kunstanstalten Meisenbach Riffarth & Co., who also did the printing.

In No. 2, 1902, in the magazine *Victoria*, issued by Rockstroh & Schneider, there are two inserts; one printed with Ullman's doubletone ink on art paper, made by Lüdecker, is perfect in every respect, there being no signs either of striking through or offset, while on the other insert printed with German ink the yellow color has struck through, and the opposite sheets have an offset in the same yellow color.

Furthermore, we have before us illustrated charts, printed on art paper, a very handsome book indeed—"Album Rottenbuchensee"—printed by Carl Aug. Seyfried & Co., in Munich. The charts are printed with a sepia doubletone ink, which it was said was manufactured by a French firm. The work is entirely ruined. Not only is the printing not clear, and looks smeary, but the opposite sheets are colored entirely yellow by the offset, and the back of the sheets are also yellow from the color, which has struck through. It is said the printer is bringing suit against the manufacturer in question.

* The largest millinery and fashion magazine in Germany.

From our colleague, Mr. L. in Br., we have received the following: "On looking through No. 92 of the *British Printer*, I notice that on page No. 70 there is a yellowish oval on top of the matter proper of that page. Opposite this page, there is a colored insert on which there is an oval half-tone, printed in a doubletone ink. The closest examination of this picture reveals no secondary tone whatever, it having been entirely transferred to the opposite sheet as a yellow tint. The back of the insert shows the same color, the ink having struck through. The impression was apparently perfectly dry when the insert was bound, as otherwise the entire ink would have set off, and not only the secondary tone. This ink was said to have been furnished by an English firm. The above discovery induced me to make some tests with some printing done in our office about a quarter of a year ago. The impressions in question were printed with a doubletone ink (a German product). On looking through the book in question I immediately discovered the same state of affairs.



FUN AT THE SEASHORE.

On the pages opposite the cuts, and on the back of the sheets the same yellowish tone is visible as in the *British Printer*. This fault only showed itself long after the printing was entirely done. A heavy paper was used, which was entirely free from wood pulp. In my opinion the aniline color which was used in this ink was not thoroughly combined with the color proper. It sets off, and its chemical nature must be such that it attacks the paper, so that the color itself shows through it. What struck me principally in printing done both in this country and in others, with doubletone inks, was the striking through the paper, but I believe that this trouble had other causes than those above mentioned. In one of the latest numbers of the *Zeitschrift für Deutsch Landsbuchdrucker*, a Munich firm tells of its sad experience with a French doubletone ink. The above firm is going to bring suit for damages against the inkmaker in question, as the work was entirely spoiled (see above S. & Co.). For the benefit of our colleagues we have written the above. It shows that it is necessary to be very careful in the use of doubletone inks."

The above shows that it is certainly necessary to be very careful, but nevertheless it is a fact that these faults have never been found in Ullman's doubletone inks, and it, therefore, seems that the German and French printing-ink manufacturers have not yet been able to overcome the difficulties in the manufacture of this class of inks.

However, one precaution should be taken under all circumstances. A proof should always be made on the papers which it is intended to use with the doubletone inks, in order to discover how well they are suited for this purpose. These proofs should be covered, they should be allowed to dry slowly, for three or four hours before the doubletone effect can be judged.

THE INLAND PRINTER COVER-DESIGN.

THE INLAND PRINTER has pleasure in exploiting another cover-design this month by Miss Adele Ruggles, to whose work in decorative art reference was made in the August issue. The stock used is the amethyst of the "Meteor" series, of Henry Lindenmeyr & Sons.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

WHIPKEY BROTHERS, West (Tex.) *Times*.—Aside from a slight offset the West High School catalogue was a nice piece of work.

OWATONNA (Minn.) *Journal*.—Your page of correspondence with its six-column heading makes a good showing, but "Ellendale" is too large.

IRON MOUNTAIN (Mich.) *Press*.—My comment in the March number must have been overlooked. The *Press* continues to be a very neat paper.

TRADING stamps are being used by a number of newspapers. The Beverly (Mass.) *Citizen* prints a coupon in each issue, good for three stamps, and is getting good returns.

H. E. TUDOR, Charleston (Mo.) *Enterprise*.—Your ad. is nicely planned and properly displayed. If smaller body letter had been used in the panels, it would have been better.

ROCKPORT (Ind.) *Journal*.—Your first-page display heads would look better if the first line were in larger type and the third part in caps. The change to eight pages was a good move.

J. WILLIAM SMITZER, Roanoke (Va.) *News*.—The panel arrangement of your ad. is good, but the letter-spacing spoils the display. A normal type would have been better for the secondary lines.

BARBOURVILLE (Ky.) *News*.—Grade items of correspondence and avoid running the last line of a paragraph at the top of a column. The presswork could be improved, even on a Washington hand press.

A MOST phenomenal growth for a small city daily is that of the Schenectady (N. Y.) *Gazette*, whose circulation in five years has increased steadily, from a little over three thousand copies daily in 1898, until now it circulates nearly twelve thousand.

PRESS associations in the various States have their summer outings, but none ever had such a great and delightful trip as did the Alabama Press Association in July, when a party of one hundred and seventy toured Canada, visiting Toronto, Kingston, Montreal, Quebec and the Muskoka Lake region.

The Grand Trunk Railway made a good move for itself and Canada when it succeeded in interesting the Southern newspapermen.

J. W. LOUIS, Hannibal (Mo.) *Courier-Post*.—The ad. of J. P. Traynor, upon which you request criticism, is well laid out, but loses much of its force by having two lines too nearly the same size at the top; it was not necessary to display the repetition at all.

REINBECK (Iowa) *Standard*.—Suggestions made in last criticism have been adopted and the improvement is noticeable. In the display head, issue of July 30, "Collision on Great Western," the first part should have been in caps. This is a good rule to follow in all display heads.

NORTH CAROLINA veterans of the Civil War held a reunion at Newton in August, and the *Catawba County News* added to the enthusiasm of the occasion by printing in red ink and heavy type, right over the regular news columns of its first page, a hearty welcome to the visiting soldiers.

A CONTEST in which hundreds competed, and through which was offered, by the D. M. Osborne Company, of Auburn, New York, prizes for the best ads. of their products published in the newspapers, was recently concluded, the *Saunders County New Era*, of Wahoo, Nebraska, winning first honor, and incidentally an Osborne Columbia mower.

THE Phoenix (Ariz.) *Democrat* must have been slightly mixed recently when it published the following bit of Linotype composition as the first paragraph of its leading editorial:

From Oyster tBay cimes a repirt that President Roosevelt is extremely anxious iver piitics in New YYork, and many of his poteca frends when they rtturn to he meropis from an Oyser Bay pilgrimage,, are careful to give out how "Roosevelt can be elected in

The New York *Evening Post* somewhat mugwump in its political leanings assets that in the opinion of cool and dispassionate ibserves Riasevelt wilo not be able to carry hiss owwn State next yeeaar.

O. E. MEYER, Pinckneyville (Ill.) *Democrat*.—In the issue of June 19 items of correspondence were graded, which was a noticeable improvement over the other copies sent. A column of plate matter on the last page is put together without dashes between the articles. The general appearance of the *Democrat* is exceptionally good, the first page being particularly creditable.

EDWARD W. STUTES, Spokane, Washington.—Your ads. are, as usual, very good. Among the small ones that of "Hazel-

Hazelwood Butter

Famous for Quality

AT ALL GROCERS
Every Pound Guaranteed

No. 1.

wood Butter" (No. 1), with one-quarter inch white space all around, is a neat little conception.

AD-SETTING CONTEST No. 14.—The little ad. used in Contest No. 14, which was announced last month, is one that requires but a small amount of time, and compositors should not lose this opportunity of securing valuable ideas. A complete set of all the ads. submitted is sent to every contestant, and as the contest does not close until October 15, there is still time to enter.

Pleasants County Leader, Saint Mary's, West Virginia.—The display heads in your issue of July 10 are too crowded, and this is also the trouble with "Short Items of Interest"—there is too little space between the words, and the sub-head should be leaded. You frequently run several items that belong in this department at the bottom of columns; it would

be better to use a three-column heading and get them all together.

W. H. DAVIS, Idaho Springs (Colo.) *Siftings*.—While your ad. (No. 2) shows much careful study in the layout, you have overshot your mark. There is too much ornamentation, which, in a measure, obscures the principal line, and the long panel at the top makes the ad. top-heavy. Where

No. 2.

a cut of this character must be used for the main line, the principal effort should be to use material in the balance of the ad. that will throw this line into prominence. The use of rules instead of borders would have done much to improve your work, although an ad. built on the signboard order is seldom artistic.

J. ARTHUR LIVINGSTON, Russellville (Ark.) *Courier-Democrat*.—The neat, clear-cut ad. display is what first strikes the eye in looking over the pages of your paper, and it would be to the advantage of those who are looking for suggestions to send stamps for sample copies. Double heads, similar to those on the first page of the issue of July 23, with the first line a little larger, should be used every week.

KUTZTOWN (Pa.) *Patriot*.—An unusual feature of the *Patriot*, which is an eight-column folio, is the running of the bulk of the advertising on the third page with no reading matter. This relieves the other pages greatly and is a commendable move. The advertising will be just as quickly read, too, particularly when a paper is as clearly printed as the *Patriot*, and perhaps more quickly, as when a reader stops to contemplate this page, as the reader of a weekly paper is sure to do, he has no news matters to distract his attention, but will naturally look it over and read the most attractive announcements. The granting of three "island" positions by the *Patriot* on the second and fourth pages, with reading matter on four sides, is a departure from the policy just described, and is not advisable.

MAURICE GOODMAN, *State Register*, Portage, Wisconsin, in sending a copy of his paper and requesting criticism, adds: "We make our strongest effort in the direction of obtaining the county news; thirty-three correspondents in our own

county help us materially and could help us more if they would write with greater regularity; can you place us in position to get information of schemes adopted by other papers for getting this class of news regularly? We pay some of our writers in cash, but can not afford to pay all of them. Those who do not receive cash are supplied with stationery, etc." *Answer.*—In this department in December, 1898, this subject was treated exhaustively under the heading "Correspondents and Correspondence." If you have a file of THE INLAND PRINTER you will get many valuable suggestions from this article. The secret of success along this line is keeping in close touch with correspondents, either by letter or personal visitation, making them feel that they are very important adjuncts to the paper, and endeavoring to arouse their deepest interest. Many publishers have found an annual outing and reunion a great aid. The *Register* needs no criticism; in news, make-up and presswork it ranks with the best.

THOMAS V. HENDRICKS, Falls Creek (Pa.) *Herald*.—Since you became publisher of the *Herald* you have made it an exceptionally attractive paper, both in news and mechanical appearance. The three lines of sub-head following the head, "Of General Interest," it would be better to omit, and the "running in" of items under "At Jefferson's County Seat" does not make this department very readable. You have made good use of your record in THE INLAND PRINTER'S ad.-setting contests and I append the subject matter of your circular, as it will probably interest others:

"He who tooteth not his own horn the same shall not be tooted."

A TOOT ON OUR OWN HORN.

In the month of September, 1902, THE INLAND PRINTER, of Chicago, the leading trade journal of the world in the printing and allied industries, conducted a competitive contest in the composition of a printed letter-head, from the copy furnished in a manuscript form by the magazine. The contest was open to the printers of the world and was participated in by the workmen of 102 different printing-offices, located

A Chance to Save A Dollar or Two



At our great
Help Yourself
Sale of
Men's
\$3, \$3.50 and \$4
Dress Shoes
For

\$1.98

Among them are Patent Kid, Patent Calf, Vici Kid, Velour Calf and Box Calf hand sewed shoes in regular shoes, low cuts and congress in a great variety of good styles.

They Are Going Fast,
Don't Wait Too Long.

McFADDEN'S

1316-1322 Market St., Wheeling

No. 3.

in the United States, Canada and England. Out of the 102 specimens submitted only six escaped criticism by the department editor of THE INLAND PRINTER, I being one of those honorably mentioned as constituting "the careful, accurate and artistic half-dozen." *This is Toot No. 1.*

In the month of February, 1903, the same magazine conducted an ad.-setting contest, under much the same conditions. Out of 180 ads.

submitted the one set by the undersigned secured sixth place. *This is Toot No. 2.*

In the month of August, 1903 (the current issue), the same magazine reports the result of their last ad. contest, held in May, 1903. Out of 139 ads. submitted in this contest the one set by the undersigned again secured sixth place. *This is Toot No. 3.*

I was the only printer in the world whose name appeared among the leading six in three successive contests conducted by a magazine that has come to be looked upon as being the text-book for artist printers of all countries. This ought to be some slight evidence that I know my business, and when I say I do *good printing* I have the papers to back it. If you need any job printing, 'phone me. I would like to talk to you about it. I may not do it as cheaply as some printers, but it will be right when you get it.

THOS. V. HENDRICKS,
Falls Creek, Pennsylvania. Publisher Falls Creek *Herald*.

SOME GOOD ADS.—John J. Emerick, of the Wheeling (W. Va.) *Intelligencer*, sends a few recent issues of his paper with



Rushing
Out the...

Oxfords

Another Cut Made

On ALL OXFORDS. We are determined not to carry through the winter a single pair. They must go. This is our method of doing business and that is the reason we are always able to show the very newest and up-to-date goods in the city.

Our windows show samples of the
good things inside—see them

\$1.95 For any Women's Oxfords that sold for \$2.50, \$2.75 or \$3.00. High heels, low heels, in Vici Kid or Patent Kid.

\$1.55 For any Women's Oxford that sold for \$2.00. Patent Leather, Vici Kid, Lace or Button.

\$1.15 For any Women's Oxford, Fedora Button or Snap Button, Light or Heavy Sole. (No reserve).

Come early—we have most all sizes,
but they will go quick.

Locke Shoe Co.

1043 Main St.

No. 4.

some excellent ads. I have reproduced several of these in order to aid two or three correspondents who wish to learn the secret of good display. Of the five ads. shown (and these are only characteristic of Mr. Emerick's entire work) there is not one that requires any unusual amount of time, or which could not easily be set by any printer from reprint copy. It is the knowing how to take manuscript copy and see how an ad. will look before it is in type that counts—the ability to see in advance that there will be just enough display and that

the plan started will not prove too big for the space. These are only learned from experience, but there is still much that can be gained by studying such ads. as Mr. Emerick sets. No. 3 is well balanced, the bottom is not crowded by too heavy top lines, the price in connection with the illustration is an effective eye-catcher, and the secondary display stands by itself at the bottom, neither too large nor too small.

UNITED STATES GOVERNMENT WEATHER FORECAST FOR TODAY—FAIR

STONE & THOMAS



Kimonos at Exactly Half Price

An extensive variety—long or short Kimonos—white or colored—plain or neatly trimmed. Placed on special tables on the second floor and priced as follows:

75c Kimonos for.....	38c	98c Kimonos for.....	49c
\$1.25 Kimonos for.....	63c	\$1.48 Kimonos for.....	74c
\$1.75 Kimonos for.....	88c	\$2.98 Kimonos for.....	\$1.49

New Table Linens

The kinds that wash and wear. A new stock of our

Two Special Leaders.

either sold by the yard or pattern cloths with borders all around

New designs, and pretty ones per yard, \$1.00 and \$1.25
Napkins to match at \$2.25 and \$2.50 per dozen.

Pretty Framed Pictures 10 cents each

500 framed Pictures—about 50 pretty subjects in colors—panel shaped gilt frames—choice of all 10c

Remember, this store allows its employees a half-holiday every Friday. Closing promptly at noon.

STONE & THOMAS

No. 5.

MEN'S FIXINGS

Opp. Post Office 1513 MARKET ST.

No. 6.

E. R. LOWRY COMPANY

TURF EXCHANGE AND GENERAL BROKERAGE.

Quotations on all Races and Sporting Events. Local and Long Distance Phone Connections. Correspondence Solicited. CALL 'PHONE 563

No. 7.

Minor News of the City

No. 8.

Items of Personal Nature

No. 9.

No. 4 is slightly different in style and an attractive ad. This required a little more time, as it has a double panel, but this adds to its attractiveness. No. 5 shows an ad. without a border which was run with reading matter on one side and

THIRTIETH ANNUAL MEETING

PROSPECTS for a big gathering of Implement Manufacturers, Dealers and people are brighter than ever before. Those who attend this exhibition are fully aware of its high standard, and others are invited to come and see for themselves

GREAT GRANGERS' PICNIC EXHIBITION

Williams' Grove
August 24-29

WRITE FOR FULL INFORMATION
R. H. THOMAS
General Manager
MECHANICSBURG, PA.

No. 10.

at the bottom, so that it stood out prominently on the page. It would have been better if "Two Special Leaders" and the paragraph at the bottom had been set in about ten or twelve point display. Nos. 6 and 7 are small and difficult. The rule through the center of the latter gives it an artistic touch that could have been obtained in no other way. Nos. 8 and 9

FARMERS' FAVORITE

Grain

Drills

1842
SIXTY-ONE YEARS AGO
UP TO DATE THEN

1903
UP TO DATE NOW

New Balanced Angle-Slant Frame
Electric Wind Fan
Patented Ford
Patented Single-Dir

Many other Up-to-date Improvements

BICKFORD & HUFFMAN DIVISION

AMERICAN SEEDING MACHINE CO., Springfield, Ohio

No. 11.

are three-column headings that looked well in the *Intelligencer*. Charles Streigel, Jr., of Philadelphia, also sends me a number of excellent ads., which are well adapted for magazines, although most of them are too complicated for newspaper work. No. 10 is particularly neat and artistic. No. 11 is a good example of Mr. Streigel's work, all of which is practically faultless, but most ads. of this size have from twenty to twenty-four mitered corners, which would make them impractical for the rush of a newspaper office. Another batch of good ads. is sent by O. E. Meyer, of the Pinckneyville (Ill.) *Democrat*. No. 12 is typical of Mr. Meyer's work, and is a nicely dis-

A Good Clothes Story.



A Good Clothes Story is a story about good clothes. Our ads each week make a very interesting continued story about our good clothes. Have you been reading that story? If you haven't you have missed hearing about one of the finest clothing stores in Perry county. This week our chapter is devoted to

Summer Furnishings

Every latest fancy that fashion has decreed for the well dressed man. It is the little requisites that determines your standing among well groomed people. Our stock reflects the styles of the fashion centers of the country. Straw Hats, Panamas, Sox, Shoes, Suspenders, Belts, Underwear, Ties, Etc.

The Square Deal

No. 12.

YOURSELF and FRIENDS

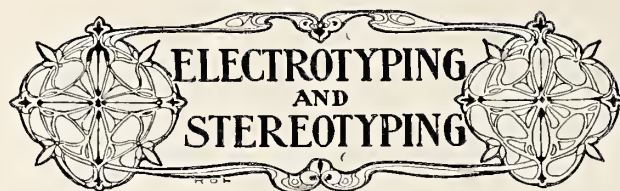
ARE CORDIALLY INVITED TO ATTEND THE SPREAD OF ELEGANT WEARABLES TO BE HELD AT OUR STORE BEGINNING TOMORROW AND LASTING UNTIL WE GO OUT OF BUSINESS.

Menu:

STYLISH SUITS, a la Tailor Made.
SHOES, the Walkover, HANDKERCHIEFS.
HATS, Served in latest style.
SHIRTS, a la Noisarch.
COLLARS.
CUFFS.
NECKTIES.
TRUNKS.
SUIT CASES.

THE SQUARE DEAL CLOTHING HOUSE.

No. 13.



Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

STEREOTYPING.

NO. II.—BY HARRY D. TAPPAN.

Stereotyping by a "cold process" has been a subject for a great deal of discussion, and a problem for inventive geniuses in that line to work on. The time and money that have been spent in trying to perfect a successful stereotype process that does not require heating of the type have been enormous, and as yet they have been practically of no avail.

The trade, from time to time, has been startled by the news that somebody had discovered a successful cold process, keeping everybody that was at all interested in stereotyping on the alert, and trying their patience almost beyond endurance, imagining that now the business surely would be revolutionized—unfortunately ending with only the customary results. One or another of the same defects that are attached to all of the different ideas of the "cold process" always existed.

In the writer's estimation, nearly all the experiments that have been made were on the wrong track, as there are certain principles that must be followed. It is a very evident fact that a matrix with the slightest amount of moisture left in it after it is *supposed* to be dry does not work well when hot metal is poured on it. The difficulty in perfecting a matrix without moisture has been the drawback. It seems that almost all the experiments that have been made were on the lines of trying to discover a composition that could be made with as little moisture as possible. While some have been fairly successful, they have not reached the standard of the results accomplished with the steam-table. If a mold is made of a form and then taken off, and an attempt is made to dispel the moisture, no matter how little there might be in it, the impressions are bound to be distorted and the mold will shrink to a very great extent, so, of course, the success from that operation can not be expected to be complete. In order to get first-class results it is necessary to have the matrix thoroughly dry before it leaves the form, and the only way, as yet, to obtain this condition is by using the steam-table.

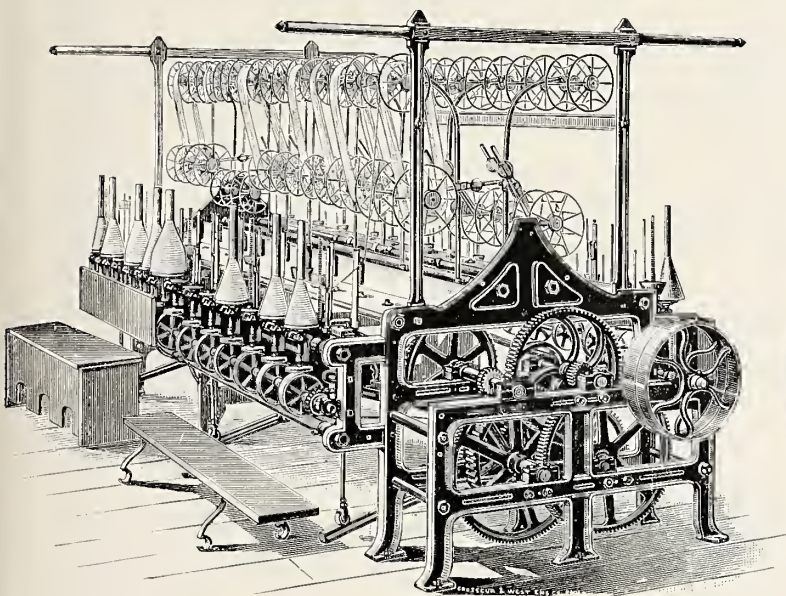
The writer has perfected a process to stereotype woodcuts without heating them, and has met with successful results. The accompanying illustrations show (No. 1) an electrotype made from a woodcut; (No. 2) a stereotype made from same. It will be noticed that the defects and shrinkage, if any, can not be seen with the naked eye. The results have been very satisfactory to all concerned. The time that is required to

played ad. The panel arrangement in this is a form that is being used quite extensively and is very effective. In No. 13 Mr. Meyer failed to get the satisfactory result he was striving for. The invitation is too crowded and too large, the tipping of the panel was a mistake and the rule arrangement on the left is not artistic. There is a sameness about the ad. and it has the appearance of being set by an inexperienced man, which is not in keeping with the other specimens of this compositor's work.

produce stereotypes by this process is not any longer than required by the regular process.

For some time past the writer has been making, by this method, for the firm with which he is connected, reproductions from fine-line woodcuts without injuring them in the least; and has been making, at a very greatly reduced cost, a number of stereotypes from woodcuts that, before the introduction of the process, had to be electrotyped, at a cost of approximately \$100 a month. The writer would not recommend this process for type forms, not that it would injure the type in the least, but it was designed for woodcuts only. He has, on

the wonderful inventions that are constantly being brought to our attention, to be given up without at least a little more progress in the right direction. It is absolutely essential that stereotyping should advance with the times. It is among the leaders of platemaking processes now, and the time is not far distant when it will be recognized by the printing trade as a necessary department in every printing-house. How much more convenient it is where a printing-house has its own stereotype foundry. When a large order of several hundred thousand is received, and it is wanted as quickly as possible—maybe the next day—what a convenience it is to have the



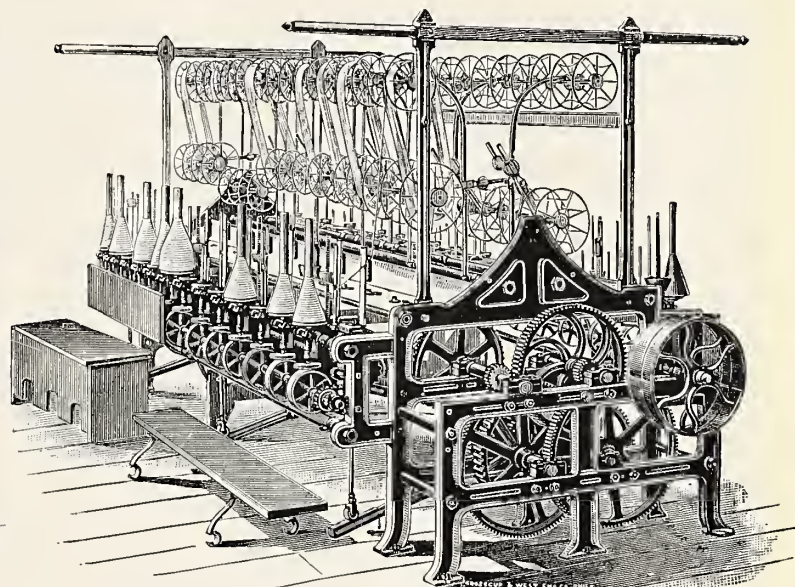
NO. 1.—ELECTROTYPE.

some few emergency occasions, used it on type forms, with comparatively good results.

When everything is taken into consideration, the damage that is done to the type, if properly handled, by the drying of the matrix in the steam-table, is no greater than the wear that it would receive on the printing-press. Just consider for a moment how many matrices could be made from one form of type before the type was damaged beyond use, and how many plates might be made from each matrix, and then how many impressions could be printed from each plate. Summing it all up, the type would stand a very poor chance of being worth much after an equal number of impressions had been taken from it.

A cold stereotype process will be a very profitable invention for the person who is fortunate enough to work out successfully the problem. For a "cold process" to be entirely successful it certainly must be as speedy and as cheap as the present method of stereotyping. It is absolutely essential to consider the speed and cost when you talk about making improvements in stereotyping, as these are vital factors of the process. In the majority of cases, no doubt, a "cold process," if perfected, would be cheaper and more speedy than the one at present employed, because it is very likely that some of the present operations could be dispensed with. There would be no further use for the steam-table and the drying blankets, which are considerable items of expense; also, several other small details that are now necessary. Taking into consideration all those who have worked on the solution of the "cold-process" problem in years past, and also the large number who are now working with the same end in view, surely, if it is at all possible to accomplish it, this generation ought to be agreeably surprised very soon.

It certainly would be too bad to allow a problem which seems to be comparatively easy, when compared with some of



NO. 2.—STEREOTYPE.

compositor set the matter at once and send it to their own stereotype foundry, with orders to make as many duplicates as necessary and to "rush" it through. In a very few minutes the duplicates are returned to the composing-room ready for the compositor to justify and send to the pressroom, minimizing the number of impressions to a quarter, or possibly an eighth, of the number ordered, just as the case would require. What an advantage a concern with facilities of this kind has over the establishment that has to set up the type two or three times, or else send to the electrotypist to have plates made, and have to wait from one to three days, or more, before the electrotypes are finished. This subject is surely worth being considered by the printers, if they are desirous of increasing their profits.

(To be continued.)

A STAFF TO LEAN UPON.

I have been on your books for a year as a subscriber and I feel that I have profited thereby. I find myself looking forward to its coming monthly as if expecting a visit from a friend—in fact, it is a friend, and I am glad printers throughout the country recognize it as such. I would hardly dare to do business without it, as I have come to the point where I consider it a staff to lean upon, and it fulfils its duty to perfection.—*John W. Kellette, Northborough, Massachusetts.*

TOO GOOD TO BE STORED AWAY.

I enjoy reading THE INLAND PRINTER every month. Have saved the files as complete as possible, but find that I can not keep my wife from cutting out some of the best sketches. She says that they are too good to be stored away in an old printing-office.—*Asa F. Converse, Wellsville, Kansas.*

JOHN HANCOCK

20 A 40 a SIX POINT JOHN HANCOCK \$2.00

John Hancock was born at Quincy, Massachusetts, on January 12th, 1737. He became a prominent merchant in Boston, receiving a large fortune from an uncle in whose counting house he had received his training. He was a member of the Legislature of the State of Massachusetts in 1766. The attempt made to seize his sloop Liberty, for evading the customs law, caused a big riot and the royal

18 A 36 a EIGHT POINT JOHN HANCOCK \$2.25

Commissioners barely escaped with their lives. During the Revolutionary War he was a major-general of the militia, serving in Rhode Island. In 1781 he was made the first Governor of the State of Massachusetts, and he was returned every year until his death, which occurred October 8, 1793

15 A 30 a TEN POINT JOHN HANCOCK \$2.50

The Address, delivered at the funeral of the victims of what is known as the "Boston Massacre," offended the Colonial Governor, and he attempted to

14 A 28 a TWELVE POINT JOHN HANCOCK \$2.75

Seize Hancock and Samuel Adams, and after the first battle of the Revolution the governor offered pardon to all rebels except these two

12 A 24 a FOURTEEN POINT JOHN HANCOCK \$3.00

He was President of the First Continental Congress, and His Name is first on the Declaration of Independence. From

9 A 16 a

EIGHTEEN POINT JOHN HANCOCK

\$3.25

Came to His Nation's Aid

6 A 10 a

TWENTY-FOUR POINT JOHN HANCOCK

\$3.50

Massachusetts \$345

5 A 9 a

THIRTY POINT JOHN HANCOCK

\$4.25

Pliable Taxation

4 A 6 a

THIRTY-SIX POINT JOHN HANCOCK

\$5.00

Colonies 1289

3 A 6 a

FORTY-TWO POINT JOHN HANCOCK

\$6.00

Old Horses

3 A 5 a

FORTY-EIGHT POINT JOHN HANCOCK

\$7.25

Shore \$67

3 A 5 a

SIXTY POINT JOHN HANCOCK

\$9.50

Puritan

3 A 4 a

SEVENTY-TWO POINT JOHN HANCOCK

\$12.00

Bored!

NICKEL-ALLOY POINT SET UNIVERSAL LINE
PATENT APPLIED FOR

Made by KEYSTONE TYPE FOUNDRY

OFFICE AND FOUNDRY, NORTH-EAST CORNER OF NINTH AND SPRUCE STREETS, PHILADELPHIA

JOHN HANCOCK

Nickel-Alloy

EXTENDED

Patent Applied for

6 A 10 a EIGHTEEN POINT JOHN HANCOCK EXTENDED \$3.25

Defeated British

4 A 7 a TWENTY-FOUR POINT JOHN HANCOCK EXTENDED \$4.00

Merchant 23

3 A 5 a THIRTY POINT JOHN HANCOCK EXTENDED \$4.75

Harvested

3 A 5 a THIRTY-SIX POINT JOHN HANCOCK EXTENDED \$6.50

Boston 8

3 A 4 a FORTY-TWO POINT JOHN HANCOCK EXTENDED \$8.00

Thinks

3 A 4 a FORTY-EIGHT POINT JOHN HANCOCK EXTENDED \$10.50

Net 65

3 A 4 a SIXTY-POINT JOHN HANCOCK EXTENDED \$14.50

Card

POINT-SET

UNIVERSAL LINE

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{3}$ $1\frac{1}{2}$
¢ % ¢ % ¢ % ¢ % ¢

John Hancock Extended Fractions, Cent and Per Cent Marks are made in all sizes from 10 to 48 point. Fractions, 10 to 24 point, each size, 50¢ per font; 30 and 36 point, 75¢; 42 and 48 point, \$1.00. The Cent Marks are sold separately at 50¢ per font for each size.

15 A 30 a SIX POINT JOHN HANCOCK EX. \$2.00

"HE THAT WOULD STUDY THE
 career of John Hancock, must get it piecemeal from the brief notices of general history and the biographies of other men," so said Curtis Guild, Jr., at the unveiling of the memorial to John Hancock, which took place in Boston, on 123456789

14 A 26 a EIGHT POINT JOHN HANCOCK EX. \$2.25

SEPTEMBER TENTH, EIGH-
 teen ninety-six. The death of John Hancock took place in his fifty-sixth year and he left no descendents. His relatives received and enjoyed life on

10 A 20 a TEN POINT JOHN HANCOCK EX. \$2.50

HIS GREAT RICHES
 But neither pride nor gratitude incited them to write the life work of their benefactor 67

9 A 18 a TWELVE POINT JOHN HANCOCK EX. \$2.75

WE ARE THANK-
 ful that the State of Massachusetts for years neglectful of this great patriot's

8 A 14 a FOURTEEN POINT JOHN HANCOCK EX. \$3.00

MEMORY HAS
 so far repaired this ungratefulness as to erect the Monu \$2,34

THE KEYSTONE TYPE FOUNDRY

Originators, Sole Owners and Manufacturers of the JOHN HANCOCK Extended Type
 NORTH-EAST CORNER OF NINTH AND SPRUCE STS., PHILADELPHIA



S.L. HOLMES -

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IDYLLS OF THE COUNTRY.

No. 3.—The Foes of the Rat.



Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

THE "strong pull" of the Berlin *Gleaner*, Berlin, Pennsylvania, is said to be in the "fetching" effect of its mechanical make-up.

"ADVERTISING THAT BRINGS BUSINESS," Leach & Gates, advertising engineers, San Francisco, California, is a dignified bit of advertising work, although not particularly original in conception or design.

A SMALL calendar with a lighthouse for its decorative feature, attractive in much the same way as an old-fashioned girl, has been received from the Beacon Press, Thomas Todd, printer, Boston, Massachusetts.

"PROFITABLE PRINTING," declares the Stewart-Simmons Press, Waterloo, Iowa, is the kind it has put forth long enough to convince many concerns that its work is of the better sort. It is an attractive mailing card, tastefully printed.

MAHIN ADVERTISING COMPANY, Chicago, has printed in a neat pamphlet an address delivered by H. N. Wheeler, of the Quincy *Journal*, at the 1903 meeting of the Illinois State Press Association, the subject being, "Dealing with General Advertising Agents."

A COMMENDABLE modesty is characteristic of Nelson & Neumier, Stillwater, Minnesota, who announce on their blotter that they are "Not the only printers: There are others." The blotter indicates that they are efficient printers, however, and clever advertisers as well.

THE McCormick Press poster blotter in two tones of brown, yellow and black is most effective, and lacks but the address of the concern to transform it into good advertising. Its message is, "It's up to you whether or not you want good printing. There's a worn path to the McCormick Press of those who do."

"TAKE JUST A MINUTE," begs the Spring Valley Sun Printshop, Spring Valley, Wisconsin, "to consider this offer" for printing. It is an attractive folder showing a smiling modern youth forcibly staying the steady march of time on the section of a clock displayed. Printing is done in black, brown and gold on gray cover-stock.

THE Crescent Printing Company, Cincinnati, Ohio, is booming the Fall Festival, an annual event in the Queen City, in a really original folder. Mr. Pickwick would, however, surely topple from his deal chair for he but know the words put in his mouth by these modern Westerners — "Say, I'm going to boom the Fall Festival."

"LOUIS, THE PRINTER," sends us a few circulars which he says he has found profitable — the one test of advertising. The printing of the leaflet should bring Louis business even if the text were not as good as it is. The card accompanying it says:

"To do your work neatly, to deliver it promptly and to charge reasonably, is the motto of Louis, the Printer, Delphos, Ohio."

ON the strength of new machinery recently installed, the Blade Printing & Paper Company, Toledo, Ohio, advertises, "Your printing done while you wait." While the customer has our sympathy if he takes this statement literally and acts upon the advice, we can not deny that the booklet is not only effective advertising, but an excellent piece of typography. "Every job we execute is an advertisement for us," says the

booklet, and if this is a specimen of the work turned out daily, it is true enough.

THE J. B. Lippincott Company, Philadelphia, Pennsylvania, advertise as advertising printers in a brochure of handsome appearance. The booklet is done in browns and buffs, and is quite pretentious. The cover-design is not altogether pleasing, being somewhat cumbersome and heavy, while the second cut, "Over the balcony towards Washington Square," is charming.

"Two things we are proud of: Our flag and our printing," we read from the cover of a new booklet by Stevens & Price, art printers, Sherbrooke, Quebec. A row of Union Jacks adorns the cover, but we think we might expect from art printers a happier selection in the color of the cover-stock. The text is fairly good, but could be displayed to better advantage.

THE admiration of our Mexican brothers for American ways of doing things is indicated anew in the advertisement of J. A. Cohoon, Jr., Parral, Chihuahua, Mexico, whose advertising slogan is, "He's the Printman." He surrounds his card with Mexican and American flags appearing alternately. The text starts off thus: "When in the course of human events it becomes necessary — to have printing," etc.

"THE IOWA PACE SETTERS" is the cognomen with which the Marshall Printing Company, Marshalltown, Iowa, have christened themselves. Their press-mark, used on all advertising matter, represents a very modern, high-hatted cherub perched on two ledgers and holding a third under his arm, his right hand directing the beholder's attention to a map of the State of Iowa on which Marshalltown shows big. The legend underlining this is: "When you see it thus, it's us."

THE blotters sent by Harry F. Miller, the Miller Press, Schenectady, New York, are good advertising. While the press-mark could be improved upon by consulting an artist, the idea is a good one and the cut adds strength to the whole. Mr. Miller says he has great faith in blotter advertising and makes it a point to put several in every bundle of work leaving his shop. He prints but five hundred at a time and prepares new copy for every lot, thus giving them timeliness and snap.

BETZ & ORR, East Liverpool, Ohio, have an August blotter that is unique and amusing, and that would demand attention anywhere. The blotter is divided into three sections, the central and smallest panel containing the design. This shows a bespectacled, very yellow and apparently very warm and uncomfortable sun sipping an appetizing mint julep through a straw. It is suggested in the text that wisdom counsels that "in the good old summer time we get ready for the busy fall and winter."

A. MUGFORD, printer, engraver and electrotyper, has issued a handsome booklet with a bit of novelty in its folding, entitled "Model Catalogues." A simple but effective design of torch and laurel wreath is embossed in black and red on a gray-green cover-stock. Two pages of argument suffice to tell of the work and methods employed, and the remaining fourteen pages are devoted to the reproduction of specimens of engraving and electrotyping done by the house. This sort of advertising should be productive of money results.

S. VICTOR D'UNGER, 1156 East Fifty-sixth street, Chicago, advertises himself in a mailing card to be a "doctor of diseased declamations, author of appealing advertising and publisher of paying propositions." His ability in this direction can perhaps best be judged from the quatrain in which he sings of himself:

"My ringing rhymes enhance an ad;
They make good times out of the bad;
They find trade that has gone astray
Or been delayed upon the way."

THE energy and enterprise exhibited by the Maverick-Clarke Lithographing Company, San Antonio, Texas, despite

the rather warm summer weather for which that section is noted, is truly surprising. Mailing cards, admonishing us to be "cool," a variety of art calendars and folders make up quite a packet of advertising literature sent us by this company during the hot months. The text of the cards has been crisp and vigorous and in no way suggestive of the lassitude traditionally supposed to settle over the sunny Southland in the good old summer time.

AN odd little folder from the Ivy Press, Seattle, Washington, bears the title, "Just a Nibble," and portrays a mouse cautiously nibbling a cracker. The argument begins: "Just a nibble at our kind of printing means more. Simple enough—superior service never goes begging. We have the equipment, the workmen, the stock. We back these up with an art education and a practical business training. We aim at the top notch. We hit it. Imitators galore—but only one Ivy Press." This press also sends out monthly an attractive four-page paper known as "The Proof Sheet," in which are often to be found clever ideas.

THE newest bit of advertising literature from the Griffith-Stillings Press, Boston, Massachusetts, is an unusually effective and virile folder entitled, "For Further Orders," representing a cavalryman awaiting orders from his superior. Printed in blue, brown and black on regimental gray cover-stock. A part of the argument of this striking advertisement follows: "We're in it for further orders. All printers can talk, but—Effective printing is the net result of long experience, study and special talent and equipment. Printing, like people, must be something more than simply 'nice' to make good and lasting impressions. If our stuff strikes you, we could make yours strike others."

PERHAPS the best and by all odds the most dashing and daring things we have received this month were to be found in the package showing the "doings of the Pirsch Press," Dayton, Ohio. Originality is sought sometimes at the expense of artistic effects, but the specimens will attract attention by their aggressiveness and individuality. Novelty in folding and startling color combinations are affected by this concern. Possibly the gayest of these is the booklet announcing the establishment of the Pirsch Press in larger quarters suited to the growing business. The inside pages are printed in black and yellow on white paper, while the cover is of green stock of the most vivid description, printed in crimson and black. Undeniably, this will attract attention—compel it, fascinate it—but the effect can hardly be considered artistic.

THE "Autobiography of a Blotter" is the newest addition to the long list of autobiographies that have seen the light since the autobiographic microbe began his depredations upon a peaceful society. We reproduce this admirable bit of advertising—admirable in its timeliness and cleverness of execution:

AUTOBIOGRAPHY OF A BLOTTER.

I am the child of a magnificent parent. A great and marvelous machine gave me birth a few months ago in a thriving, bustling little New England city. My earliest memories are of ponderous machines, great vats of pulp, hot drying-rooms, and being wrapped and packed away with hundreds of my companions in a cool and dry place for many days. At length we were taken away by some mysterious means and made to travel very far. Arriving at our destination, we were once more laid away, this time in a room filled with various kinds of paper which came, as I have been told, from many different parts of the world. After waiting here for a few days, our package was carefully opened and we were taken into a great room filled with massive machines. I suppose we must have been aristocrats, for the men were unstinted in their praise of our fine qualities. Placing us beneath an immense knife, we were cut into many small pieces, as you see me now, and I heard the man call my name—a blotter. Taking us one by one, we were fed into a small fussy machine and as my turn approached, I trembled in great fear. But quick as a flash I was subjected to a sudden fierce pressure against a rough, hard surface, and as I emerged, imagine my utter astonishment when I found myself empowered to speak and able to relate the story of my own life. I had been printed at the Observer Printing House. All my life I had wondered for what purpose I was born, but now all is clear. As a blotter I am here to be

used for your convenience and profit; as an advertising medium to make known the advantages to be gained by patronizing the Observer Printing House, Charlotte, North Carolina.

THE Southgate Press, Boston, Massachusetts, sends us a somewhat unwieldy folder entitled, "Distinctive Printing," decorated with the trade-mark of the press, a conventionalized tree over the legend, "At the Sign of the Bay Tree." The Southgate Press, it appears, has but recently entered the field, and it offers its services to "those who regard clever design, intelligent arrangement, excellence in typography and superior presswork as important factors in the production of books, catalogues, booklets and other commercial printing." Mr. Burt F. Epham, Mr. J. Albert Briggs, Mr. Robert Seaver and Mr. O. P. Hatton will endeavor to make the Southgate Press well and favorably known.

TIPS for the advertising printer from the August *Coyle Press Imp*, Frankfort, Kentucky:

"And we want you to know the difference between the good kind and the other kind of printing. Practical demonstrations are our daily hobby."

"If you want your say to count, say it in a straightforward, businesslike fashion."

"If you want your printing to do good, have it printed so it looks dignified, make it the good, honest kind, the sort you can not get away from."

"It does not require frills and cartoons to do this; and when accomplished it is not an accident, but the result of careful study."

"Don't you think there's room for improvement in some of the printed matter you send out? If there isn't, we want to see you anyway and tell you about a little think we have."

The press-mark of this house, a coiled snake, we regard as too unpleasantly suggestive to be admirable for the purpose.

SETH BROWN'S "Advertising Talk" for August is clever and snappy as ever. He begins by telling us that it is as good as he can do in August, and we think he should not be ashamed of it for a dog-day effort. Here are some of his mots:

"It takes more skill to sell goods than to make them."

"It took me years to learn that if I strike anything really good I've got to dig for it."

"A good advertising man must *know* how to study an article to *know* what features customers will want to *know*, and then to *know* how to write about them so others will *know*."

"Pretty pictures and smart writing are not always good advertising. Some of the most humble ads. I ever got up paid the best."

"Advertising is one of the cog-wheels in the business machine. An important wheel, but unless the other wheels do their part, it won't do much good."

"If you want good original advertising, forget originality. Make it natural—like you and your goods."

"Push your advertising along lines of least resistance first. When you get well under headway, you can afford to plunge."

IN quite the cleverest lot of blotters that has come to our table for a long time, Huntley S. Turner, printer, Ayer, Massachusetts, asserts: "I mix brains with my printer's ink." And we are ready to vouch for the truth of the assertion. Each of the eight blotters is unusual as these things go and ought to be a business-bringer for the Massachusetts printer. In several he waxes rhythmical, the following being one of his effusions, and while the muse may scornfully disown it as unworthy, it has the swing which many advertising rhymes of a more pretentious nature lack:

"If you expect to conquer in the battle of to-day,
You will have to blow your trumpet in a firm and steady way.
The man that owns his acres is the man that plows all day,
And the man that keeps a humming is the man that's here to stay.
But the man who gets his printing with a sort of sudden jerk,
Is the man who blames the printer because it didn't work.
The man that gets the business uses brainy printer's ink,
Not a clatter or a sputter, but a job that makes you think;
And he plans his advertisements as he plans his well-bought stock,
And the future of his business is as solid as a rock."

THE Old-time Printers' Association, of Chicago, held its eleventh annual picnic at Humboldt Park, Saturday, September 5.



At the meeting of Buffalo (N. Y.) Typothetæ, held August 31, F. W. Heath was elected president, John M. Evans, vice-president, and J. H. Ramaley, secretary-treasurer. The newly elected president favors the formation of a Printers' Board of Trade in Buffalo.

APPRENTICESHIP IN FRANCE.—A report on apprenticeship in the printing trade, issued by the French National Printing Office, Paris, describes the history of arrangements made between employers and would-be printers, and details present-day conditions. Nowadays the relations between the boy and the employer are governed by regulations adopted by the Federation of Employing Printers in 1899 and agreed to in the following year by the men's association. These set forth that a youth, wishful to become a printer, is given a trial for a couple of months, after which time, if the employer is willing to take him as an apprentice, a regular agreement is entered into for the boy's apprenticeship, which lasts for five years. For the first three years the boy is only entitled to such payment as his employer may give him voluntarily as a present. After that time he is treated as an improver and receives time wages, at first at the rate of one-half and subsequently of two-thirds of the regular scale for journeymen. It is stipulated that, during his first three years, the amount of time which the apprentice may be called upon to expend in cleaning up and running errands shall not exceed twelve hours in a week. An employer is not allowed to take more than one apprentice for every five adult workmen in his employment.—*Official Circular of the British Federation of Master Printers.*

At the annual meeting of the Master Printers' Federation of Great Britain (properly and officially, "The Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland"), retiring President Walter Hazell, of London, expressed some ideas that are not impossible of application in the land of the free. Among other things, he said: "This large meeting of printers from all parts of the kingdom is a proof that the idea of coöperation amongst master printers is taking root. Not too soon has the fact been grasped that master printers need, as much as do the members of any other trade or profession, to get together for mutual conference, counsel and protection. The time is past for master printers to be left to fight their battles alone and unaided. Associations have been started throughout the country, and although the federation of these Associations is a comparatively new movement, something has already been done, and more will be accomplished as years go on. In the first place, it is only fitting that employers should have a federation in order to enable them to meet on equal terms the federations of their workmen—not in any antagonistic spirit, but as a ready means of conferring as to the best course of procedure. I look forward to the time when industrial disputes will give place to a better state of things in the form of industrial partnership, and I think that one of the advantages of this Federation is that it enables us to meet associations of workmen with a better understanding and a broader view. We can keep unreasonable employers and unions alike up to the mark. For the sake of both sides, it is necessary to meet in an association like this to discuss our common interests and duty. . . . In the past we have all suffered from overmuch competition. No one objects to competition. We do not desire to set up a monopoly. We would not if we could, and we could not if we would. There is no danger, therefore, of there being a great printing monopoly, akin to

those great trusts, which are sometimes beneficial and sometimes harmful, in the United States. We desire to insure that every person carrying on business as a master printer shall have some chance of reaping a reasonable reward for his brains and industry, his energy and capital. This has not always been the case in the past. I think a federation like this may be of enormous service in a great many ways. . . . The object of this federation is not merely to benefit the large printing firms, but it is intended to aid every master printer, whether large or small. There are many master printers scattered over the country who can not undertake tedious investigations. They must either leave them alone,



A YOUNG VIRTUOSO.

or have them dealt with by others; and it is perfectly reasonable that an association like this should undertake such inquiries for the benefit of the trade at large. The federation exists on the basis of mutual trust. We have looked upon our neighbor as an adversary. When we have got into his company we have found him to be a courteous gentleman, who is desirous of doing right; and it goes without saying that, as we get to know each other, we find that we did not intend to 'cut each other's throats,' but that we had been doing so in spite of ourselves."

THE QUESTION OF JURISDICTION BETWEEN THE CHICAGO PRESS-FEEDERS AND THE PRINTING PRESSMEN'S UNION.

A controversy vexatious to employing printers has long been waged between the Franklin Pressfeeders Union and the Printing Pressmen in regard to the control of apprentice pressmen. The work of pressfeeding is the initiatory stage to the acquirement of a knowledge of presswork, and is of itself an occupation requiring at most a few weeks of instruction to acquire a competent knowledge of. The Franklin Union of Pressfeeders is an independent organization, owing allegiance to no other body and without affiliations. Its directing head is a lawyer, developed from the ranks of the organization. It has a membership of nineteen hundred in the city of Chicago and it is difficult to obtain competent pressfeeders in

the printing-offices even with so large a membership. Franklin Union has funds in the treasury amounting in round figures to about \$30,000. When a pressfeeder is promoted to assist the pressman, the pressfeeders' union claims control of him and of his dues until such time as he receives not less than \$18 per week.

The Printing Pressmen's Union claims that, inasmuch as the Franklin Union is powerless to aid or further the interests of assistant pressmen, and it being obvious that no man can logically be asked to give allegiance to an organization that can at no time in the future be beneficial to him, but, in all probability, will be directly prejudicial by interfering with his advancement, it is a strange travesty of unionism and a refutation of all that the labor movement stands for to admit this contention.

The manner in which the employers are affected by this condition of affairs is shown in the appended arbitration case.

ARBITRATION BETWEEN CHICAGO TYPOTHETAE AND FRANKLIN UNION. CONTENTION.

The contention in this case is between the Franklin Union and the Local Pressmen's Union No. 3, the Chicago Typothetæ being interested by virtue of its agreement with Franklin Union and in so far as it desires to avoid friction between its employees.

The dispute relates to the jurisdiction over a class of employees known as apprentices on cylinder presses, Franklin Union claiming full and complete jurisdiction over them during the entire period that they are so apprenticed, but for the sake of harmony in the trade it is willing to relinquish the jurisdiction after they receive the sum of \$18 per week salary. Pressmen's Union No. 3 is willing that they should remain with Franklin Union until they receive \$15 per week, but claims them after that time; the question is one between \$15 per week and \$18 per week.

STATEMENT.

The Franklin Union, of Chicago, was organized October 1, 1887, under the name Brotherhood of Chicago Pressfeeders, the original name, like the present one, being purely technical and not intended to define just what class of workers should constitute its membership. The original intent of the organizers being to include in the membership all of that class of employees in the pressroom who were at the time unorganized, namely: pressfeeders, job pressmen, apprentices (on cylinder press), joggers, cutters (employed in pressrooms) and folder men. This intent is expressed in the first constitution and by-laws adopted by the Brotherhood, Article 2, Section 1, a copy of which is herewith attached.

The union was incorporated under the laws of the State of Illinois on the 30th day of January, 1888, the incorporated name being "Brotherhood of Chicago Pressfeeders," and the objects as given in the articles of incorporation being, "To protect its members against sudden and unreasonable fluctuation in the rate of compensation for their labor, and to furnish such pecuniary aid, relief and comfort to the sick and injured as the exigencies of the case may require." A copy of the original by-laws was filed with the articles of incorporation, including the Article 2, Section 1, above referred to. Certified copy of same enclosed, marked "original."

The fact that the Franklin Union is an independent organization, i. e., unaffiliated with other unions, either local, national or international, does not imply that we are at war with the trades union movement or opposed to it in any manner whatever. On the contrary we are in perfect sympathy with the movement and have always evinced a lively interest in its welfare, but decline to be governed by international laws, or to acknowledge their right to infringe on the jurisdiction which we hold by the right of priority.

On the 18th day of March, 1893, the name Brotherhood of Chicago Pressfeeders was changed to the name Franklin Union, the same being duly registered with the Secretary of State on the 7th day of June, 1893, and we have continued in the regular business for which our charter provides up to the present time and hope to continue for an indefinite period in the future.

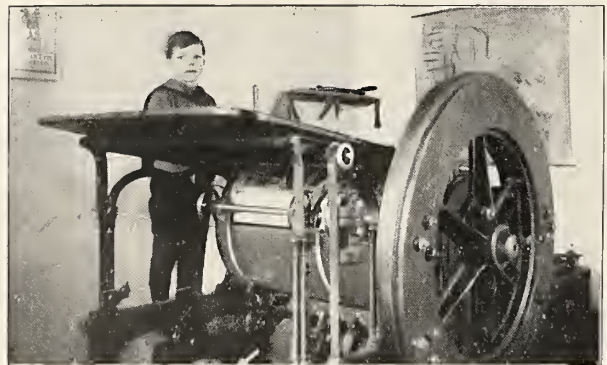
That our success in the field which we had chosen should excite opposition was inevitable; nevertheless our jurisdiction continued undisputed from October 1, 1887, until the latter part of 1893, a period of about six years. During all this time we were the only labor organization in the city of Chicago that admitted to membership and claimed jurisdiction over apprentice pressmen (on cylinder presses), one of the callings enumerated above on the first paragraph of this page.

Up to recent times the jurisdiction over apprentices was merely a question of the amount of dues that they paid into the union treasury and the prestige which comes from a large membership; the adoption of a scale on the part of Printing Pressmen's Union for these apprentices made the matter of their admission to that union assume a different

aspect as far as the Franklin Union was concerned. As a portion of the membership of the Franklin Union would, under the natural operation of events, graduate as apprentices, the operation of the scale has a tendency to restrict this natural promotion and eventually to cut off all promotion by creating a new class, known as the apprentice pressman.

In order that this proposition should be thoroughly understood, it is necessary to state that the apprentice pressman is in most cases simply a promotion from the ranks of the pressfeeders. On serving a stated time as an apprentice *in theory*, he becomes a journeyman pressman *in practice*. However, he never becomes a journeyman until he is capable of earning the journeyman's scale of \$22.50 per week. Now, if every apprentice became a journeyman at the end of a stipulated time and passed into the ranks of the journeymen's union, then there would be no danger from this apprentice scale, as at the end of the apprenticeship period all apprentices would pass from the ranks of the apprentice, thus leaving the field open for the promotion of others.

It is a fact that has been demonstrated by our experience that many serve several years or more as apprentices and are failures, some because they have no natural ability for the business; some because of dissolute habits, and others for a variety of reasons, too numerous to mention. Under the operation of a scale of \$15 per week, as established by the Printing Pressmen's Union, there is no outlet for this class of failures. They can not become journeymen until they are able to earn \$22.50 per week. They receive the \$15 per week almost as soon as they become apprentices. They can not and will not become feeders again. The consequence is that in many cases they will always remain apprentices, and the efforts of their union to provide them with employment will



THE RISING GENERATION.

result in lessening the chances of promotion for members of our organization. In course of time this class may become sufficiently large to prevent promotion altogether.

We assert, moreover, that the ability of an apprentice pressman on cylinder presses is not demonstrated at the time that he receives the salary of \$15 per week, as in every case he starts his apprenticeship at a salary of not less than \$13 per week and in some cases, notably those of newspaper (patent inside) offices and the colortypes, the apprenticeship is commenced at the salary of not less than \$15 per week, or in case he happens to be working on the night force in any of the offices last mentioned he actually starts the apprenticeship at a salary of \$16.50 per week.

The correct principle of apprenticeship is that all apprentices shall be created by promotion from some lower grade and shall remain in that grade until they become journeymen. The tendency under the operation of this rule is to make the apprenticeship synonymous with employment in the office where such apprenticeship is commenced.

It also operates to make the apprentice strive for success, knowing that success is dependent solely on ability and faithful service. The antithesis of the above proposition is a low scale for apprentices and the creation of a class known as the apprentice pressmen. The objections to it are:

It leaves no outlet for failure.

The apprentice class does not necessarily serve an apprenticeship in one office, but roam about seeking better conditions.

It lowers the standard of workmanship by making success dependent on other causes than mere ability and attention to duty.

If all of the apprentices remain with Franklin Union until they are capable of earning \$18 per week, then we maintain that their status will be fixed; in other words, the failures will have been eliminated from the proposition and will have returned to the ranks of the pressfeeder, and there will be a moral certainty that those who remain will reach the ranks of the journeymen, thus leaving the field clear for future promotion.

The question of jurisdiction over these apprentices is conceded on the part of the Chicago Typothetæ in the agreement made and entered into with Franklin Union on the first day of April, A. D. 1901, as in that agreement they stipulate not only with the organization as such, but with each and every member thereof, not only to pay a scale of wages, where such scale is specified in the agreement, but also to acknowledge all of

the component parts of which the said Franklin Union was composed at the time of the making of the said agreement.

Respectfully submitted,
M. H. FLANNERY,
Business Agent, Franklin Union.

THE FRANKLIN UNION
versus
THE CHICAGO TYPOTHETÆ.

Arbitration of the Demand in the Case of William Caldwell, et al.
JOHN M. SHEA and M. H. FLANNERY,
Representing the Franklin Union.
THOMAS E. DONNELLEY and DANIEL C. SHELLEY,
Representing the Chicago Typothetæ.
THOMAS TAYLOR, JR.,
Accepted Neutral Arbitrer.

This case having come on for hearing before Thomas Taylor, Jr., the neutral arbiter agreed upon between Franklin Union and the Chicago Typothetæ, as provided for in the wage and working agreement between the Franklin Union and the Chicago Typothetæ, which, as

facts the following pertaining to the pressrooms in Chicago, so that the neutral arbiter may have them clearly in mind:

The two classes of labor employed in the pressrooms are what are known as pressmen and feeders. The pressmen are skilled workmen who have charge of the presses, making ready the forms and watching the running of the presses. This is skilled work, requiring years to acquire efficiency, and commands a scale of \$22.50 per week.

The pressfeeders are boys or young men, whose duty it is to lay sheets of paper accurately up against three guides so that the press will take them in the same position each printing operation. This trade is acquired within a few weeks, or months at the most, and the scale for senior feeders is \$13 per week.

The pressmen are developed from feeders, as feeders attaining a knowledge of presswork from observation and practice in assisting the pressmen are the natural source from which pressmen are developed.

The custom has been that when a feeder has shown sufficient aptitude, to place him in charge of one of the presses on the cheaper grades of work. The practice of the Chicago Printing Pressmen's and Assistants' Union, No. 3, for years past has been that when an apprentice or assistant has run a press for two years and can command a wage of \$15 per week he may join the pressmen's union as an apprentice or



THE CHIEF'S HEADQUARTERS.

agreed between both parties to this contention, is accepted as competent documentary evidence in this case, the Chicago Typothetæ submits the following as its statement of the case and argument for a decision in its favor:

STATEMENT OF THE CASE.

The Franklin Union demands of the Chicago Typothetæ that the Chicago Typothetæ sanctions and orders the discharge of William Caldwell, an assistant pressman employed in the pressrooms of the Robert O. Law Company, a member of the Chicago Typothetæ. The Franklin Union alleges that Caldwell is an expelled member of its Union, the ground for Caldwell's expulsion from said union being that Caldwell joined the Chicago Printing Pressmen's and Assistants' Union, No. 3, as an assistant or apprentice member of said Chicago Printing Pressmen's and Assistant's Union, No. 3, before the said Caldwell received a wage of \$18 a week, in violation of a by-law of the Franklin Union, which is, in effect, that no member of the Franklin Union acting as an assistant or apprentice pressman, shall leave the Franklin Union and become an assistant or apprentice member of the Chicago Printing Pressmen and Assistants' Union, No. 3, until such member receives a wage of at least \$18 a week.

There are other cases similar to or identical with the Caldwell case which the Franklin Union desires to bring before the Chicago Typothetæ for action similar to or identical with the action taken in the Caldwell case, and it is agreed that the decision in the Caldwell case of this arbitration board shall determine the similar or identical cases which are of the present or shall arise in the future.

It is also agreed that the national agreement between the United Typothetæ of America and the International Printing Pressmen's and Assistants' Union shall be admitted as competent documentary evidence in this case.

The Chicago Typothetæ desires to make a part of this statement of

assistant member. Until he joins such union, having formerly belonged to the Franklin Union, he naturally retains his membership in the Franklin Union until his acceptance into the Pressmen's Union.

This question is a question of the jurisdiction of the unions to decide where the jurisdiction of the Franklin Union ends and the jurisdiction of the Pressmen's Union begins. At the time of executing the contract between the Franklin Union and the Chicago Typothetæ, the practice was that the assistant pressman could become a member of the Pressmen's Union after he had run a press for two years and commanded a wage of \$15 per week. During the negotiations leading up to the signing of that contract the question of jurisdiction over apprentices was never once mentioned and was no part of the discussion. Subsequent to the signing of that contract and without the knowledge of the Chicago Typothetæ, an agreement was entered into between the pressmen and the feeders accepting this practice, but such agreement was subsequently annulled by the Franklin Union, also without the knowledge of the Chicago Typothetæ, and a by-law passed by the Franklin Union that their members should receive a wage of \$18 per week before being allowed to sever their connection with the Franklin Union and join the Pressmen's Union. The Chicago Typothetæ has no knowledge that this by-law was ever accepted by the Pressmen's Union, nor was the Chicago Typothetæ informed of such a by-law until demand was made for the discharge of the said William Caldwell.

ARGUMENT.

The Chicago Typothetæ denies that under the wage and working agreement between the Chicago Typothetæ and the Franklin Union, which was entered into in April, 1901, and which is now in operation and accepted by Franklin Union as in full force and effect, that the Chicago Typothetæ is required to recognize the Franklin Union as a union of assistant pressmen. If the Chicago Typothetæ, at the time of making said agreement, did intend to recognize the Franklin Union as

a union of assistant pressmen, or did intend to concede to the Franklin Union jurisdiction over or control of the assistant pressmen working in the pressrooms of the Chicago Typothetae, then, obviously, the Chicago Typothetae and the Franklin Union would have incorporated in the wage and working agreement between the Chicago Typothetae and the Franklin Union, a scale of wages for assistant pressmen, and a proviso that none but members of Franklin Union be employed in that capacity. On the contrary, as perusal of the wage and working agreement will disclose, there is no mention of nor wage scale for assistant pressmen.

The Chicago Typothetae claims that assistant pressmen are an intermediate class of pressroom employees, more skilled than feeders or helpers in the operation of printing presses, and not of the classes that are universally recognized in the printing trades as members of feeders and helpers' unions. And as proof of the contention that at the time of making and signing the wage and working agreement with the Franklin Union, heretofore referred to, the Chicago Typothetae did not recognize assistant pressmen as a part of the Franklin Union, attention is called to that clause of said wage and working agreement which specifically states that the Chicago Typothetae agrees that "On each cylinder press in operation a member of said union shall be employed as feeder or helper." And, as the contention in this case is based on the question as to whether the Chicago Typothetae shall concede to the Franklin Union jurisdiction over employees working on cylinder presses other than feeders or helpers, it is respectfully submitted that the Chicago Typothetae is complying with the intent and the spirit and the letter of said wage and working agreement when its members employ on each cylinder press in operation in their printing-plants a feeder or helper who is a member of the Franklin Union, refusal by the Chicago Typothetae to concede to Franklin Union jurisdiction over assistant pressmen to the contrary notwithstanding.

To sanction, concede or order the discharge of William Caldwell or others for the reasons as stated, would bring the Chicago Typothetae into conflict with the Chicago Printing Pressmen's and Assistants' Union, No. 3, inasmuch as the Chicago Typothetae is compelled by the terms of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union to concede to said Chicago Printing Pressmen's and Assistants' Union, No. 3, jurisdiction over the assistant pressmen employed in the pressrooms of the Typothetae members. To violate that national agreement would bring the Chicago Typothetae into disfavor with its parent organization, and would lead to discipline by and perhaps expulsion from the United Typothetae of America. Perusal of the said national agreement, which, as stated, it is agreed is competent documentary evidence in this case, will show that therein is specifically conceded to the various local Printing Pressmen and Assistant Unions jurisdiction over the assistant pressmen employed in the various Typothetae pressrooms.

The Chicago Typothetae submits that at the time of making the present wage and working agreement with the Franklin Union, it had no knowledge nor was it informed of the \$18 a week by-law of the Franklin Union, which is a part of the contention in this case, and for the violation of which William Caldwell and others were expelled from the Franklin Union. Nor did the Chicago Typothetae know of this \$18 a week by-law at the time it made its present wage scale with the Chicago Printing Pressmen's and Assistants' Union, No. 3, nor at the time it became a party to the ratification and acceptance of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union. The Chicago Typothetae had knowledge at the time these agreements became effective that there was an agreement between the Franklin Union and the Chicago Printing Pressmen's and Assistants' Union, No. 3, tentative at least, that when members of the Franklin Union had worked two years operating cylinder presses and were receiving a wage of \$15 per week, such members were demitted from the Franklin Union and were admitted into the Chicago Printing Pressmen's Union, No. 3, thus passing out of the jurisdiction of the Franklin Union.

The Chicago Typothetae was not a party to this \$15 per week agreement. It did not object to it, nor did it give it sanction. Under its operation there was no discord in the pressrooms of Typothetae offices, no business disturbance and no talk of walkouts or strikes over the question of jurisdiction. An agreement between unions that involves no disadvantage or disturbance to the Typothetae, is not, as a rule, opposed by the Typothetae.

The Chicago Typothetae therefore submits that it is complying with the letter, the intent and the spirit of its wage and working agreement with the Franklin Union without sanctioning or ordering the discharge of William Caldwell or others for the reasons stated. That by so doing it is complying with the intent, the letter and the spirit of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union. It further submits that the contention in this case and cases ought to be settled by harmonious agreement between Franklin Union and the Chicago Printing Pressmen's and Assistants' Union, No. 3, that agreement to be reached by and between themselves and to be of such a nature and on such terms as will not work to the disadvantage or business disturbance of the Chicago Typothetae or its individual members.

The Chicago Typothetae therefore prays that the decision of this Board of Arbitration be and is in support of its contention, and that the said Chicago Typothetae is not required to sanction or order the discharge of the said William Caldwell from the employ of the Robert

O. Law Company, or the discharge of the others whose cases are similar to or identical with the Caldwell case, for the reasons stated, and that because of its refusal to sanction or order the said discharge or discharges it is not violating its agreement with the Franklin Union.

The Chicago Typothetae further prays that the decision of this Board of Arbitration be and is that, if the Franklin Union strikes any Typothetae offices in which William Caldwell or others are working because of the refusal of the Chicago Typothetae to sanction or order the discharge of William Caldwell or others for the reasons stated, then and in that event that the Franklin Union be and is held to have violated its wage and working agreement with the Chicago Typothetae.

All of which is respectfully submitted.

THOMAS E. DONNELLEY,

DANIEL C. SHELLEY,

For the Chicago Typothetae.

DECISION OF THE MAJORITY OF THE ARBITRATION BOARD IN THE CALDWELL CASE.

It is the opinion of the undersigned that, under the agreement made between the Chicago Typothetae and the Franklin Union on April 1, 1901, and which is now in force:

1. The Chicago Typothetae is not bound to recognize the Franklin Union as a union of assistant pressmen.

2. The Chicago Typothetae is not required to order the discharge of William Caldwell from the employment of the Robert O. Law Company, or to order the discharge of others whose situations as employees is exactly similar.

3. The contention in this case is one that relates solely to matters of difference arising between the Franklin Union and the local pressman's union, No. 3, by reason of an alleged overlapping jurisdiction, which should be adjusted and settled by them alone.

(Signed) THOMAS TAYLOR, JR.,

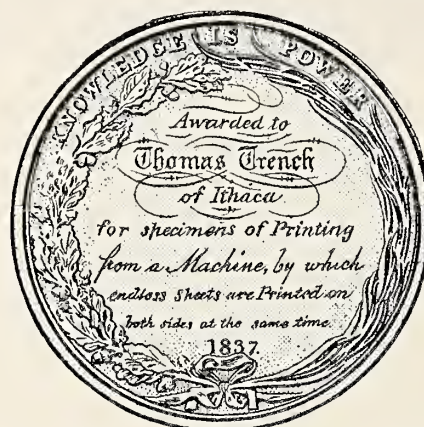
DANIEL C. SHELLEY,

THOMAS E. DONNELLEY.

THE FIRST WEB PRINTING-PRESS.

WILLIAM W. HEACOCK, in the Brooklyn (N. Y.) *Eagle*, of Sunday, August 16, 1903, contributes the following interesting account of the invention of the first web printing-press:

"Probably no other invention of the past century has been of more importance to civilization than that of the modern perfecting press for printing newspapers. Wonderful strides have been made in bringing it to a higher degree of mechanism and speed in the last decade and the working of the web press of to-day in the plant of any up-to-date daily newspaper



MEDAL AWARDED TO THOMAS TRENCH, OF ITHACA, IN 1837, FOR THE INVENTION OF THE WEB PRESS.

is simply a revelation to the average onlooker, it being now entirely automatic in its running and furnishing complete newspapers, from 8 to 24 pages, printed, cut, folded and pasted, all at one operation and at an enormous speed, simply controlled by the man at the lever.

"The web press is of only recent date, however, although the process of printing in a similar manner was invented and in actual operation as far back as 1837.

"The accompanying illustration is taken from a beautiful silver medal awarded Thomas Trench by the Mechanics Institute, at its exposition held in New York city in 1837.

The medal is about double the size of a silver dollar, handsomely designed and inscribed as follows:

Awarded to
THOMAS TRENCH
of Ithaca,
for specimens of printing from a machine
by which endless sheets are printed on
both sides at the same time.
1837.

"James Trench, the father of the inventor, was a native of Scotland, and a papermaker, following the same vocation after coming to America. His son, Thomas, was born April 1, 1806, and succeeded his father in the same business, having an extensive paper mill at Ithaca, New York, afterward locating at Paterson, New Jersey, and still later at Lightstreet, Pennsylvania, where he remained until he retired from active business. He died June 23, 1897.

"It was more for the purpose of creating a better market for his paper that his inventive mind conceived the idea of



Photo by Hildenbrand, Stuttgart.

YOUNG GERMANY.

a machine that would print from a roll of paper, both sides at one operation, and although his machine was a very crude affair, with a capacity of less than ten thousand impressions per day, yet it was far ahead of anything invented up to that time. "At this exposition he showed the process of paper-making from start to finish, and when the sheets came through the last rollers, they were fed directly from the papermaking machine into his printing-press.

"In conversing with Mr. Trench a year or two before his death, when I first learned of the existence of this medal, he thus described the process to me:

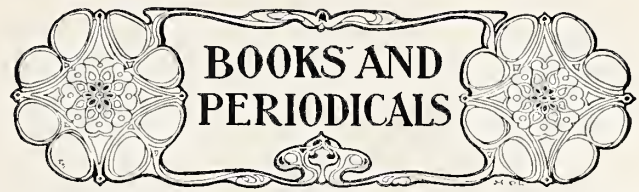
"I had the stereotype plates of 'Robinson Crusoe' and 'Cobb's Spelling Book' and simply fastened these plates around the cylinder, and started up the machinery.

"It created somewhat of a sensation at the Mechanics Institute, one individual becoming so enthusiastic that he remarked to me, 'Why, I could put my shirt in at one end and get a printed book at the other.'

"'Cobb's Spelling Book' and 'Robinson Crusoe,' the products of this invention of Mr. Trench, were in every family, the country being flooded with them.

"Mr. Trench was at one time offered, what at that time seemed to be a fortune—\$100,000—for his invention. He did not accept the offer, nor did he even get a patent for it. Other people came along, making improvements on his primitive machine, and our present wonderful newspaper presses are simply the final outcome of his ingenuity.

"I am indebted to his son, C. C. Trench, of Bloomsburg, Pennsylvania, for the loan of the medal from which this illustration has been made."



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

ON the occasion of the tour of the Fifth Congress of the Chambers of Commerce of the British Empire through the provinces of Ontario and Quebec, via the Grand Trunk Railway System, that great interest prepared a most interesting volume illustrative and descriptive of the itinerary, with an annotated time-table. The arrangement of the book is admirable for the purpose of the immediate needs of the tourists, for the placing of data regarding the tour with personal notations in permanently accessible form, and as a handsome and satisfying memorial of what must have proved to each visitor a revelation of the magnificent resources of that section of the Dominion. The manufacture of the book shows a richness and dignity befitting the occasion that created it. The cover-design, showing the British coat of arms with the arms of the provinces of Ontario and Quebec, is hot embossed in gold and in colors, with a background tint of green worked in a maple-leaf design on a heavy, smooth, dark brown coverstock. Over this an onion-skin cover guard is placed, the whole tied with a heavy crimson silk cord at the upper right edge. The body of the book is printed on white hand-made paper with deckle edges, in old-style type. The numerous inserted illustrations are done by the three-color half-tone process on heavy plate paper, underneath each cut appearing the arms, in tints and colors and appropriate embellishments, of the cities, towns and institutions represented. To the critical printer it is regrettable that the work was not printed from new type, and that the presswork is uneven and lacking a crispness. These are blemishes, however, that will be noticeable only to the typographer. We find no credit given to any of the workers on this book, the preparation of which evinced much thought and care. To these unknown craftsmen we extend our greeting and congratulations for meritorious work.

THE JONES READERS, First, Second, Third, Fourth and Fifth.—By L. H. Jones, A.M. Boston, Massachusetts: Ginn & Co., the Athenæum Press.

The printing of school books has reached a high degree of excellence in the productions of the Athenæum Press—Ginn & Company—Boston, Massachusetts. A fine example of the work of this house is that of the series of readers for the eight grades of the elementary schools. Each book is well adapted to its place and the series of five books are models of typography, being beautifully illustrated by colored plates, half-tones and wood engravings.

PRACTICAL JOURNALISM.—A complete manual of the best newspaper methods. By Edwin L. Shuman. New York: D. Appleton & Co. 265 pages; price, \$1.25 net.

"Practical Journalism" is all that its name implies. It is a most comprehensive work on the subject of the making of a newspaper, and contains invaluable hints to the aspiring journalist as well as his older colleague. It is the first attempt to present a detailed practical analysis of all the writing departments of a modern daily newspaper. The first chapter is a historical retrospect of the evolution of the press, the following chapters dealing with all the detail of a metropolitan daily, the concluding chapters on the laws of libel and copyright making the book a valuable reference work.

ART VS. PRINTING.

"The new movement in printing is rather revolutionary, as it discards or ignores much that has been beaten into the texture of the craft during all the generations since Gutenberg and Faust, and sets up standards and insists upon methods that have only been known in connection with other graphic arts. The arguments of the disciples of the new seem to be based upon the axiomatic conclusion that to be considered an art, printing must be based upon artistic principles and partake of the methods and atmosphere of art. To attain to this conception of the art of printing involves that the printer must also be a hard student, and a student in a direction and with a breadth of view and interest never before considered either necessary or useful for a printer.—INLAND PRINTER.

"I am almost sure that in the whole length and breadth of our establishment we have not one artist; our men are just ordinary printers who served their time learning well the trade. Once we had an artist, and he could only work in an artistic atmosphere; it took the artist twice as long to do what I considered a bum job as it did the ex-bum who was working at the same time. The artist must be approached in an artistic manner. He must be allowed to look with unseeing eyes through his halo of cigarette smoke. He must not be told that the business card is promised at 2 o'clock; he must be given time to sketch it out on a sheet of paper with a blue pencil before he touches it. He must be allowed to take seven proofs of it before it suits him. Then the customer may not like it—but the customer is a dam fool and has no artistic impulses. Then the 'regular' takes it up and he sets a plain job that clearly stands out, showing, first, the man's name, his business and his location; that's all; the rest don't count. There are no efforts at 'art' on the card, but it suits the customer, for he's not running an art store; he's just an ordinary plumber, and the only art he understands is that of charging three prices for his work and making his customer think he's satisfied."

The following letter has been received in the above regard from Seattle, Washington:

The above comment, with the quotation from a recent issue of THE INLAND PRINTER, appeared in a little fake advertising sheet emanating from a fourth-rate printery in Seattle, Washington. The comment is itself about as hard a knock for the establishment as could be devised. I happen to know something about the place, and I am quite sure no artist (in a true sense) could long survive in such an "artistic atmosphere" as prevails there. I have met more than one good printer who has shown up in the place, and turned and walked out without applying for work. "In all the length and breadth" of this printery there are not half a dozen series of type available for first-class commercial work. Broken fonts and antiquated faces abound, while leads, slugs and rule are strangers to the racks. And yet this buffoon complains of time wasted, and with coarse wit beaten up from the "jungles of a benighted mind," attempts to belittle the advancement in the art preservative for which THE INLAND PRINTER labors. There is a grim witticism extant that "any man can do fine work if he has plenty of good material, but it takes a good man to do it with nothing." Evidently the proprietor of this hell-box printery bases his estimate of good men on such a theory. He has been known to assert that there is no money in the commercial line—all profits are in publications! Such men will look with "unseeing eyes" for good work or profits. "Bum jobs" are the product of bum outfits. COMPOSITOR.

A PROPHECY.

Just a word from the prophet—
Look after the profit.
If you work at a loss
You'll be bankrupt, of course.

—Exchange.

OWES SUCCESS TO THE INLAND PRINTER.

I owe my success in presswork, in a great measure, to THE INLAND PRINTER, having been a constant reader of your valuable journal for the last four years; have a number of volumes bound and find them the best ready reference to be had.—Albert F. Kaumier, Port Huron, Michigan.

TRADE NOTES.

THE King of Saxony has decorated Mr. Bruno Holder, manager for Karl Krause, Leipsic, Germany, manufacturers of papermaking machines.

THE Photo-American Publishing Company, Stamford, Connecticut, has moved to new and specially constructed offices at 20 Hoyt street, that city.

THE Laning Printing Company's plant, at Norwalk, Ohio, was totally destroyed by fire, August 17, entailing a loss of \$150,000, partially covered by insurance.

THE Whitaker Paper Company announces its opening for business at 221-223 West Fourth street, Cincinnati, Ohio, with a comprehensive line of papers of all grades.

H. ESTES WRIGHT, formerly with the J. P. Jordan Paper Company, is now connected with the paper house of the Spaulding & Tewksbury Company, Boston, Massachusetts.

MR. CHARLES BECK, of the Charles Beck Paper Company, Philadelphia, completed, on October 10, his fortieth year of service as head of that concern, and this anniversary was suitably observed by the company.

MESSRS. GEORGE FRENCH, Andrew Andrews and Louis H. Kinder, all well-known in the printing trade, have joined the Imperial Press, Cleveland, Ohio, which proposes to publish limited edition books in the highest style of art.

THE Challenge Machinery Company, which moved its manufacturing plant to Grand Haven, Michigan, recently, has established a printing department in connection with its works and is getting out a nice line of advertising matter.

THE copartnership heretofore existing between E. E. Parker and F. W. Jillson, under the firm name of Parker & Jillson, in publishing the *Dodge County Farmer*, at Beaver Dam, Wisconsin, has been dissolved. The business will be continued by E. E. Parker.

ON July 29, the Printers' Electrotyping Company, 16-20 North Fourth street, Minneapolis, Minnesota, was reorganized and incorporated as the Printers' Electrotyping Company, E. A. Hough, for twenty years with the American Type Founders' Company, joining the new concern.

GEORGE H. BENEDICT & Co., engravers and electrotypers, and the Globe Electrotpe Company, both of Chicago, have been consolidated and will hereafter be known as the Globe Engraving & Electrotyping Company. The result of this combination is an engraving plant complete in every detail, and what is claimed to be the largest electrotype foundry in the world.

FROM headquarters comes the announcement of some changes in the staff of *The Bookkeeper*, "The Business Man's Magazine," of Detroit, Michigan. On the first of September, E. St. Elmo Lewis joined the staff as assistant general manager of the Bookkeeper Publishing Company. Mr. Lewis will act as managing editor of *The Bookkeeper*, and Mr. Beach has placed the new plans for making *The Bookkeeper* thoroughly representative of the business men of the country in his hands for execution. Mr. Lewis has been traveling for the past six months, since his resignation as director of publications and advertising manager for the National Cash Register Company, studying business conditions and arranging with well-known writers and conspicuous figures in the business world for special features for *The Bookkeeper* during the coming year. Mr. Lewis' wide experience in advertising and the organization of selling campaigns, his accepted ability as a writer and a student of business conditions make him a strong addition to *The Bookkeeper* staff. Mr. Hall, formerly circulation manager of *System*, has accepted an appointment to the same position for *The Bookkeeper*.



SIEBER STATIONERY & PRINTING COMPANY, St. Louis.—In write-up "Flickerings" is fetching and the cover-design very attractive, but we do not quite see the connection between the title and the text of the book.

VICTOR N. LORD, Trois Rivières, Quebec.—Samples of commercial work in French show good arrangement and clean presswork. They are done in the ornamental style prevalent some years back, but are attractive and graceful in design.

THE INLAND TYPEFOUNDRY, St. Louis.—The Osborne type is a face that wears well, and the booklet displaying it illustrates what may be done by simple and proper arrangement of this handsome letter. It is particularly adapted to commercial work.

HORACE CARR, Cleveland, Ohio.—The quotation, "This is the thing that I was born to do," printed on a blotter, is substantiated by much intelligent and distinctive work. We instance the "School of Acting" booklet as a particularly attractive bit of printing.

WILL J. COTA, Burlington, Vermont.—In type selection, colors and papers and the tasteful combination of all three a degree of excellence is shown that goes to prove that simplicity and restraint are the two first things necessary in the making of tasteful printing.

Evening Telegram, St. John's, Newfoundland.—The "Elijah" program cover is a suggestive design and deserves a better cover-stock than shown. The commercial display is rather large on some pieces. Neatness should characterize such work rather than boldness.

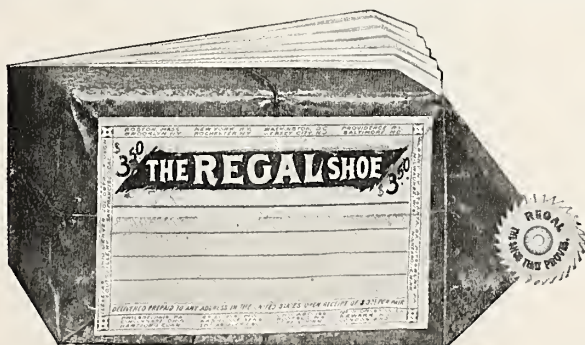
THE BARTA PRESS, Boston.—The cover of the "Derby Desks" catalogue is simple and convincing. It has a half-tone reproduction of grained wood printed over the entire surface, in a natural wood tint, with the title printed in white surrounded by a bay wreath in green.

O. L. LILLISTON, Philadelphia.—Most of the specimens are simply and correctly arranged, but in one or two cases better display could have been attained without much additional thought. A letter-spaced line should have sufficient additional space between the words to prevent them running together.

THE GRIFFITH-STILLINGS PRESS, Boston.—"The Lay of the Booklet" is another convincing combination of brains and ink that must be seen and read to be appreciated. We quote two stanzas: "I sing my song and tell him strong where you are 'long.'" "Almost on sight I win my fight if I am right."

RED WING PRINTING COMPANY, Red Wing, Minnesota.—A diminutive folder calling attention to the ability and capacity of this firm to make attractive printing is emphasized by a page of reproduction of specimens favorably reviewed in the printing trade journals. This is a method of advertising that is convincing and legitimate.

ISAAC H. BLANCHARD COMPANY, New York.—The wrapper booklet mailed without an envelope is becoming more common every day, and



much ingenuity is being shown in its production. "The Regal Shoe" booklet, representing a wrapped shoe box, is typical and is an original and suggestive design.

THE KEYSTONE TYPEFOUNDRY, Philadelphia.—A folder showing by attractive display the possibilities of their Caslon Old Style and Italic, and a booklet showing specimens of their body types, are two recent products of the Keystone's advertising department. These are gotten up in the same efficient style that others in the past year have shown.

CHASMAR-WINCHELL COMPANY, New York.—An artistic cover or title page of lettering and ornamental design is nearly always the distinguishing mark of the product from the above-named company. This desirable introduction is always followed by a combination of

quiet-type arrangement, harmonious colors and competent presswork. "The Kidder" booklet is no exception and is a handsome exponent of that popular press.

W. P. DELANEY, Caledonia, New York.—The entire collection of specimens is above the average, and especially for a small office with limited facilities. Both good taste and variety are shown in the composition. When red and black are run together, the first should be a clean and brilliant scarlet (yellow red). Red on a dark cover-stock very often requires two impressions to get a bright color.

THE PRESTON SCHOOL OF INDUSTRY, Weterman, California.—The "Bulletin" is very much above the average of privately printed school



A COUNTRY SWAIN.

publications. It fortunately contains no advertising, usually a field for much strange typography in many of the amateur journals. The cover is well arranged and the entire book is a credit to the four boys who set it up and printed it.

JOHN D. WERHLE, Meade, Kansas.—Apart from the conditions under which it was prepared, the "Souvenir" could have been produced in better style. The type arrangement is very poor. The book is an advertisement, in a way, for the county, and should have been gotten out in the best manner possible, even if it had been necessary to print it somewhere else.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—Good taste and judgment are always necessary when the compositor coöperates with the designer in the production of booklets. The "Investment" brochure shows an appreciation of these good points by typography that does not obtrude, but allows the work of the decorator to fulfil its mission, content to tell the message of the book in an attractive and legible manner.

BURGESS & WRAY PAPER COMPANY, Chicago.—The "Favorite" Red Blotting is a very distinctive shade of that useful article and enhances its advertising value very much. A blotter of that color would be the feature of any desk on which it might happen to lie, and impressed with attractive typography should be doubly effective as a courier of publicity.

GAGE PRINTING COMPANY, Battle Creek, Michigan.—Good design, colors and type display are all desirable elements shown in the work received. The postal-card series is attractive and printed with the care and finish that should always be their chief characteristic on account of their advertising value to the city or business house they illustrate.

"POSTERS, display printing, commercial, circus and theatrical printing, street-car cards, car posters and display cards" are among the specialties of the Central Printing & Engraving Company, 140-146 Monroe street, Chicago. A calendar just issued by the company, 28 by 32 in size, showing the figure of an Indian in all the gaudy trappings of

barbaric ornament, serves to exploit the brilliancy and solidity of the colorwork done by the concern. The lettering, designs and background are made up of greens, blues, reds, orange, white, yellow, etc., the whole highly varnished. It is an excellent piece of work in positive colors and should prove most effective advertising.

J. WARREN LEWIS, Pasadena, California.—An appreciative understanding of the use of type borders and of colors is shown in many of the specimens received. We suggest, however, that when brilliant inks are used the stock should be of some neutral tint, for the sake of better contrast. Green and orange on pink stock is a rather garish combination.

R. G. BURCH, Dowagiac, Michigan.—A high average of work is shown in the samples under consideration, both in presswork and composition. The types used are appropriate and workmanship is



Copyright, 1903, by Harry H. Gage.

"IN THE GOOD OLD SUMMER TIME."

finished, particularly noticeable in the joining of rules. Black ink on dark green stock is too nearly alike in tone to be attractive. As the stock deepens in color the ink should be correspondingly lighter in order to obtain an effective contrast.

J. M. ANDERSON, Sacramento, California.—The series of blotters showing facsimile letters from satisfied customers we think would be very desirable advertising if mailed one after the other, as probably intended, ending with one giving briefly some reasons why the indorsements were merited. "The Andersonian" is bright and catchy and designed to amuse and interest generally, and by indirection occasionally advert to the Andersonian Printery.

GEORGE KNILL, Cleveland, Ohio.—The announcement is very handsome and will emphasize both the fact of removal and that desirable work can be done. Perhaps a plain rule border would have been preferable to the heavy graphic border, which is rather heavy for so small a sheet. If the border had been printed in a light brown tint, not many shades heavier than the stock, it would have been less obtrusive than as shown in silver bronze.

THE HENRY O. SHEPARD COMPANY, Chicago.—"A Few Good Reasons" is a booklet setting forth in an argumentative way why good printing is business-bringing in general and why the above-named firm is enabled to produce the right kind of this stimulator to prosperity. The book is not pretentious in appearance, simply presenting its message in a quiet way, the association of the name with much that is meritorious in printing already rendering an elaborate or ornate production unnecessary.

ATCHISON, TOPEKA & SANTA FE RAILWAY COMPANY.—An interesting book issued by the advertising department is "Indians of the Southwest." The cover-design shows a procession of Indians and the title-page is an adaptation in decoration from a Navajo blanket. It has the advertising merit of many illustrations, two or three on every page, so that wherever opened interest is at once fastened on the contents. It is another of the many excellent booklets issued by this railway for the greater prosperity of the Southwest, and incidentally of the Santa

Fe Railway. The text is by George A. Dorsey, Ph.D., curator of anthropology of the Field Columbian Museum, and is printed by and in the usual good style of The Henry O. Shepard Company.

MR. W. B. JOHNSTON, general advertising agent of the Queen & Crescent Route, has issued a handsomely designed folder, "A Famous Battlefield—Chickamauga—September 19 and 20, 1863." The work is copiously illustrated with half-tone views of the historical points of interest and with maps and diagrams, time-tables and other information of value to the patriotic tourist. It is an admirable piece of advertising, and is highly creditable to Mr. Johnston's department and to the road in behalf of which it is issued.

GEORGE T. SCHROEDER, Frederick City, Maryland.—In display composition, the best results are obtained by simple arrangement. The fault of overelaboration is a common one, but must be corrected before artistic results can be obtained. Your work shows intelligence, but not much appreciation of the laws of good display. Only by study, practice and observation can these be attained, and also, some knowledge of decorative designing is useful to the job compositor. The latter would be necessary for progress in pen-and-ink designing.

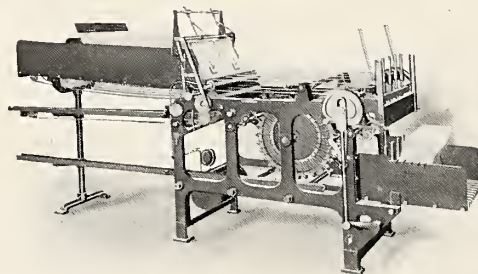
WILLIAM R. SPEARS, of the advertising department of the dry goods concern of Burke, Fitzsimons, Hone & Company, Rochester, New York, sends an assortment of newspaper advertisements for his house, ranging from two-column to four-column ads. The style is kept uniform as far as possible, which is commendable, and the display used is direct and convincing. This, coupled with the fact that a brief description of each article is given, and the price attached in plain figures, will commend these advertisements to the careful consideration of students of advertising.

H. T. SALTZMAN, New York.—A well-written and attractively arranged advertising booklet is always interesting, and "The Fish That Got Away" is a creditable exhibit of its class. The argument is convincing and not tiresome, and the type and colors artistic and suitable. We think, however, that if one paper had been used throughout and the panels on the picture pages made the same depth as the others, it would have been a move in the direction of simplicity. As it stands the booklet is a little bit overwrought, and as it goes to people who are not interested experts, something simpler might be preferable.

HENRY LINDENMEYER & SONS, New York.—Three handsome sample books illustrate the respective merits of three new cover-papers, named "Meteor," "Constitution" and "Moorish." Many distinctive colors are shown, in attractive shades, from which have been eliminated garish effects. Designs in colors are shown which exploit the possibilities of these covers for the production of artistic exteriors to booklets and for folders or programs for which the soft and pretty tones would be extremely desirable. The amethyst shade of the "Meteor" covers is used for the cover of the current number of THE INLAND PRINTER.

THE COX MULTI-MAILER.

Notwithstanding the progress made in all branches of printing during the last half century, there is one department—the mailing-room—which follows the methods of forty years ago. Hand mailers are still employed, and the labor-saving machinery used in each previous step in the production of a newspaper is, to a great extent, nullified when the mailing-



room is reached. It is this department which the Cox Multi-mailer is invading and promises to revolutionize. This machine is in fact a printing machine, which prints the addresses on the margin of folded newspapers at a speed of from eight thousand to ten thousand an hour. The machine prints from Linotype slugs, which are automatically taken from the galleys, printed from, whether the address be of one or more lines, and the slugs deposited in their proper sequence on another galley. The folded papers are fed into the machine from a pile and both papers and galleys may be loaded while the machine is running. The papers are delivered after addressing, with each town separated and ready for

bundling. The main feature of the Multi-mailer is a rotating cylinder with thirty-two slots in its circumference, into one of which each address is automatically clamped, and as it revolves an impression arm causes the paper to be impressed upon the previously inked type. The inventor of the epoch-making machine is S. C. Cox, brother of Paul F. Cox, inventor of typesetting machinery, and J. L. Cox, inventor of the Cox Duplex printing-press. The inventor of the Multi-mailer is also working on improvements in his machine which will permit envelopes to be addressed, and also single wrappers for newspapers, while an addressing and wrapping machine is another of the things promised in the future. The Multi-mailer is on exhibition at 323 Dearborn street, Chicago. Stock in the company is being rapidly subscribed, and it is intended to push the manufacture and sale of the machines as rapidly as possible.

BOUND TO CALL FOR CAREFUL INSPECTION.

Enclosed please find our check for \$2.50 for renewal of our subscription for your very valuable magazine. Permit us to add that your publication is always very welcome and interesting for the reason that it is artistically the best ever, in fact, so much so that even the advertising matter is always very interesting reading and is bound to call for careful inspection.—*B. F. Reist, manager, United States Graphotype Company, New York, New York.*



This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely

THE W. N. Durant Company, Milwaukee, Wisconsin, is sending out a series of mailing cards illustrating the methods of attaching its well-known counters to different types of printing machinery.

THOSE needing anything in the line of a rebuilt second-hand press will do well to refer to the advertisement of Bronson's Printers' Machinery House on another page of this issue. Almost any requirement can be met by the machines there listed.

TO THE average printer, power is an important factor. Meitz & Weiss, manufacturers of gas and gasoline engines, located at 128 Mott street, New York city, have recently constructed a vertical engine, similar to their horizontal pattern. For economy in power, they claim their engines are superior to many that are on the market. An attractive catalogue, with half-tone cuts of their engines and descriptions, is being sent out, and can be had for the asking.

SINCE the establishing, a year ago, of the L. L. Sirret Corporation, 61 Beekman street, New York city, geographers and engravers, they have made efforts to place upon the market a superior grade of work, which the trade is gradually commencing to recognize. They have made a specialty of wax engraving, employing the best of skilled men for this work. This process is steadily forging its way to the front, and has met with favor among the printers and publishers. They have recently perfected and patented a new method of printing a map. For description of same, see ad. elsewhere in this issue. They are preparing a handsome folder of their

work. Mr. Edward Aberle, vice-president and general manager, oversees the working of the plant; he is well liked in the trade and has made many friends.

HAS STOOD THE TEST OF TIME.

Other correspondence courses come and go, but the Practical Colorist correspondence course in colorwork and printing still continues. It has proven invaluable to the ambitious. It helps those who help themselves. Its study gives larger income. Investigate. The Owl Press, Burlington, Vermont.

A TIME-SAVER ON PLATEN PRESSES.

There has recently been put on the market a Tympan Gauge Square, a very useful article for securing instantly a true, square margin on jobs on platen presses. It saves valuable time over the old "hit-or-miss" method, with greater accuracy, and has the indorsement of every user. Price, only 25 cents. It can be had of all dealers in printing supplies, or of the Wiley Manufacturing Company, 10 Randolph street, N. W., Washington, D. C.



WILSON ADJUSTABLE BLOCKS.

The Wilson blocks have been greatly improved and additions made to take on both smaller and larger sized plates. One of the largest houses in Chicago has just placed an order for five sets of the improved blocks.

Illustrated circulars mailed free by the manufacturers. Brower-Wanner Company, 298 Dearborn street, Chicago.

THE HOT SPRINGS OF ARKANSAS.

Seventy-two in number, are situated upon the United States Government Reservation. They have a temperature varying from 90° to 157° F., and a daily flow of one million gallons of water, superior to all others. As a pleasure resort Hot Springs has attracted the greatest attention during the past decade. The idea that Hot Springs is visited only by those afflicted has long since proven erroneous. Golf is played at Hot Springs on a picturesque course of natural hazards of hill and stream. For full particulars as to rates, literature, etc., ask any agent of the Big Four Route, or write to the general passenger agent, Cincinnati, Ohio.

A ROLLER AND MONEY SAVER.

The cuts herewith show an adjustable roller track attachment, attached to and detached from press. In use, the point rests against the impression throw-off shaft, and when the impression is thrown off the tracks are moved forward enough to cause the rollers to clear the form, allowing a fresh supply of ink to the form. The pressman can so adjust the tracks



that the rollers will touch the form in the most delicate manner, preventing their cutting on the finest lines or rulework, and doing away with the necessity of locking bearers in the form. The rollers also run noiselessly and are more easily cleaned. This simple device will last as long as the press and overcomes difficulties with which every platen pressman is only too familiar. It should be specified in the order for every new jobber. O. W. Fritz, Burlington, Iowa, is the patentee.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, illustrated, 20 cents a copy, \$2 a year; book of 133 job specimens, 50 cents. OSWALD PUB. CO., 25 City Hall Place, New York.

BACK NUMBERS OF THE INLAND PRINTER — We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

INLAND PRINTERS FOR SALE — Volumes X to XXXI, unbound, fine condition, single or quantities. STONE, 156 Spring, New Haven, Conn.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

TWO FOR ONE — We will give 6 months' subscription to THE INLAND PRINTER in exchange for Nos. 2, 4 and 5 of Vol. I, being November, 1883, January and February, 1884. INLAND PRINTER CO.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A JOHANNESBURG FIRM (address given below), connected with the printing and allied trades, with substantial connections, is desirous of securing the agencies of American firms, with a view to extension of present business; one of the partners has been buyer for the past ten years to one of the largest paper and stationery companies in South Africa, and is thoroughly conversant with the requirements of the country; machinery and type agencies not contemplated; highest references given and required. HAYNE & GIBSON, P. O. Box 3788, Johannesburg, South Africa.

A SPLENDID OPPORTUNITY for a capable manager or foreman who can invest \$3,000. Write for particulars. O 636.

BROOKLYN BORO, CITY OF NEW YORK — Well-established printing-office, \$25,000; good-paying business per annum; cash or liberal terms; cause, sickness. O 726, care of New York office INLAND PRINTER.

BUSINESS MANAGER — A man of experience, a producer of results and successful in handling the details of buying and systematizing office, advertising and circulation management, contemplates making a change about January 1, and wishes to connect himself with a live, bustling, up-to-date paper in a city of 50,000 or 100,000 people; credentials of the highest order furnished. O 599.

EXPERIENCED PARTY desires to start responsible house in the leather, calendar, sign and novelty advertising business; have a new and cheaper selling method than those used by other advertising manufacturers and jobbers. O 410.

FOR SALE — Best-paying weekly newspaper in New Mexico; fine plant, beautiful town of 5,000, best climate in the world — especially recommended for those suffering with pulmonary or throat troubles; business clearing \$3,000 a year; 23 years old; republican; official paper county, city and land office; price, \$4,500. O 692.

FOR SALE — First-class job printing office in Chicago; fine business, established 7 years; good reasons for selling; reasonable terms. O 730.

FOR SALE — Modern job printing plant at head of lakes, established 1894, reputation for fine work; 2 cities (population over 100,000) and surrounding farming and mining country; ten to forty per cent over other's prices; inventory about \$9,000; good chance for up-to-date, experienced man to secure flourishing business with bright future; good reasons; cash talks. O 711.

FOR SALE — Photoengraving plant in manufacturing city; write for particulars. O 688.

FOR SALE — Printing business in a live manufacturing city and railroad center of 30,000; business has increased from one-man office to business of \$12,000 a year; \$3,000 required; will stand investigation; good reason for selling. V 636.

FOR SALE — Stock cut business; \$1,300 worth of original plates for \$225; any printer handy to electrotype can get out catalogue and do fine business selling duplicates; fine assortment of one and two-color ornaments, catchy cuts, etc.; splendid sellers. Write quick. WOOD-RUFF AD. HOUSE, Ravenna, Ohio.

FOR SALE — Well-equipped paper and job office in town of 5,000, near Chicago; good run of work; owner leaving on other business. O 731.

FOR SALE — Well-established roller manufacturing plant in growing city; location unsurpassed; a splendid opportunity. T 538.

JOB OFFICE in Illinois clearing \$100 per month; price \$1,050. S 104.

MODERN JOB OFFICE in Eastern city of 300,000; plant practically new, inventories at \$1,500, business good; good reason for selling. O 682.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BABCOCK STANDARD CYLINDER, bed 34 by 48, used 11 months; condition like new, \$650 cash or will exchange for bindery outfit. THE ASHTABULA PRINTING CO., Ashtabula, Ohio.

BOOKBINDERS' smashing machine, rotary card-cutting machine for cross-cutting with collating attachment, 72-inch rotary slitter, bronzing machine, 3 wire stitchers, 13 by 19 Gally Universal, 7 by 11 and 10 by 15 Gordon job printing presses; condition guaranteed; lowest prices. SPRAGUE, 630 Filbert, Philadelphia.

FOR SALE — Country Campbell, 6-column quarto, good condition, will be sold for less than it is worth. J. S. BURT & SON, Times, Henry, Ill.

FOR SALE — One 44-inch Acme cutter; first-class condition. GREELEY PRINTER OF ST. LOUIS, St. Louis, Mo.

FOR SALE — Printing outfit, \$25; typewriter, \$25. NIXON, 227 Scott, Knoxville, Tenn.

FOR SALE — Stereotype perfecting presses at a bargain: One latest Bullock Lightning press, 2 Goss Clipper presses, 2 Campbell New Model presses, all printing 4 and 8 page papers, 6, 7 or 8 columns, length of column rules 20 and 21 inches. R. HOE & CO., 143 Dearborn st., Chicago, Ill.

FOR SALE CHEAP — New Black-Clawson steel roller 9 by 18 ink mill, latest improvements. A. L. BAKER, Weymouth, Mass.

HOE DRUM CYLINDER, 29½ by 42, \$300; 3½ h.-p. Backus gas engine, \$75; both in fine shape; 1 copy (signed) Color Printer, \$7, prepaid. D. L. BALLENTINE, Port Huron, Mich.

NOT HOW CHEAP, BUT HOW GOOD — Our estimates bring business; Conner, Fendler & Co., printers' warehouse; cylinder presses, job presses, paper-cutters, gas engines, motors, folders and stitchers rebuilt by specialists; type — American point line, body and set; printers' material, small tools and supplies, new and secondhand; prompt and intelligent service, consistent terms, prices and discounts; specimen books and illustrations free. CONNER, FENDLER & CO., New York city. Quality before everything.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Artists (2), bindery foreman, superintendents (2), foremen composing-rooms (3), German compositor, photoengravers (2), all-round printers (3), stockman, ruler, forwarder and finisher, job printers (7), Linotype machinist, Linotype operators (4), machinist-operators (12), printers' salesmen (2), stonemen (2), general manager, pressmen (6), Simplex operator, ink salesman, solicitor. Registration fee, \$1, with privilege of renewal at expiration of three months without further charge.

A DAILY NEWSPAPER needs general manager to control, purchase supplies, salary list and finance; must purchase interest, \$3,000 to \$5,000; salary \$5,000. O 644.

BUSINESS PRINTER WANTED — Sales manager of a large color printing-house wants a capable assistant — a man who thoroughly understands the printing business, both on the manufacturing and business sides; must be capable correspondent and able to handle office trade; an exceptional opportunity for an able man; liberal salary to start; permanent position with increasing salary if satisfactory. O 715.

COMPETENT CYLINDER PRESSMAN — One who is thoroughly familiar with half-tone and the better class of jobwork. Address, giving full details, HALL & McCHESNEY, Syracuse, N. Y.

FIRST-CLASS JOB COMPOSITOR, capable of doing very best grade of work, and with ability to originate and set advertisements equal to those appearing in the high-priced magazines, union office, will pay more than scale to satisfactory man. O 215.

FOREMAN of composing-room wanted; must thoroughly understand stonework and handling of men; only absolutely competent men need apply; give experience; also an Art job compositor can have steady position; union men only. THE CARSON-HARPER CO., Denver.

GOOD ALL-ROUND COUNTRY PRINTERS, reporters, editors, pressmen, binders, salesmen, engravers, etc., can learn of vacant positions east, west and south. COCHRANE, 819 East 35th st., Brooklyn, N. Y.

GORDON PRESSMAN WANTED — To take charge of 3 Gordons in growing plant; must thoroughly understand the business; state salary and experience. O 717.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

LINOTYPE OPERATOR—Day job, news and job composition; must be reliable and satisfactory. **THE ASHTABULA PTG. CO.**, Ashtabula, Ohio.

LINOTYPE OPERATOR wanted for Eastern city; inducements to good man; also chance for beginner; Lino. O 273, care of New York Office **INLAND PRINTER**.

PLATEN PRESSMAN—To a man of ability a steady, pleasant situation is open; must be able to get the very best results; good pay to the right man. O 733.

RULER, FORWARDER AND FINISHER—Must be experienced, steady, reliable and capable of entire charge. **THE ASHTABULA PTG. CO.**, Ashtabula, Ohio.

THE BARNES-CROSBY COMPANY, OF CHICAGO, NEW YORK AND ST. LOUIS, is at all times anxious to hear from reliable and competent workmen in every branch of the photoengraving trade; we constantly have positions for such men; applicants must be members of the I. P. E. U. **BARNES-CROSBY COMPANY**, Chicago, Employment Bureau.

WANTED—A thoroughly competent bindery foreman; must be an all-round man and experienced estimator and must speak German. Address, with full information as to references and experience, O 720.

WANTED—An A1 job compositor; must be able to handle highest grade of booklet work and advertising matter; permanent position; send samples of work and state salary expected. **LEADER PUBLISHING CO.**, Crisfield, Md.

WANTED—Good all-round printer for country weekly; knowledge of Simplex machine preferred. **THE COUNTY REVIEW**, Riverhead, L. I., N. Y.

WANTED—Photoengravers' artists capable of retouching photographs and making mechanical wash drawings for fine half-tone reproduction. **ART DEPARTMENT**, Standard Engraving Co., 7th and Chestnut sts., Philadelphia.

WANTED—Traveling man for printers' supplies to sell a new labor-saving device on the side. O 679.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?—**THE INLAND PRINTER** is in receipt of a great many inquiries for situations for men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A **CYLINDER PRESSMAN** wishes a steady position outside of Chicago. O 727.

A **FIRST-CLASS MAN**, employed, experienced as superintendent, assistant manager, manager or sales manager, seeks change; highest references. Write me. O 272.

A1 **FOREMAN** desires work; buy stock, estimate, proofreader, machinist-operator; good executive, strictly temperate and a hustler; last place 5 years; A1 references; New York or New England States. O 718.

ADVERTISEMENT WRITER desires position with agency or retail firm; conscientious, original; New York, Brooklyn or vicinity preferred; lady; references. O 673.

AMBITIOUS PRESSMAN, now in charge of pressroom, 9 presses, doing first-class half-tone and three-color work, desires permanent position; cylinder and platen experience; can furnish first-class references as to ability; correspondence desired. O 703.

AN ALL-ROUND PRACTICAL PRINTER, job and cylinder pressman and Linotype operator-machinist desires position in West; best references; position on small evening daily with job office in connection preferred. O 702.

ARTIST, experienced in newspaper work and photoengraving, desires to make change. O 684.

BINDERY FOREMAN of executive ability will be pleased to consider an offer in establishment employing 20 or more hands; references. O 589.

EMPLOYERS in the printing and newspaper business wanting good men of any sort promptly, address **COCHRANE**, 819 E. 35th st., Brooklyn, N. Y.

FIRST-CLASS ALL-ROUND printer and Simplex spacer desires position; 9 years' experience, sober, steady. O 722.

FIRST-CLASS JOB COMPOSITOR wishes to make change; up to date, temperate, steady; am not looking for a snap, but a position where merit and hard work are recognized; union; South preferred. O 708.

FOREMAN in charge of job and book composing-room employing 15 men, desires change; married; good references. O 693.

INK MANUFACTURERS—Dry-color maker and chemist desires situation; 4 years' practical experience. O 678.

JOB PRESSMAN—Three-color, duogravure and half-tone work; also embossing; samples submitted; sober and steady. O 698, care of New York office **INLAND PRINTER**.

LINOTYPE MACHINIST-OPERATOR desires position; reliable, sober; 1 or 2 machine plant; West preferred. **JOHN DERSCHUG**, 393 Superior st., Chicago.

LINOTYPE MACHINIST-OPERATOR—One of the best on the coast, now working nights, wants day situation. O 723.

LINOTYPE MACHINIST-OPERATOR will set up machines and give course of instruction for country offices. P. O. Drawer D, Blakely, Ga.

LINOTYPE OPERATOR—Man of few months' experience and good knowledge of machine, with speed of 4,500 per hour, would like position; is also an all-round printer of 18 years' experience; married, sober and reliable. O 719.

MACHINIST-OPERATOR; 3 years' experience, average 1,800 lines, 8 hours; Northwest preferred. O 671.

MACHINIST-OPERATOR, strictly sober, steady, reliable, 5,000 brevier, thorough machinist, employed at present. O 695.

MERGENTHALER MACHINIST, now holding position as machinist-operator, would like to take charge of a plant as machinist only; factory experience and 5 years' practical office knowledge; references furnished; union. O 734.

OPERATOR-MACHINIST desires situation; careful machinist; 6,500 ems per hour; sober, steady. O 402.

PHOTOENGRAVING—Photographer, experienced line operator, wants position in New York. O 475, care New York office **INLAND PRINTER**.

POSITION WANTED by first-class zinc etcher, line and coarse-screen operator; union man. O 613.

POSITION WANTED BY FOREMAN, capable of taking entire management; can do all buying and estimating; all-round printer and pressman of 20 years' experience; A1 references; West preferred. O 112.

POSITION WANTED—By young man as editor and news-gatherer on weekly or semi-weekly in good town. O 680.

PRACTICAL, all-round good artist in litho. as well as photoengraving, desires position as sketcher or foreman. O 685.

PRACTICAL ADVERTISING SPECIALTY DESIGNER desires change; original, energetic, sober; age 30; a business builder. O 735.

PRESSMAN, HALF-TONE AND ART WORK—A No. 1 man, employed at present in the East, would like to make change about January 1 to Chicago; steady and reliable; union man. O 729.

PRESSMAN, pony or platen, by young man having long experience; strictly sober and reliable, references, union. O 323.

PRESSROOM FOREMAN desires change; best references, first-class workman; will invest. O 669.

PRINTER—First-class, thoroughly conversant with modern composition, familiar with presses and stock; South Atlantic States preferred. O 728.

PROOFREADER desires change; 15 years' printing experience; now with one of largest firms in country; references. O 670.

SITUATION WANTED—By first-class pressman; patent half-tone process. O 691.

SITUATION WANTED—Doing book stamping or embossing; party also understands gold edging and general bindery work. V 410.

SITUATION WANTED—First-class blank-book and edition finisher open for position; large experience, married, sober and reliable; references. O 700.

STAMPER, experienced, thorough and competent operator on Carver & Swift steel-die embossing press, desires engagement. Address, full particulars, O 431, care of New York office **INLAND PRINTER**.

SUPERINTENDENT of engraving and electrotyping establishment would like to make a change; systematic and a hustler. Address, stating requirements, O 716.

SUPERINTENDENT, years of experience, successful manager of men, thoroughly acquainted with press and composing room methods; refer to present employer. O 724, care New York office **INLAND PRINTER**.

THOROUGHLY COMPETENT, steady, reliable and rapid union job printer, familiar with high-grade, modern commercial work, also accurate and rapid on blank-book headings, open for steady position in good job office or blank-book house after November 1; West, Middle West or South preferred. A. B. EXSON, Riverside, Wyo.

THREE-COLOR ENGRAVER, thoroughly experienced in all its branches, capable of starting up small plant, would like position as color photographer. V 258.

THREE-COLOR RE-ETCHER—An A1 man would like steady position. O 258.

UP-TO-DATE AD. AND JOB COMPOSITOR wants situation in Middle or Southern States. O 634.

SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE
THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES
OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

SITUATIONS WANTED.

UNION OPERATOR, speed 3,500, desires situation with opportunity to advance speed; have had thorough grounding in operating branch; no objection to any part of United States or Mexico, if permanent; sober, reliable. R. H. ABBOTT, 1750 Chouteau ave., St. Louis.

WANTED—A position by a first-class platen and cylinder pressman. P. O. Box 22x, Boston, Mass.

WANTED EMPLOYER—For brains in good state of cultivation; high-class successful trade-getter; present employer can't fill orders; give some particulars. O 687.

WANTED—Position as foreman in bindery; 20 years' experience, capable of ruling, finishing or forwarding, can give good references; steady position required. O 697, care of New York office INLAND PRINTER.

WANTED—Position by a first-class photoengraver as an all-round man; best of references. O 242.

WEB PRESSMAN AND STEREOTYPYER desires change; expert workman, union; refer present employer. O 303.

WEB PRESSMAN desires to make a change; now running color supplement on 4-deck Goss press in large city; sober and reliable. O 468.

WORKING FOREMAN medium-sized job office or composing-room handling high-class trade; young man (25) desires situation with appreciative employer; is not afraid of work, first-class job man, can lay out work in up-to-date style, read proof, estimate, buy stock, make up; wants proportionate salary. O 635.

YOUNG MAN wants place on weekly or semi-weekly paper in good town. V 686.

WANTED TO PURCHASE.

ADVERTISER wants to purchase a bookbindery, printed; reasonable. Address full particulars, how long established, etc.; in any part of the United States; West desired. O 725, care of New York office INLAND PRINTER.

WANTED—Copies of THE INLAND PRINTER for the months of November, 1883, January and February, 1884, and January, 1889. THE INLAND PRINTER CO., Chicago.

WANTED—Secondhand Linotype machine. Send price and particulars to Box 253, Minneapolis, Minn.

WANTED TO BUY a weekly newspaper and job office in live Eastern town. O 696.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use; saves type and time, produces very strong matrices; price suitable; free delivered if cash with order. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$5, with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo. half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHR, 240 East Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskillful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

EASY OVERLAY—A perfect overlay by this method made in one-twentieth the time required by the old process; absolutely no difficulty in securing the best results from the most difficult half-tone; no cutting and pasting, no chance to slight the work, guaranteed by the manufacturer and patentee to do all claimed for it; enough material for 1,000 square inches for \$2. For sale by paper and material dealers, or J. W. BLACKFORD, Manufacturer, 93 S. Jefferson st., Chicago.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER CO.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE—Cuts and text for 16 good advertising ideas for a first-class, progressive printing-office; 2 to 5 colors for each job; \$75 for the lot. R. L. POLK PRINTING CO., Ltd., Detroit, Mich.

IF YOU ARE A SMALL PRINTER in a city of over 10,000 and need more work, my proposition will interest you. F. H. COOK, First and Broadway, Los Angeles, California.

NEW YORK LINOTYPE SCHOOL guarantees success by retaining pupils on regular schedule until they become competent; complete unlimited course in both operating and mechanism, \$60; agreeable payments. Send for new booklet, containing recommendations from employers and graduates. Secret of our success: "Until competent, \$60." Room 111, World building, New York.

OVERLAY KNIFE—This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.



IN FOUR MONTHS (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully operate along the same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. HOLLIS CORBIN, 608 A Lippincott building, Philadelphia.

We Furnish PRESS CLIPPINGS upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago



ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDBURY ST., BOSTON.

Carbon Paper and Typewriter Ribbons



The Stenographer of "Smutless Town"
Has paper as white as her P. K. gown;
Her work is perfection, her copies are neat,
No dirty smudges at the side of the sheet;
The reason is plain, her work is done
With carbon as clear as "The Rising Sun."

Use only
Cooper's Rising
Sun Brand

Samples mailed on application.

LEON N. COOPER, 140 Nassau Street New York City

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

Did you specify that a **Durant Counter** be attached to the press you ordered?



IT'S
A
GOOD
SIGN

When a DURANT COUNTER comes with a press, you know the press-builder used the best material.

PRICE LIST

Rich Gold,	\$3.00 per lb.
Pale Gold,	3.00 "
Copper,	3.00 "
Aluminum,	4.00 "

Put up in one-pound cans.

T. RIESSNER
57 GOLD ST., NEW YORK

IMPERIAL BRONZE INK

A New Article. Not what you have tried for the past twenty years, but a Gold Ink that is equal to dry bronzing, for plated and coated stock. The brightest Gold Ink ever made. See insert September, 1903.

CLARK PAPER & MFG. CO., Rochester, N. Y. - 14 Agencies

STEK-O

A PERFECT PASTE IN POWDER FORM
An order of any size sent entirely on approval

CARBON PAPERS

Some printers put up with an inferior quality because they do not know where to get better. Such have not received our samples. We have a new and interesting price folder for those who will ask for it—samples too, leaders of our thirty-six varieties—sizes 4 x 6 to 25 x 38.

WHITFIELD CARBON PAPER WORKS,
123 Liberty Street New York City

Stop Kicking Your Press

WRITE TO ME AND LEARN ALL ABOUT IT

G. F. ARCHER, - 150 Nassau Street, New York

PERSONAL

supervision is given to every pound of Padding Glue made in my establishment—that's one of the reasons it's the highest quality—it can depend on its always being the same, too. Write now for prices.

ROBT. R. BURRAGE, 35-37 Frankfort St., N.Y.

BONNERWITH BROS.

MANUFACTURERS AND JOBBERS OF

Advertising Calendars

12 East Fifteenth Street
NEW YORKFactory . . . 963-967 De Kalb Avenue
BROOKLYN, N. Y.Calendar Pads
and Specialties.
Largest line of
Imported and
Domestic Goods.
Sample lines \$2
and \$4 and will
be credited to you
on your first
order. Calendar
Pad sheet sent
upon application.

LIONEL MOSES

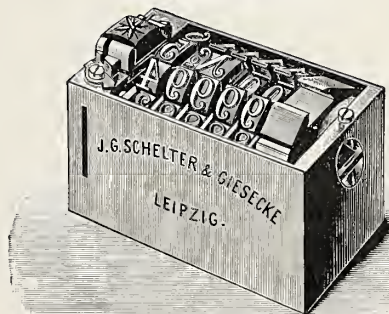
IMPORTER

36 East Twenty-Second Street, New York

High-Grade Imported Papers

Japan Vellum, French and
English Covers, French Japan,
Wood Papers, various colors.Artificial Parchment and Vel-
lum, Chinese Papers, different
styles and colors.

BEST AND CHEAPEST Numbering Machine OF THE WORLD



MANUFACTURED BY

J. G. SCHELTER & GIESECKE
LEIPZIG, GERMANY

Agents required for the United States.

15,000 STOCK ADVERTISING
All lines of business. Fine assortment for
printers' blotters, etc. State what you want.
Harper Illustrating Syndicate, Columbus, O.**Cuts**

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like
paste for sticking paper or
cloth to wood, leather or glass;
hence valuable in photo-engraving,
electrotyping, printing, bookbind-
ing and kindred trades. Should
be used instead of animal glue, as
it is clean and sweet-smelling, and
is always ready for use without
fussy preparation or waste. In 1,
2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

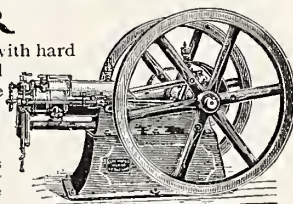
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N.Y.
Factory, 240-244 Eighth St. } U. S. A.

THE IGNITER

An absolutely reliable electric igniter with hard
platinum contact points, the only metal
which will not corrode, is furnished with the

Olds Gas and Gasoline ENGINE

Our illustrated catalogue gives full particulars
about the many unique features on our Stationary
Engines 1 to 50 H.P. and Portable Engines 8 and 12
H.P. A postal card will bring it.

OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.

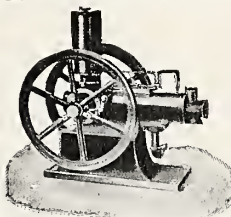
Adopted by UNITED STATES and
FOREIGN GOVERNMENTS

Cheap Power for Printers

THE MIETZ & WEISS Kerosene and Gas Engine

Burns Kerosene. Cheaper and safer than
Gasoline. Automatic, simple and reliable.
For Pumping, Electric Lighting, Charging
Storage Batteries and all other power purposes.
Direct coupled or belted Dynamo. Sizes
from 1 to 60 H. P.Hoists, Air Compressors, Dynamos, Portable Outfits.
SEND FOR CATALOGUE.

A. MIETZ, 128-138 Mott St., New York

Highest Award for Direct Coupled
Kerosene Engine and Dynamo,
Paris Exposition, 1900.
Gold Medal, Pan-American Expo-
sition, 1901.
Gold Medal, Charleston, S. C., Ex-
position, 1902.

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

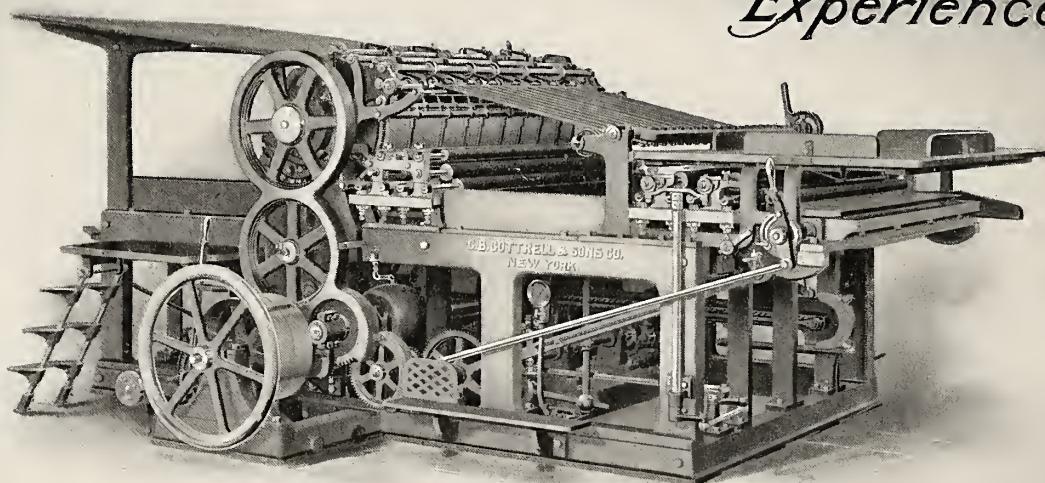
CINCINNATI, OHIO.

WE MAKE
THE BEST
THAT CAN
BE MADEWe use the latest up-to-date GATLING GUN
system in casting, with the finest steel moulds,
and make solid, perfect rollers by the best
formulas.Established 1868. Cincinnati is sufficient
address in writing or shipping.

"COTTRELL"

Leading Printing Press OF THE World

*48 Years
Successful
Experience*



*New Series
-High Speed
-Two-Revolution
Presses.*



C.B.COTTRELL & SONS CO.

41 Park Row New York. 279 Dearborn St. Chicago.

MANZ
N.Y.



No 12345

Facsimile impression.

Bates New Model, No. 27

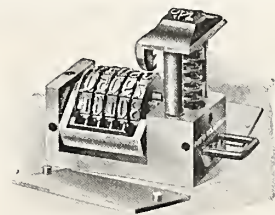
BATES

MODELS ARE THE

Standards of the World!

Absolutely Accurate.

Fully Guaranteed.



Bates New Model, No. 27

View showing parts detached for cleansing

UNEQUALED IN
DESIGN,
CONSTRUCTION and
FINISH.

WE SUPPLY
Nine-tenths of all Type-
high Machines made.

OUR PRICES
ALWAYS LOWEST—
quality considered.

SEND FOR
Latest CATALOGUE.



ALWAYS IN STOCK
at ALL BRANCHES of

American Type Founders Co.
Barnhart Bros. & Spindler,
Inland Type Foundry,
Keystone Type Foundry,
Golding & Company,
Toronto Type Found'g Co., Ltd.
The J. L. Morrison Co.
and Dealers Everywhere.

*Immediate Deliveries.
No Delays.*



No 29

Facsimile impression.

Bates New Model, No. 29

**Model
No. 29**

For Cash
Sale Books

1 to 50

or

50 to 1

Repeating
Automatically

Works — 706-710 Jamaica Ave., Brooklyn, N.Y., U. S. A.

*The Largest Factory in the World
Devoted Exclusively to the Manufacture
of Numbering Machines.*

INCORPORATED.

CAPITAL, \$100,000

The Bates Machine Co.

MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:

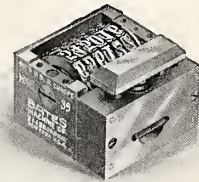
MANCHESTER, ENGLAND—2 Cooper Street.
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

**Model
No. 39**

For
Ticket Work.

Plunger on top

Frame
designed to
prefix and affix
letters
or figures.



Bates New Model, No. 39

SIMONDS MANUFACTURING CO.
ESTABLISHED 1832

Simonds' Knives are the Best!

(FOR ALL KINDS OF MACHINES)

72 years' constant endeavor to merit increased trade on quality of product alone
has succeeded in making ours the LARGEST KNIFE BUSINESS in the world.



Simonds Manufacturing Co.

FACTORIES:

CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:

NEW YORK CITY.

NEW ORLEANS.

SEATTLE, WASH.

PORTLAND, ORE.

SAN FRANCISCO.

ADDRESS KNIFE DEPARTMENT.

The Henry O. Shepard Company

PRINTERS BINDERS ENGRAVERS

Distinction
Accuracy



Elegance
Promptness

The Shepard Qualities.

Specialists for the Trade

PRESSWORK
STIPPLING
BINDING

Prices on Request

The Henry O. Shepard Co.
120-130 Sherman St., Chicago



Telephone Exchange,
All Departments,
HARRISON 4230-4231

The Winners on Land and Sea!

The Printers' "Reliance"



Address **MERGENTHALER LINOTYPE COMPANY**

P. T. DODGE, PRESIDENT

NEW YORK

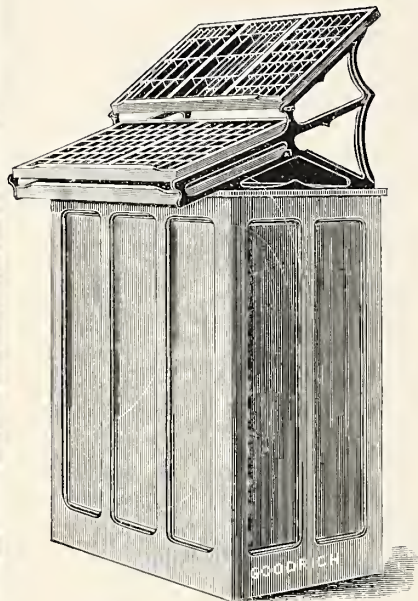
CHICAGO

SAN FRANCISCO

WRITE TO YOUR NEAREST AGENCY

The Jas. E. Goodrich Co.

GENEVA, OHIO



OHIO COMPACT CABINET
With paneled back and patent tri-mount brackets.

WOOD GOODS FOR PRINTERS

OHIO COMPACT CABINETS—Steel Runs.

OHIO STEEL-RUN STANDS—the first practical steel-run stand made.

OHIO ELECTROTYPE CABINETS with wood runs and full-size blank cases, the three-ply bottoms made rigid by a special device of our own.

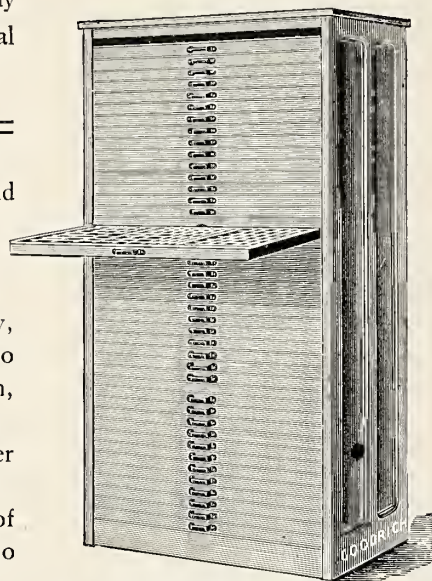
The veneer bottoms to the cases give all the strength required, and are so constructed as to allow the cases to be placed more compactly than in any other cabinet.

The cabinet is so arranged that a case from the bottom or from the top, which may be too low or too high to work from conveniently, can be placed and held at the proper height. This arrangement also gives room for a blank drawer. The cabinet has a base of suitable width, and nothing about it is cramped.

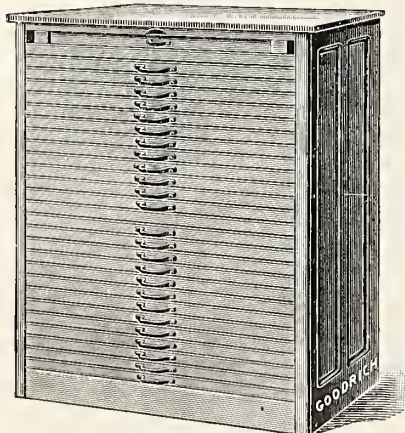
Height of a cabinet containing twenty-four cases and a blank drawer is forty-three inches over all, which is the proper height for brackets.

No printer desiring cabinets which combine the largest amount of storage capacity with the greatest convenience of access should fail to give these attention.

Handsomely finished in antique oak style.



FORTY-CASE CABINET
Showing case from top placed at working height in case rest.



OHIO COMPACT CABINET
With pockets for case rest and copy drawer.

PRICE LIST

24 Cases and Drawer, full size,	height 43 inches,	\$40.00
24 Cases and Drawer, " with paneled back,	" 43 "	42.00
30 Cases and Drawer, "	" 53 "	45.00
40 Cases and Drawer, "	" 67 "	60.00
50 Cases and Drawer, "	" 83 "	75.00
60 Cases and Drawer, "	" 98 "	90.00
Common Brackets, per pair, \$1.25		Patent Tri-mount Brackets, per pair, 3.00

Type Cases, Reglets, Furniture, Common Stands, and all regular Wood Work for printing offices.

Supply Houses in the principal cities East and West, especially

SAMUEL STEPHENS, 174 Fort Hill Square, Boston, Mass.

THE CHARLES BECK PAPER CO., Ltd., 609 Chestnut St., Philadelphia, Pa.

The Jas. E. Goodrich Co.

1870

GENEVA, OHIO

1903

PARSONS BROTHERS

Paper Merchants and Exporters

257 BROADWAY NEW YORK CITY

CABLE ADDRESS, "PARSOBROS," NEW YORK

171 Queen Victoria St., London, E. C.
Cable Address, "Normanique."

Pitt Street, Sydney, N. S. W.
Cable Address, "Unitpaper."

44 St. George's Street, Cape Town.
Cable Address, "Spediteur."



Export Agents for

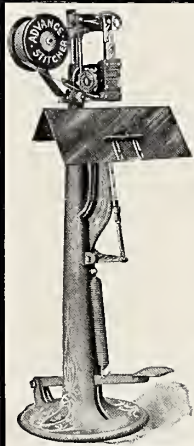
American Writing Paper Co.

The Duncan Co.

Geo. W. Wheelwright Paper Co.

AND OTHERS.

EXPORTERS of all grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.



Advance Wire Stitcher

A Reliable Machine within reach of every printer

SIMPLE
DURABLE
GUARANTEED

MANUFACTURED BY

SARANAC ELECTRICAL MFG. CO.

ST. JOSEPH, MICHIGAN, U. S. A.

Minneapolis and St. Paul



New line from Chicago via Rockford, Freeport, Dubuque, Waterloo and Albert Lea. Fine service and fast "Limited" night train, with Stateroom and Open-section Sleeping Car, Buffet-Library Car and Free Reclining Chair Car through without change. Dining Car Service.

A. H. HANSON, Gen'l Passenger Agent, Chicago.

2 ft. of Quoins

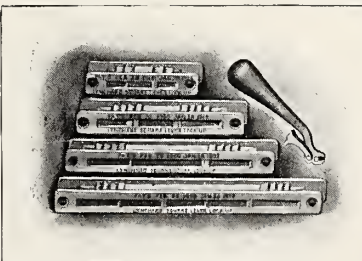
ALWAYS READY

Long Quoins that Fit the Furniture

Even Pressure the Full Length

Notice! They stay put. MADE STRONG

DID you ever hear of QUOINS being measured by **THE FOOT**?



SEND FOR **TRIAL SET**
ALL THAT'S IN THE PICTURE...\$1.25

Guaranteed

4 SIZES
3 1/2 in. 6 2/3 in.
5 1/2 in. 8 1/2 in.

One Key Fits All Sizes

Figure: HOW MANY FEET IN ONE DOZEN OF EACH SIZE ?

SOLD IN DOZENS

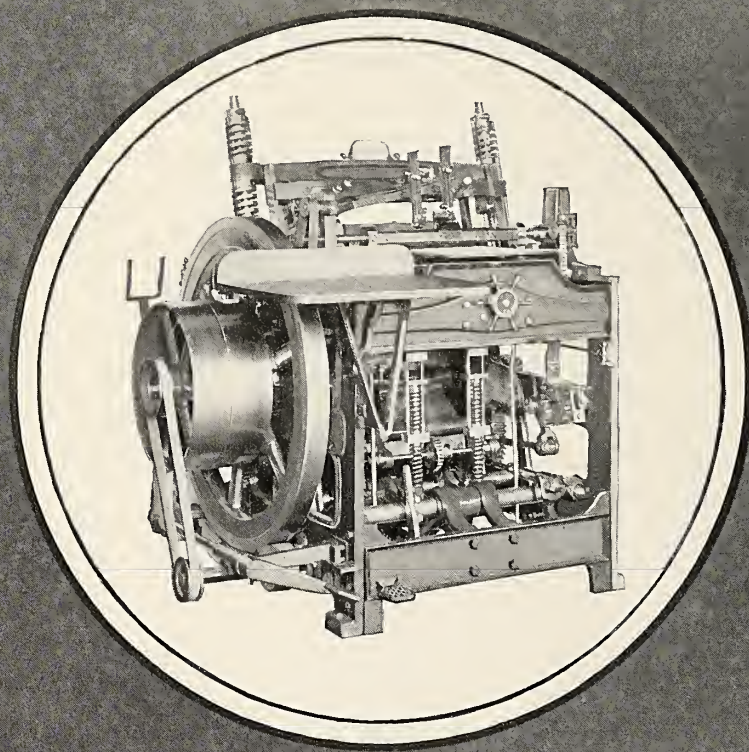
Lynchard Square Lock Quoin Co.


No. 284 Washington Street, NEWARK, NEW JERSEY

For Sale by all Type Founders and Dealers.

BOUND to WIN

by



CRAWLEY ROUNDER and BACKER
CRAWLEY BUNDLING PRESS 
MADE & SOLD BY **THE CRAWLEY BOOK MACHINERY CO. (INC)**
SUCCESSORS TO E. CRAWLEY SR. & CO.
NEWPORT, KY.
U.S.A.

A PAGE FROM THE PENINSULAR PAGEANT



Right gladly
would Poor
Richard have
used Peninsular
Paper Covers

PENINSULAR PAPER CO, Ypsilanti, Mich.



The NORTHLAND SHOP
BATTLE CREEK, MICH.

PENINSULAR

COVER



PAPERS

FOR SALE BY THE FOLLOWING
WHOLESALE PAPER DEALERS

UNITED STATES

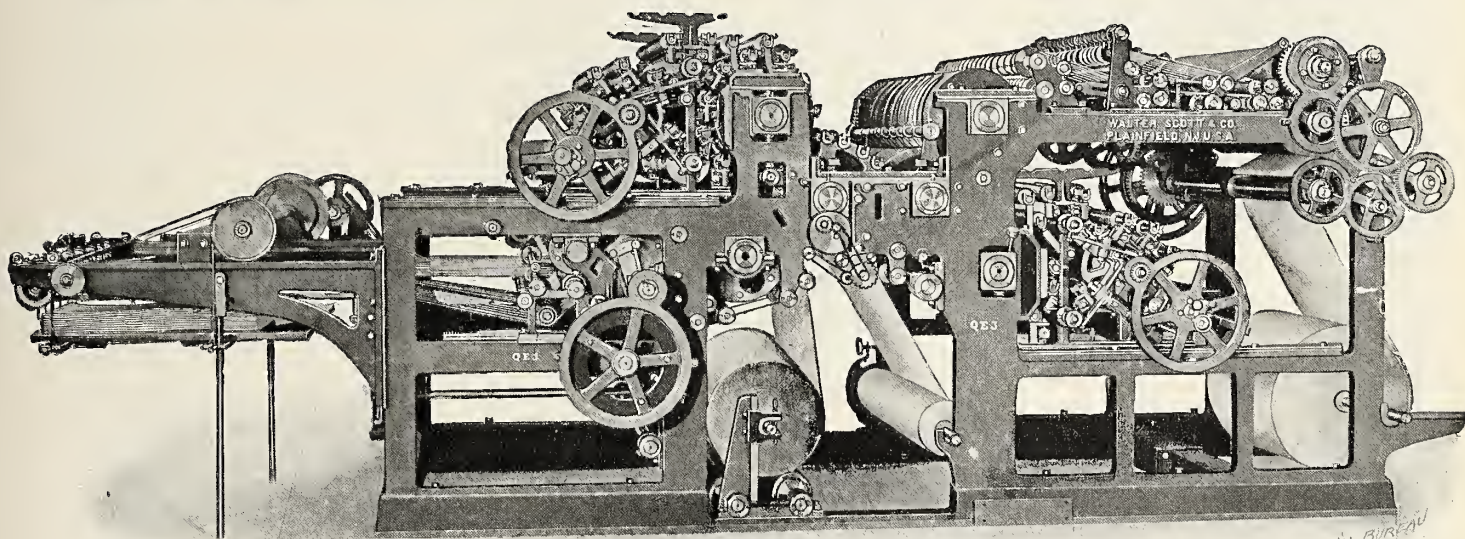
CHICAGO, ILL.	.....	Bradner Smith & Co.
St. Louis, Mo.,	.....	F. O. Sawyer Paper Co.
Kansas City, Mo.,	.....	Benedict Paper Co.
St. Paul, Minn.,	.....	Wright, Barrett & Stillwell Co.
Minneapolis, Minn.,	.....	Minneapolis Paper Co.
Chicago, Ill.,	.....	Chicago Newspaper Union
Cleveland, O.,	.....	Union Paper & Twine Co.
Cincinnati, O.,	.....	Diem & Wing Paper Co.
Louisville, Ky.,	.....	Louisville Paper Co.
Indianapolis, Ind.,	.....	C. P. Lesh Paper Co.
Fort Wayne, Ind.,	.....	Chicago Newspaper Union
Detroit, Mich.,	.....	Paige & Chope Co.
Grand Rapids, Mich.,	.....	W. F. Holmes.
Milwaukee, Wis.,	.....	H. Neidecken Co.
Omaha, Neb.,	.....	Western Paper Co.
Des Moines, Ia.,	.....	Western Newspaper Union
Sioux City, Ia.,	.....	Chicago Newspaper Union
Denver, Col.,	.....	Carter, Rice & Co.
Pueblo, Col.,	.....	Hyde Paper Co.
Memphis, Tenn.,	.....	Memphis Paper Co.
Chattanooga, Tenn.,	.....	Archer Paper Co.
Nashville, Tenn.,	.....	Louisville Paper Co.
Oklahoma City, O. T.,	.....	Western Newspaper Union
Dallas, Texas,	.....	A. G. Elliot Paper Co.
NEW YORK, N. Y.,	.....	Union Card & Paper Co.
Baltimore, Md.,	.....	Bradley-Kirkman-Reese Co.
Washington, D. C.,	.....	R. P. Andrews & Co., Inc.
Boston, Mass.,	.....	Bay State Card & Paper Co.
Buffalo, N. Y.,	.....	Gebhard Paper Co.
Richmond, Va.,	.....	Southern Paper Co.
Macon, Ga.,	.....	Geo. F. Wing & Co.

FOREIGN

CANADA		
Toronto,	.....	W. J. Gage & Co.
GREAT BRITAIN		
London, W. C. Trafalgar Bldgs., Charing Cross,	.....	Geo. F. Smith & Son
NEW ZEALAND		
Auckland,	.....	Browne & Stewart

Scott All-Size Rotary

WITH ROLL OFFSET DEVICE



THE SCOTT ALL-SIZE ROTARY

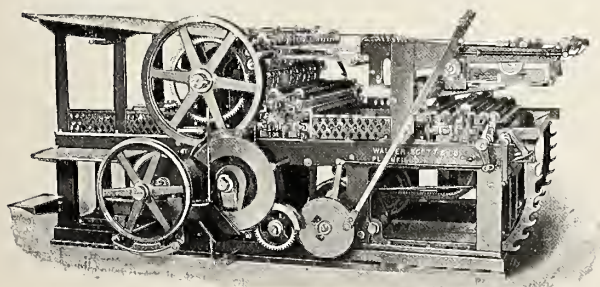
is the machine for any large printing office to install. It cuts off and prints 88 different lengths of sheet, and delivers the printed product flat on a delivery table ready to go into a paper cutter or a folding machine. It will do as good work as a flat-bed press.

250,000 Sheets per Week

is the output of each of these machines. Figure it out and see how many flat-bed presses it would require to do the same amount of work. Send for descriptive circular of this machine.

THIS PRESS IS A MONEY-MAKER. INVESTIGATE

We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses, Flat-Bed Perfecting, Rotary Magazine, Color and One, Two, Three, Four and Five Tiered Newspaper Presses, Stereotype and Electrotpe Machinery.



SCOTT TWO-REVOLUTION PRESS

Walter Scott & Co.

NEW YORK OFFICE, . 41 Park Row
CHICAGO OFFICE, . 321 Dearborn St.
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, . . 7 Water Street



PLAINFIELD
N. J., U. S. A.

Cable Address, WALTSCOTT, New York.



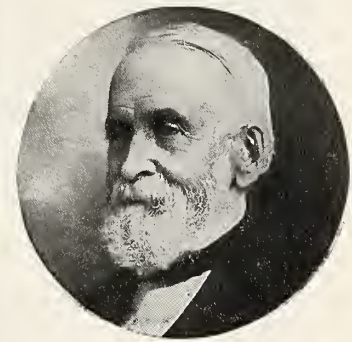
*For fear
you should
forget*

BLOMGREN BROS. & CO.

ENGRAVING. CHICAGO ELECTROTYPING.

*is the most
Reliable Firm
to send that
order to.*

*"It does not pay to
advertise continuously a
poor article."*



LORING COES.
1822-1903

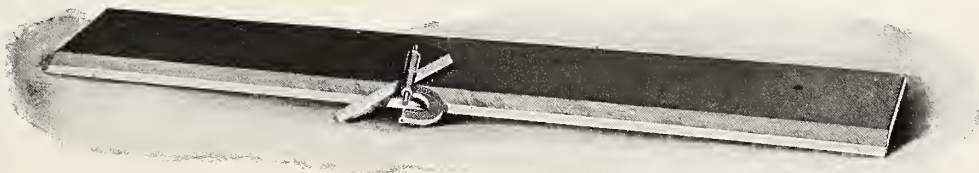
We have no doubt you can see
why our "ad" has been in
this publication for so long—

We make "COES' Quality"

That means { Absolutely the best money can produce
in Material, Finish and Temper.
All under "COES' WARRANT."

Our methods are "COES' WAY" and
NOT the "Knife Association's way."

It may do some of you good to see how good OUR way is
and get a knife like this:



Mention this and you'll gain something.

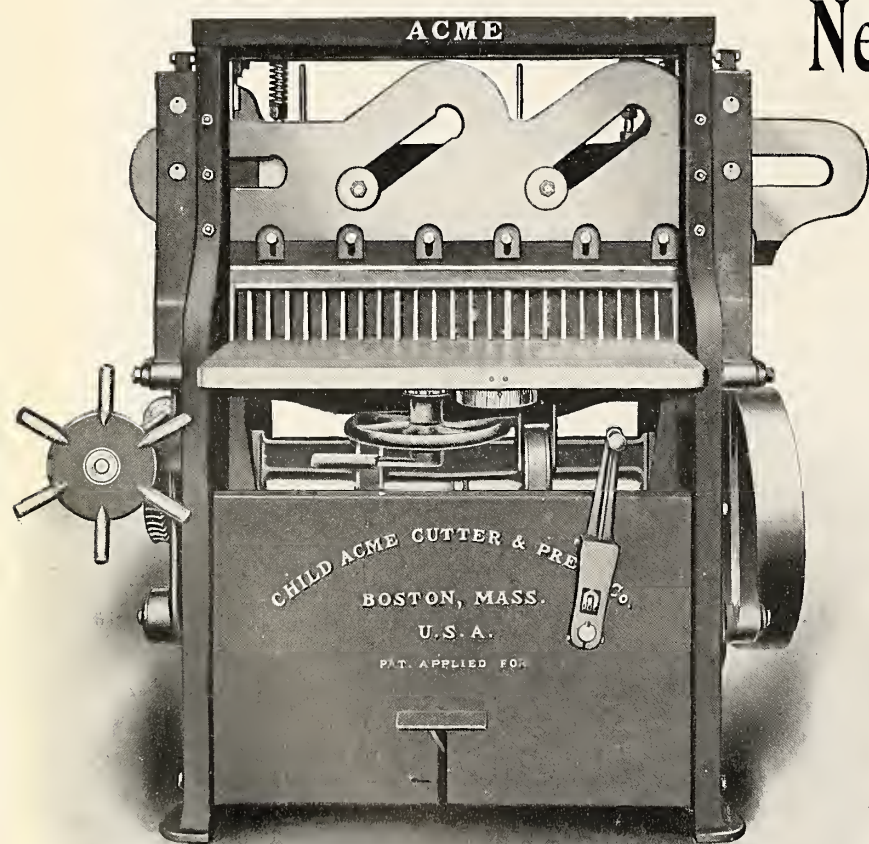
LORING COES & CO. Inc.
WORCESTER, MASS.

On the Boom!

The summer months are always considered the duller period of the year in the printing line, but, strange to relate, I sold more ink in June, July and August this year than in any other three months since 1897. I attribute the increase to "My New Book," which seems to secure orders from every one to whom it is sent. My only means of selling is through "Uncle Sam," and I can vouch for his ability as a hustler. A considerable number of my customers have been buying from me continuously since I started in business ten years ago. Many more strayed from the fold for a while, but were glad to return, and vowed never to wander again. All I ask is a trial order and the purchaser can be the judge. When he says the inks are not as represented, I offer no argument but refund the money along with the transportation charges. Send for my price-list containing valuable hints for relieving trouble in the pressroom.

ADDRESS

Printers Ink Jonson
17 Spruce Street, New York City



New Acme Automatic Clamping Cutters

*Built in 34 inch, 38 inch,
42 inch, 46 inch & 50 inch.*

SELF,
HAND and
FOOT
CLAMP
In Combination

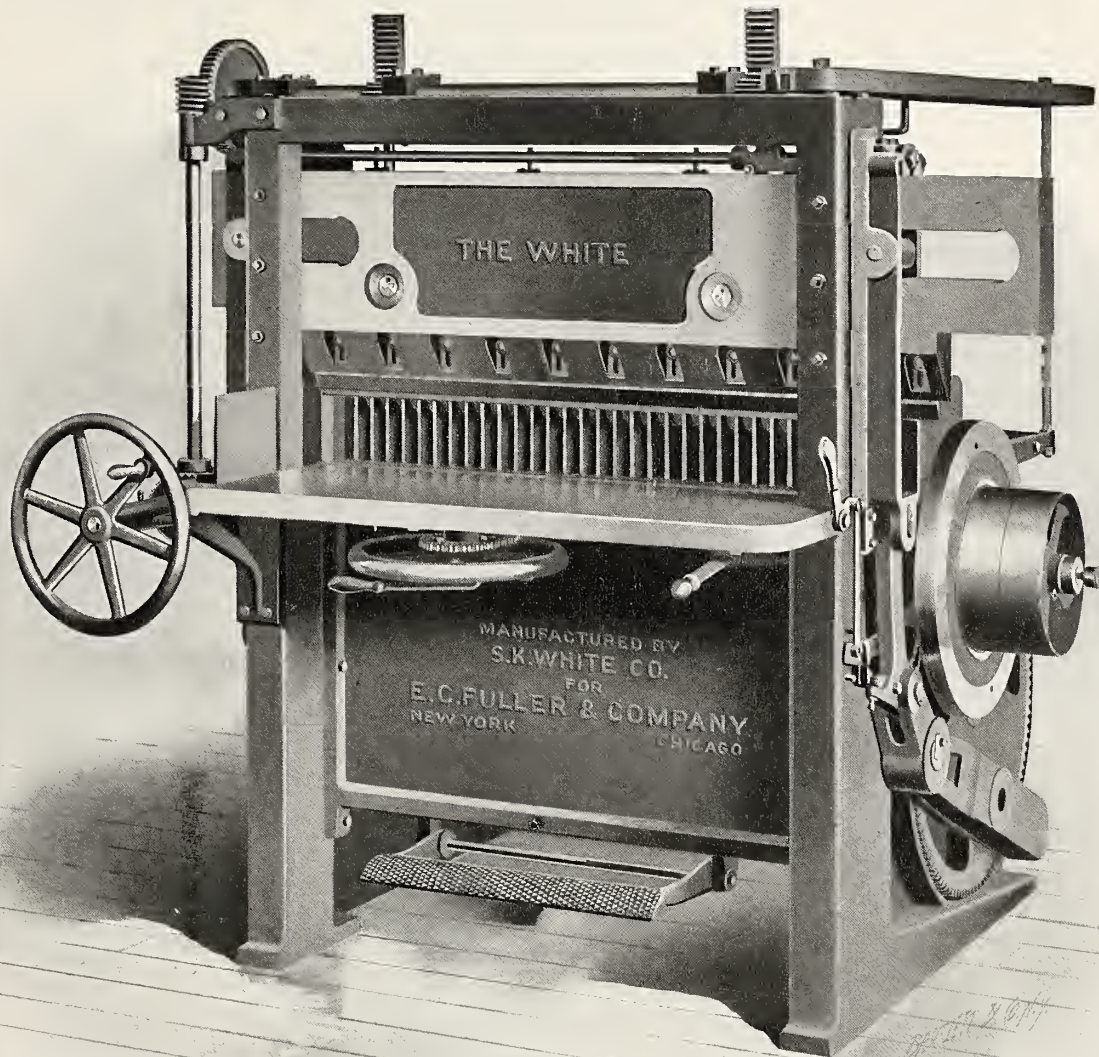
Inside Gear,
Flush Box
Frames,
Crank Motion,
Cut Gears and
Steel Shafts

The Child Acme Cutter & Press Co.

33-35-37 Kemble Street, BOSTON, MASS.

12 Reade St., - - - - - NEW YORK, N. Y.
ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third St., ST. LOUIS
MILLER & RICHARD, - - - 7 Jordan St., TORONTO, CANADA
G. E. SANBORN & Co., - - - - - CHICAGO

"THE WHITE"



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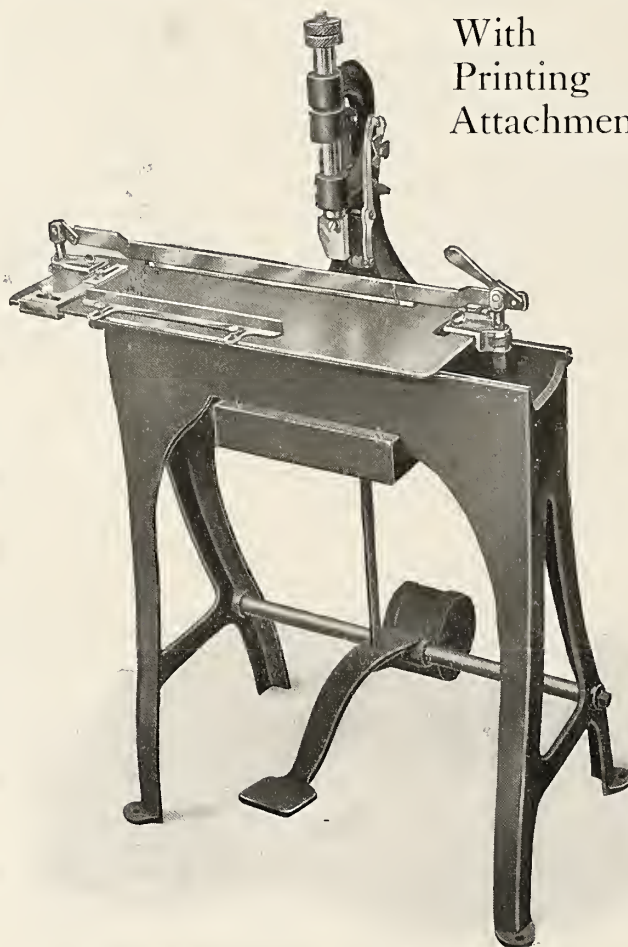
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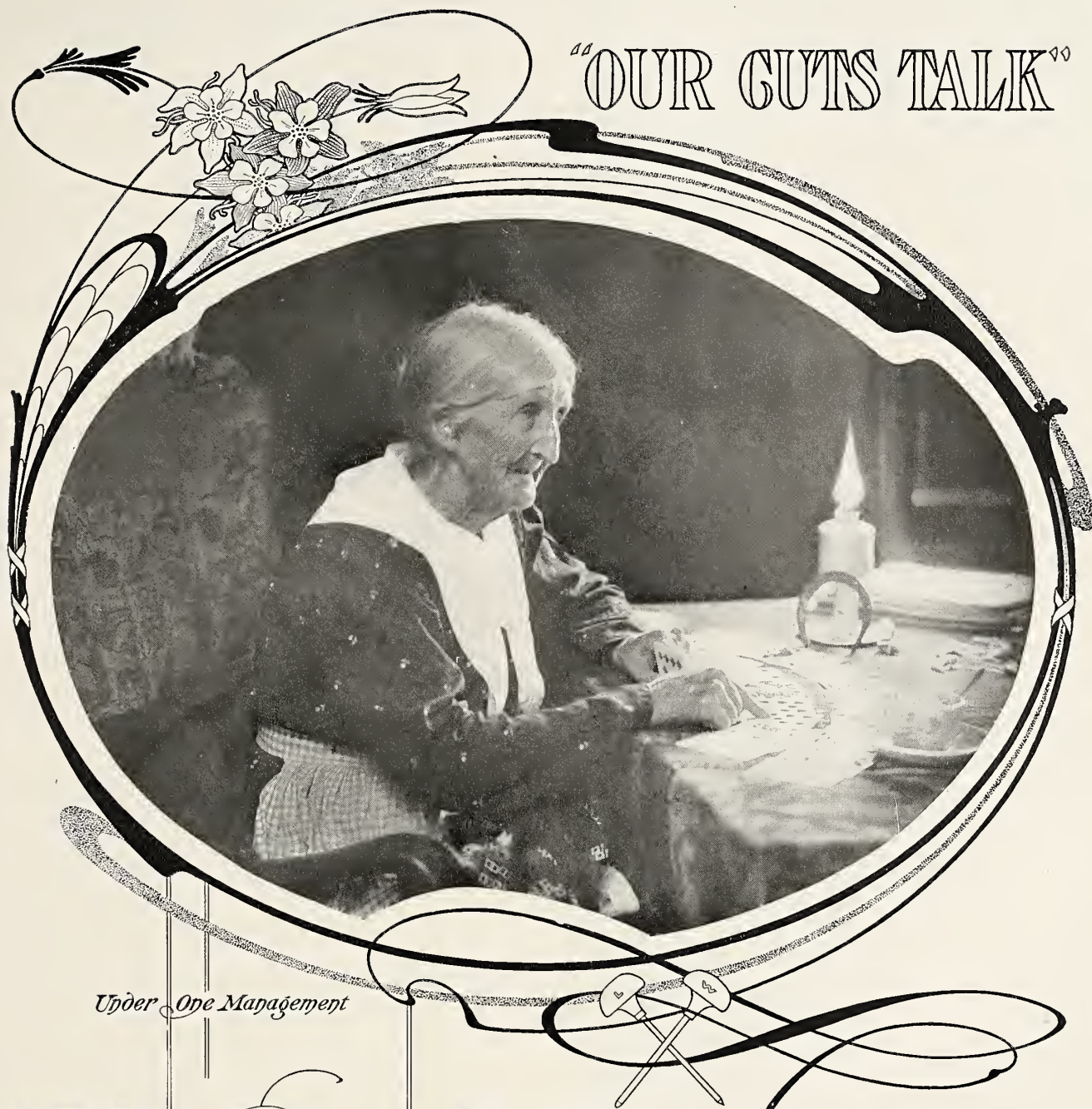
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Bronson's Bulletin

FOR OCTOBER, 1903

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 Presses actually in stock :

No. 305—36 x 57, 7-column quarto Hoe double cylinder press, rebuilt.	\$ 1,200
No. 614—46 x 60, Two-Revolution, 4-roller Cottrell, 8-column quarto	1,200
No. 486—44 x 60, 8-column quarto, Two-Revolution, 4-roller Potter press	1,400
No. 648—42 x 60, 8-column quarto, Two-Revolution, 4-roller Cottrell	1,400
No. 656—41 x 60, 7-column quarto, Two-Revolution, 4-roller, front delivery Campbell.	1,200
No. 770—39½ x 52, 7-column quarto, Two-Revolution, 4-roller, front delivery Huber	1,400
No. 688—41 x 56, 7-column quarto, Two-Revolution, 4-roller, front delivery-Campbell.	1,200
No. 722—38 x 52, Two-Revolution, 7-column quarto, 2-roller, front delivery Campbell.	1,000
No. 653—37 x 52, Two-Revolution Campbell, 4-roller, front delivery.	1,100
No. 747—37 x 50, Two-Revolution, 4-roller, front delivery Campbell.	1,000
No. 578—36 x 52, Two-Revolution, 4-roller, 6-column quarto Potter.	1,200
No. 764—35 x 51, Two-Revolution, 4-roller, 6-column quarto Scott.	1,200
No. 623—35 x 50, 6-column quarto, 2-roller Acme.	500
No. 630—33½ x 48, 6-column quarto, 2-roller, front delivery Campbell Intermediate	800
No. 730—33 x 48, 6-column quarto, 2-roller, old style, Two-Revolution, Campbell Intermediate.	450
No. 758—32 x 46, Two-Revolution Potter, 4-roller.	1,200
No. 751—32 x 46, Two-Revolution, 2-roller, front delivery Campbell.	850
No. 761—Whitlock, Two-Revolution, 4-roller, front delivery.	1,200
No. 769—25 x 30, Two-Revolution, 2-roller, table distribution, tapeless delivery Cottrell & Sons, Pony.	800
No. 756—23 x 30, Two-Revolution, 2-roller, front delivery Pony Campbell	700
No. 752—23 x 28, Two-Revolution, 2-roller, front delivery Pony Campbell	650
No. 753—7-column quarto, Three-Revolution Hoe, 2-roller press, with Stonemetz folder attached.	800
No. 427—Three-Revolution, 6-column quarto Taylor	500
No. 448—39 x 53, 7-column quarto, front delivery, 4-roller Campbell Oscillator	750
No. 670—31 x 43, 4-roller front delivery Campbell Oscillator.	600
No. 713—43 x 59, 6-roller, Hoe stop cylinder, specially rebuilt for tin printing.	1,400
No. 589—38 x 54, Cottrell, chain delivery, 6-roller stop.	1,200
No. 634—34 x 48, 6-roller Cottrell stop.	1,000
No. 746—33 x 46, Babcock Reliance, 6-column quarto, tapeless delivery.	800
No. 706—32½ x 46, 6-column quarto, 2-roller, tapeless delivery, Potter Drum	750
No. 757—6-column quarto Cottrell Drum, 2-roller, tapeless delivery.	800
No. 687—31 x 46, Cottrell, 2-roller, tape delivery Drum	550
No. 773—27½ x 41, 5-column quarto, 4-roller, table distribution, tapeless delivery Campbell complete.	700
No. 754—7-column folio, 27 x 38 Babcock Standard Drum, tapeless delivery.	800
No. 732—29 x 42, 2-roller, tapeless delivery, 5-column quarto Cottrell.	700
No. 708—26 x 34, 6-column folio Hoe Drum, tapeless delivery.	750
No. 741—31 x 31, 6-column folio Campbell Drum, tapeless delivery.	500
No. 718—6-column folio, 25 x 35 Cottrell Drum, 4-roller, tapeless delivery.	800
No. 716—24 x 29, 2-roller Country Campbell, tape delivery.	425
No. 741—24 x 28, Hoe Drum, 2-roller, tapeless delivery.	550
No. 544—21 x 24, Hoe Drum, 2-roller, tapeless delivery.	450
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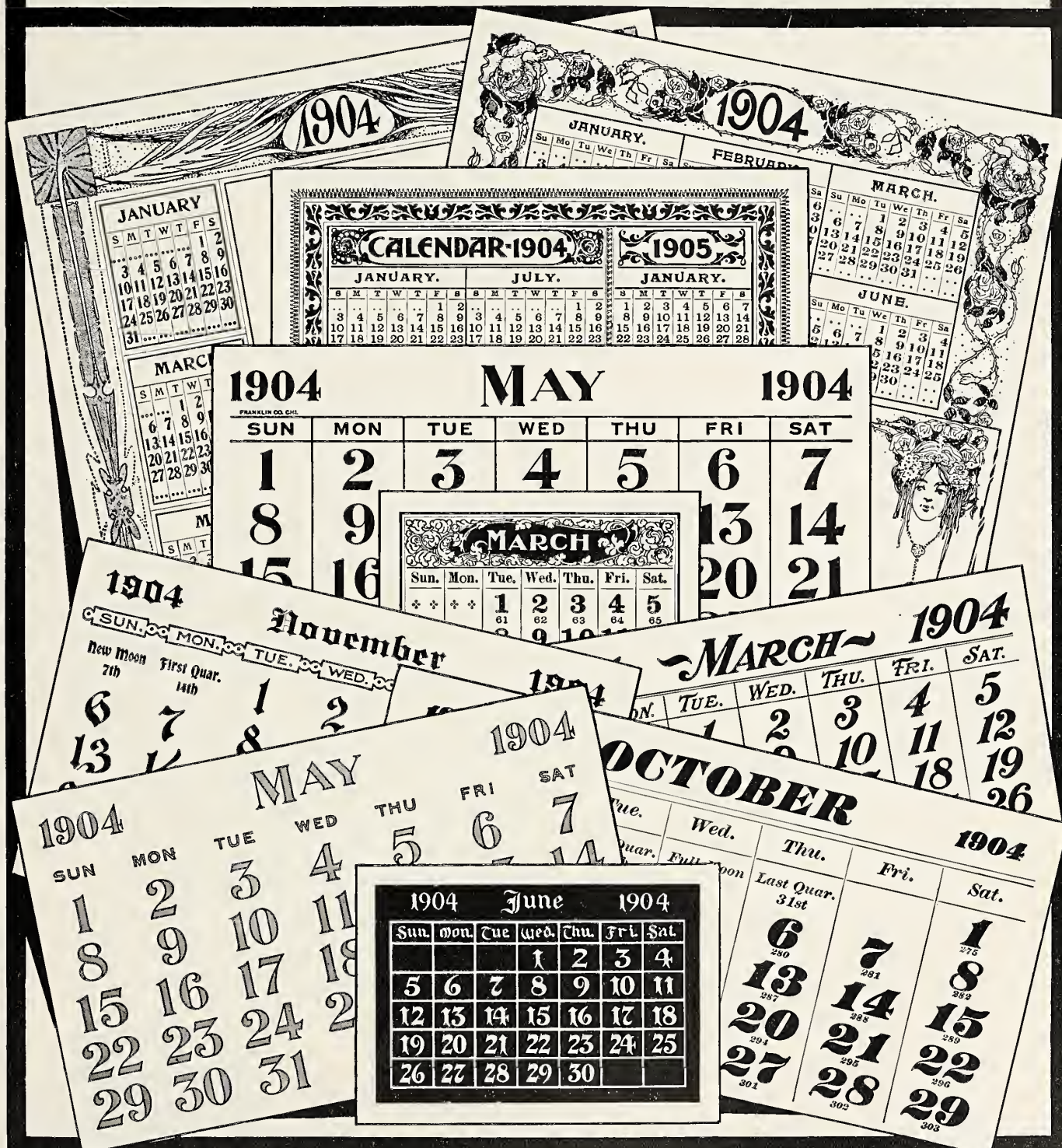


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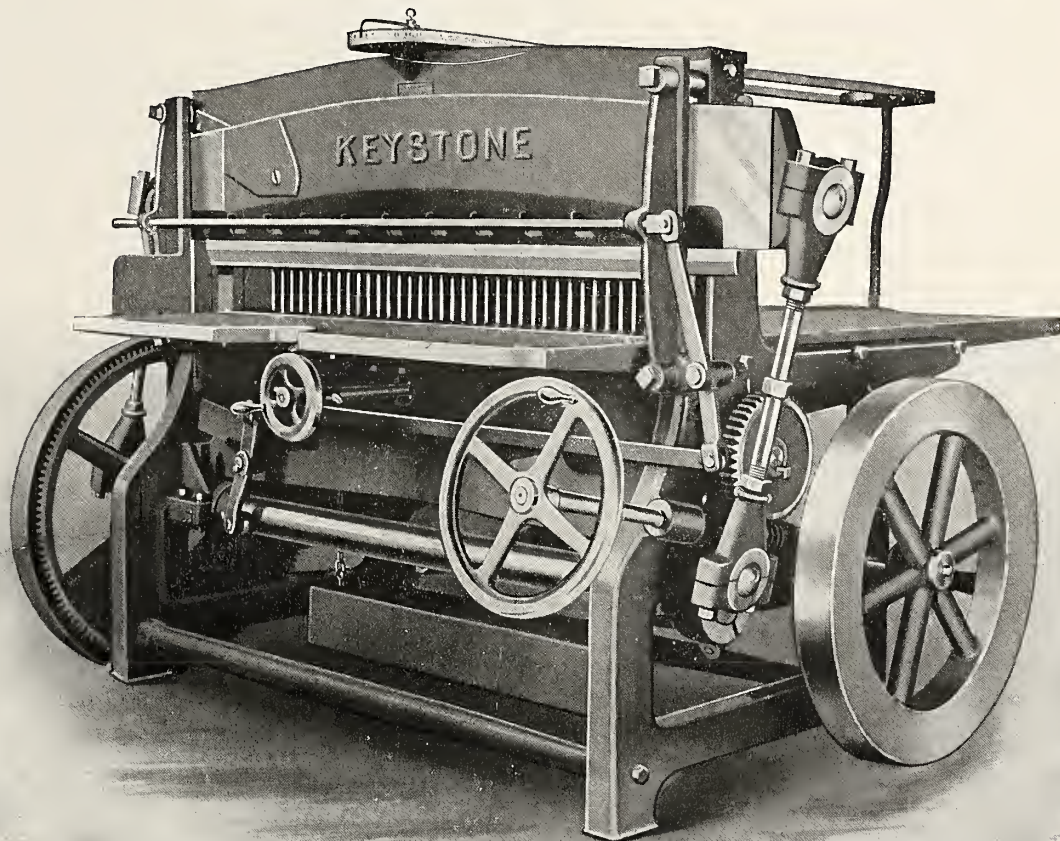
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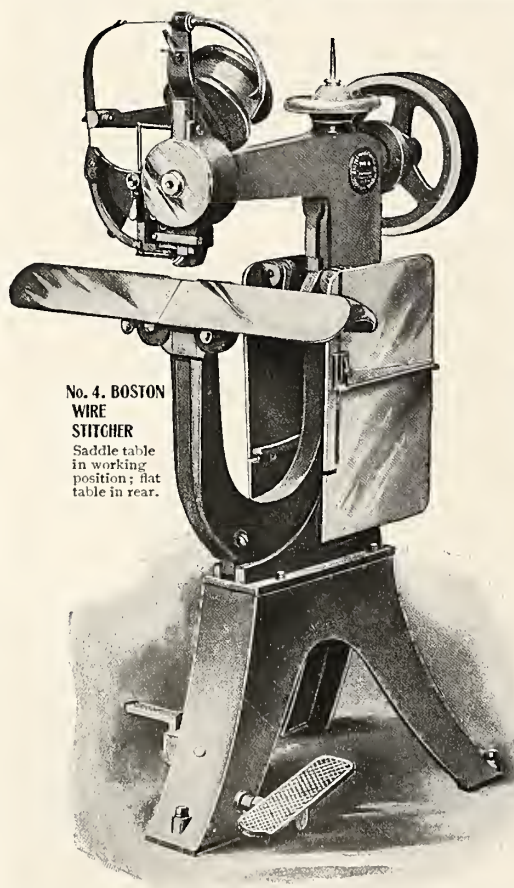
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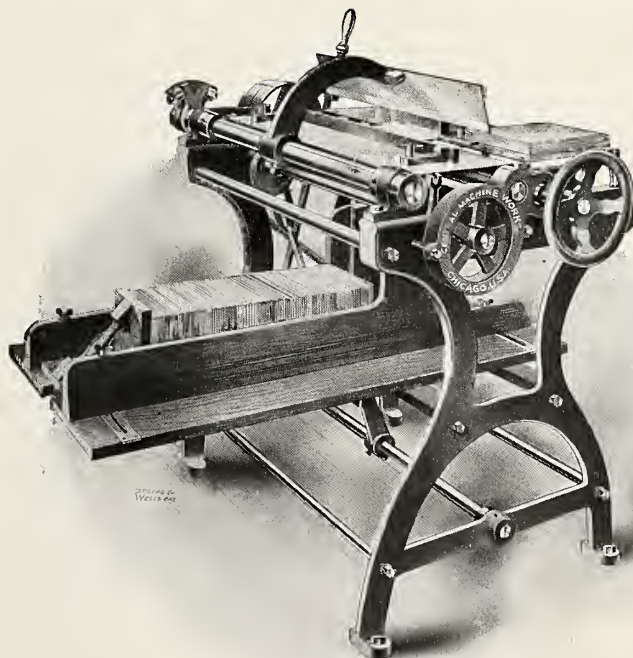
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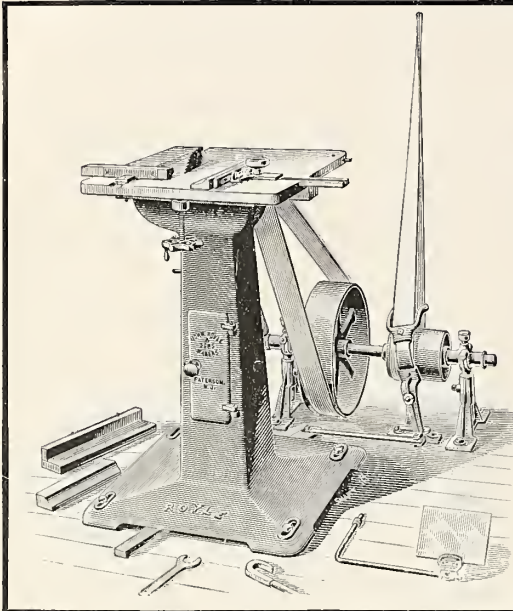
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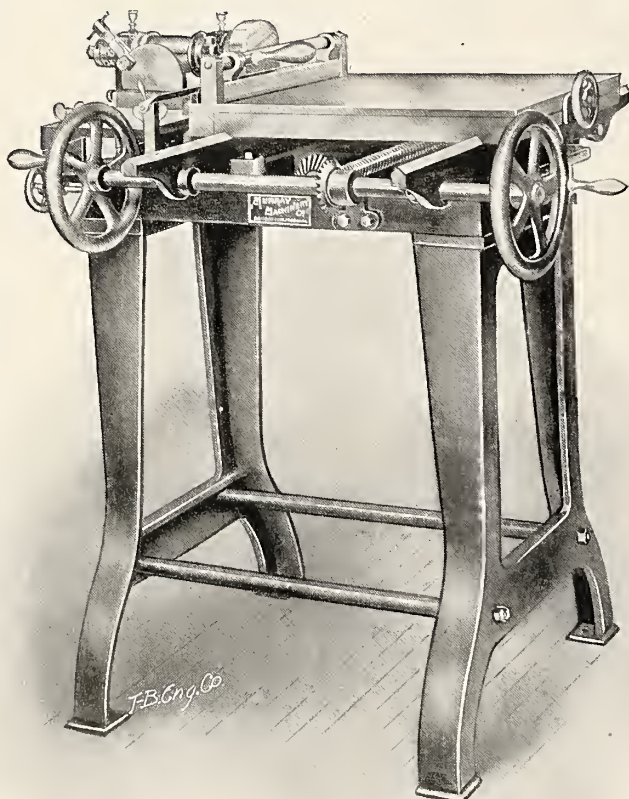
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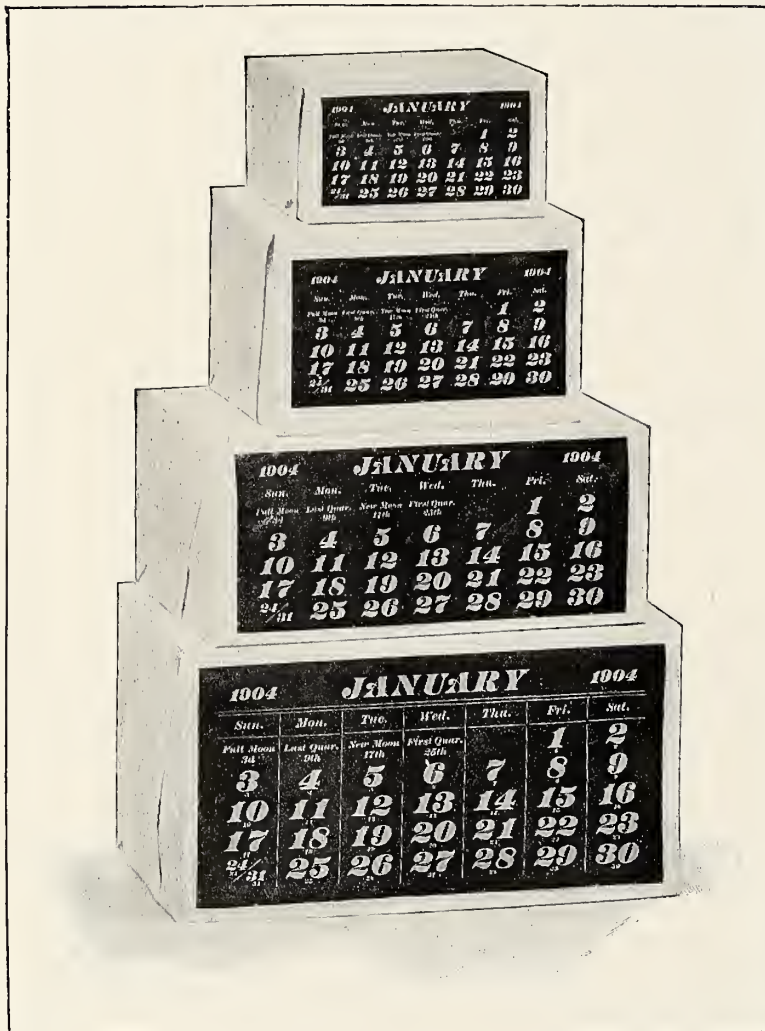
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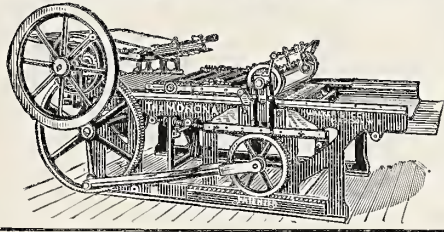
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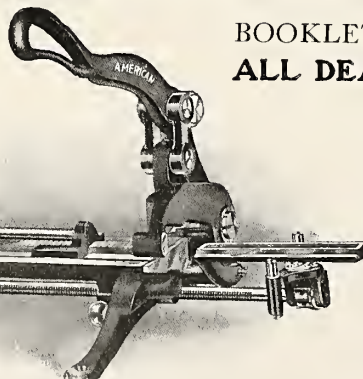
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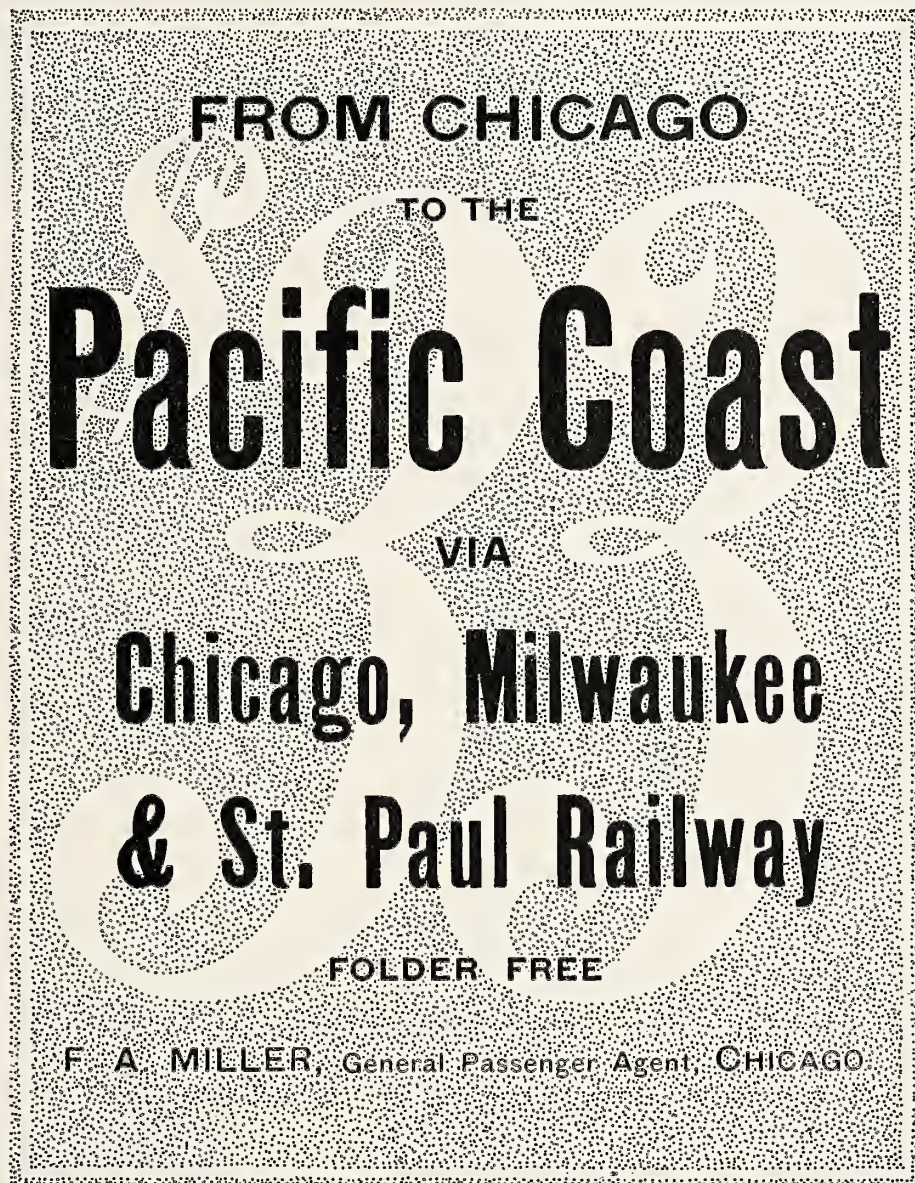
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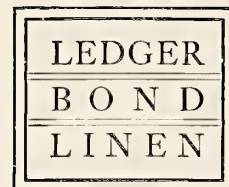
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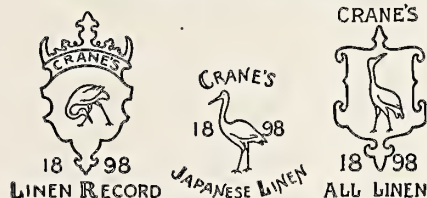
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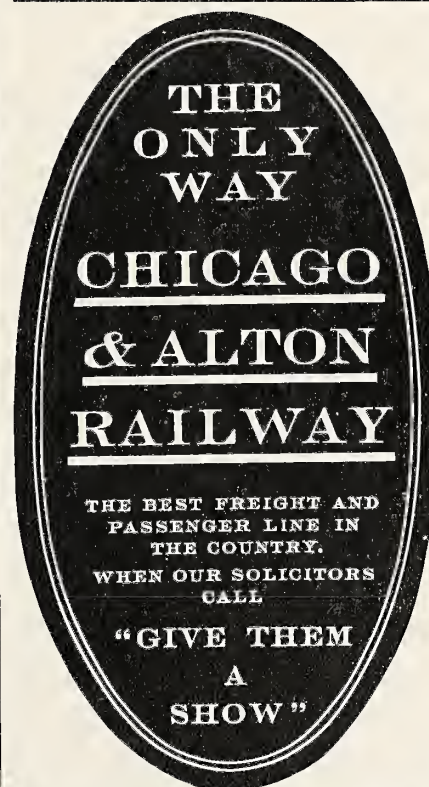
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good enough for
the "Inland," why
not for you?

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THE INLAND PRINTER—OCTOBER, 1903.

CONTENTS.

	PAGE		PAGE		PAGE
Advertising	107	Entertainment of the forty-ninth session of the International Typographical Union	75	Typothetæ	109
Art versus printing	114	Expert's opinion, An	62	Want advertisements	118
Ascertaining cost	67	Export field, The	66	ILLUSTRATIONS:	
Books and periodicals	113	First web printing-press, The	112	Boiling eggs	34
Business notices	117	Hints on presswork	48	Chief's headquarters, The	111
Composing machines—past and present ..	35	Job composition	85	Foes of the rat, The	106
Correspondence	59	Lithography	81	Fun at the seashore	98
Course in the principles of design, A ..	37	Machine composition	63	Happy hours	93
Cox Multi-mailer, The	116	Man at the window, The	55	Hog-ma-nie	97
Deal with the men	41	Newspaper work	98	Importation, An	95
Do conventions pay	79	Pressroom	93	In Colorado	51
Doubletone inks	96	Process engraving	83	In the good old summer time	116
EDITORIAL:		Proofroom notes	60	Louisiana woodland	54
Boon for the ambitious printer, A	46	Some commercial aspects of photography ..	33	Non-union feeder, A	74
Business accuracy the key to success ..	46	Some matters of punctuation and other form	52	Off day in the woods, An	61
Financial	43	Specimens	115	On Scotia's cliffs	58
Newspaper capitalization	45	Trade notes	114	Quarrel, The	53
Too few competent workmen	46	Type specimen pages	104, 105	Rising generation, The	110
Typographical Union obligation, The ..	44			Veterans' reunion, The	47
Electrotyping and stereotyping	102			When the wind is in the West	42
Enthusiasm of conviction, The	74			Young Germany	113

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Compound Co.	159	Electric City Engraving Co.	22	Olds Motor Works.	121
Acme Staple Co.	20	Electro-Tint Engraving Co.	29	Oswego Machine Works.	23
American Embossing Co.	118	Farmer, A. D., & Son.	11	Parsons Bros.	127
American Paper Feeder Co.	20	Franklin Engraving & Electrotyping Co.	137	Pirie's Gummed Papers	159
American Steel & Copper Plate Co.	158	Freund, Wm., & Sons.	30	Platen Press Roller Adjuster Co.	138
American Type Founders Co.	142	Fuchs & Lang Mfg. Co.	150	Plymouth Paper Co.	158
Atchison, Topeka & Santa Fe Ry.	147, 157	Fullard Mfg. Co.	24	Printers Ink Jonson	132
Atlas Electrotype Co.	158	Fuller, E. C., Co.	133	Rhodes Blanket Co.	22
Ault & Wiborg Co.	8	Gether-Drebert-Perkins Co.	143	Riessner, T.	120
Babcock Printing Press Mfg. Co.	12	Globe Engraving & Electrotyping Co.	10	Rising, B. D., Paper Co.	27
Barnes-Crosby Co.	149	Godfrey & Co.	158	Rogers & Co.	14
Barnhart Bros. & Spindler	12	Goodrich, Jas. E., Co.	126	Rooks, E. S., & Co.	158
Bates Machine Co.	123	Great Western Smelting & Refining Co.	159	Rouse, H. B., & Co.	154
Beck, Charles, Paper Co.	154	Griffin, H., & Sons.	158	Rowe, James	32
Bennett-Thomas Mfg. Co.	153	Hampshire Paper Co.	3	Royle, John, & Sons.	148
Bingham's, Sam'l, Son Mfg. Co.	144	Harper Illustrating Syndicate.	121	Saranac Electrical Mfg. Co.	127
B. nney & Smith Co.	13	Harris Automatic Press Co.	6	Schelter, J. G., & Giesecke	121
Black-Clawson Co.	158	Hawtin Engraving Co.	159	Scott, Walter, & Co.	129
Blomgren Bros. & Co.	130	Hellmuth, Charles	31	Seybold Machine Co.	9
Bonnerwith Bros.	121	Higgins, Chas. M., & Co.	121	Shepard, Henry O., Co.	120, 124
Boston Printing Press Mfg. Co.	18	Hollingsworth, Samuel	147	Sheridan, T. W. & C. B.	28
Boston Wire Stutcher Co.	14	Illinois Central R. R.	127	Sherman Envelope Co.	119
Bronson's Printers' Machinery House.	136	Inland Type Foundry.	15	Shoemaker, J. L., & Co.	158
Brown Folding Machine Co.	21	Jewett	138	Simonds Mfg. Co.	123
Buffalo Printing Ink Works.	152	Jones Gordon Press Works.	16	Sirret, L. L., Corporation	140
Burrage, Robert R.	121	Juergens Bros. Co.	138	Slade, Hipp & Meloy	159
Business Directory	145	Kast & Ehinger	31	Spatula Pub. Co.	120
Butler, J. W., Paper Co.	1	Keystone Blue Paper Co.	159	Sprague Electric Co.	14
Cabot, Godfrey L.	158	Latham Machinery Co.	31	Standard Machinery Co.	139
Campbell Co.	4, 5	Lindenmeyr, Henry, & Sons.	140	Standard Printing Ink Co.	18
Carver, C. R., Co.	13	Little, A. P.	138	Star Engravers' Supply Co.	159
Central Machine Works	143	Lloyd, Geo. E., & Co.	153	Tarcolin	158
Challenge Machinery Co.	31	Lynchard Square Lock Quoin Co.	127	Tatum, Sam'l C., Co.	26
Chambers Bros. Co.	32	McLaurin Bros.	147	Technical School	142
Champion Coated Paper Co.	17	McLees, Frank, & Bros.	30	Thalmann Printing Ink Co.	24
Chicago & Alton Ry.	159	Manz, J., Engraving Co.	10	Tympalyn Co.	138
Chicago, Milwaukee & St. Paul Ry.	155	Martenson, L., & Co.	158	Ullman, Sigmund, Co.	141
Chicago Roller Co.	30	Megill, Edward L.	16	Union Card & Paper Co.	140
Child Acme Cutter & Press Co.	132	Mercenthaler Linotype Co.	125	United States Colortype Co.	135
Clark Loring & Mfg. Co.	121	Michigan Central R. R.	156	Unitype Co.	2
Coes, Loring, & Co.	131	Mietz, A.	121	Van Allens & Boughton	151
Consolidated Press Clipping Co.	120	Mittag & Volger	159	Van Bibber Roller Co.	121
Cooper, Leon N.	120	Monon Route	154	Walker, W. G., & Co.	153
Cottrell, C. B., & Sons Co.	122	Morrison, J. L., Co.	134	White, James, & Co.	32
Crane, Z. & W. M.	148	Moses, Lionel	121	Whitfield Carbon Paper Works.	121
Crane Bros.	159	Murray Machinery Co.	152	Whitlock Printing Press Mfg. Co.	25
Crawley Book Machinery Co.	128	New York Engravers' Supply Co.	147	Whitmore Mfg. Co.	158
Dennison Mfg. Co.	136	New York Stencil Works.	16	Williamson-Haifner Engraving Co.	135
Dexter Folder Co.	7				
Dick, Rev. Robert, Estate	138				
Dinse, Page & Co.	32				
Dixon, Joseph, Crucible Co.	120				
Durant, W. N.	120				

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That is the first thing printers say

Salesrooms of the
American Type Founders Co.
No. 270 Congress Street
Boston

Time: To-day, Sure

To the Printer:

Dear Sir,—This is a sample of work printed direct from our new Ribbon-Face Typewriter Type on an ordinary printing press. Compare under a glass with a regular "typewriter" letter. No difference discernible.

Ribbon-Face Typewriter Type

The Type Face Produces the Ribbon Effect

No Apparatus, No Manipulation
Set the Gages, and—Go Ahead
No Royalty, Type Sold Outright

The characters are A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z & \$ £ - / (" % #
1 2 3 4 5 6 7 8 9 0 . , ; : ? ' - -

Any printer can now successfully print "fac-simile" typewriter circulars in unlimited numbers, easily, quickly and with great profit.

Send today for full particulars and samples.

AMERICAN TYPE FOUNDERS CO.

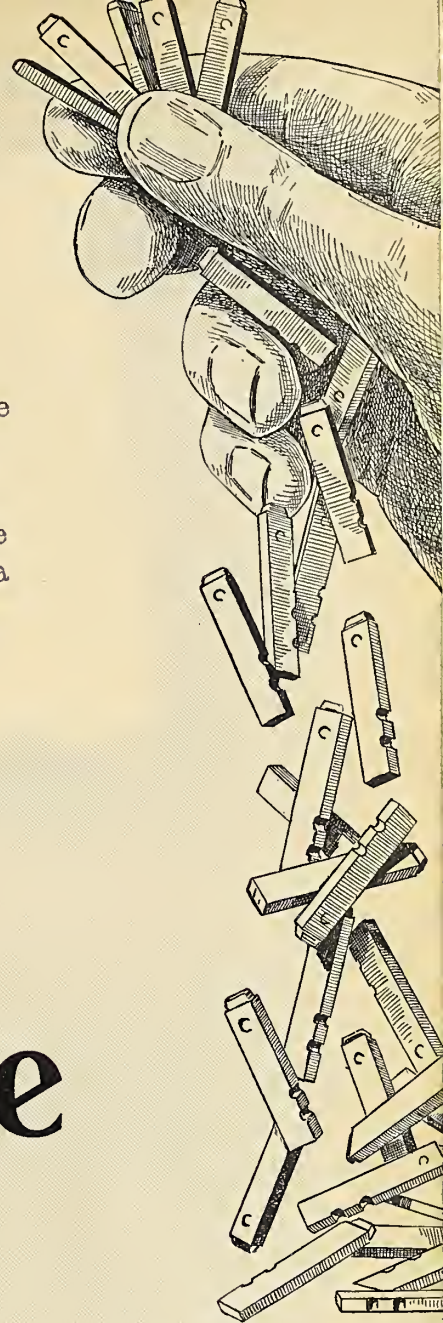
Ribbon-face Typewriter Type, 15A, \$2.00

60a, 5.00

Complete font, \$7.00

The above typewriter effect is obtained, without manipulation of any kind, direct from the face of the type
The display on this page is with the American Type Founders Company's new Globe Gothic, designed, cut
and cast on American Line

(over)



Inks and Ribbons that Match

This page set the easiest way we know of, in Cheltenham Oldstyle, demonstrating, under the most adverse conditions, that here, also, the type face (not the printer) does the trick

You can fool
all the people
some time,
and some people
all the time, but
with our
typewriter
type,
ink, and
ribbon
you can
fool all the
people all
the time!

Don't compare our
typewriter ink,
which
matches perfectly our
typewriter ribbon,
with cheaper quality
ink which
matches no ribbon.
It's the match
you want
regardless of the cost

Printers who have been printing circular letters in imitation of typewriter work have been continually "floored" by the fact that the color of the body of the circular could not be exactly matched by the address, which was written in on the typewriter. This is no longer a fact

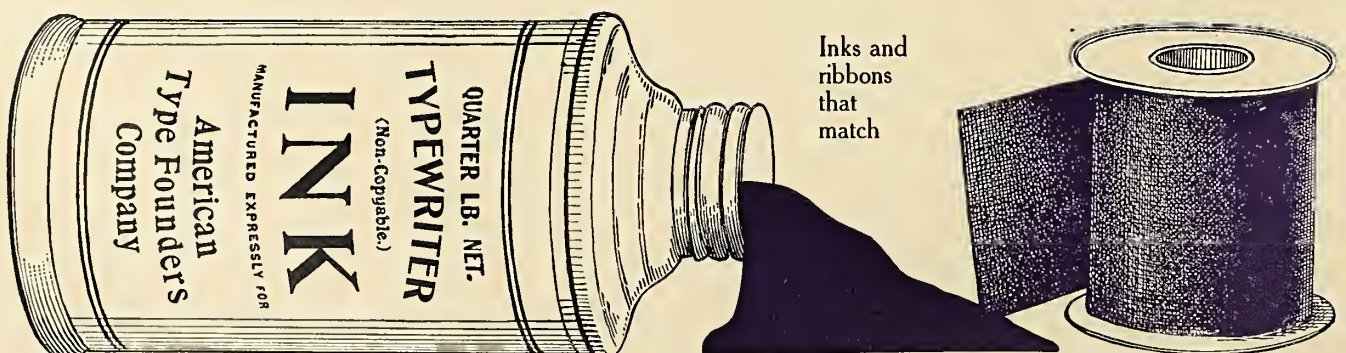
Typewriter Circulars

printed with our new Ribbon-Face Type
using our Typewriter Ink
addressed with our Typewriter Ribbon
cannot be distinguished from
Genuine Typewriter Work

This absolute match of color we guarantee. On it we stand or fall. The way to find out is to make personal trial. We can prove our claims, and it is for your best interests that we request the opportunity for doing so

American Type Founders Company

Covering the Continent



Ink for the Press, \$4.00 lb. 1-4 lb. can, \$1.00

Typewriter Ribbons, \$7.50 doz. \$1.00 each
Not affected by atmospheric changes

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1227-29 RACE STREET, PHILADELPHIA, PA., U. S. A.

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DILL & COLLINS CO.

MAKERS OF HIGH GRADE PRINTING PAPERS

PHILADELPHIA



F. S. MANNING

STUDY IN CHALK

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The Champion Coated Paper Company,
Hamilton, Ohio

Drawn by F. S. Manning



THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXII. No. 2.

CHICAGO, NOVEMBER, 1903.

TERMS { \$2.50 per year, in advance.
Foreign, \$4.35 per year extra.

FROM THE REMINISCENCES OF "EIGHTH MEDIUM" BILL.

BY ARTHUR K. TAYLOR.

“**T** WAS about four years ago I worked for an old chap in Richmond, Indiana, and I never worked for a finer man since the day I was shown a ‘type louse.’ I worked for him three months. Somehow or other I have just got in the habit of working in one place for only a month or so and then moving on, and no matter how good a snap I have, when the longing to get on the move comes over me, I just naturally have to saunter on—that is all there is to it.

“Well, as I was saying, that old chap over in Richmond was all right. That man could use more profanity and mean less of it than any man I ever knew. He seemed to be always haunted by the fear that some one would get the idea that he was a religious, moral and upright citizen, and, although he was a better man than two-thirds of the professing Christians in that neighborhood, he never felt real easy in his mind until he was stirring up in the minds of several of the pious brethren a burning longing to go down to his shop and convert him.

“He used to have a ‘coon’ around the office for the sole and only reason of swearing at him. When the old man would come down to the office in the morning that ‘coon’ would hang around as though he had something on his mind until the old man, with the regularity of clockwork would sing out ‘Rastus! you — d Methodist you, what do you mean by leaving that dirt in the middle of the floor? If you don’t want to lose that black hide of yours you come in here and clean up that mess!’ Then that nigger would come in, all smiles and chuckling, and greet the old

man with ‘Good mawnin’, Marsè Williams, I shorely did done clean an’ fergit dat dis mawnin’.

“I’ll never forget Jim Gleason, a chap who was learning his trade with the old man when I was with him. He was one of those quiet, slow-going fellows that you couldn’t rattle under any circumstances, and you could always count on his doing just what he was told, no matter if the house was on fire. The old man used to tell him to never put down his stick with a line half set in it—no matter how bad he was wanted, he must always set up the full line and justify it. The old man was a thoroughly good workman, and when a young fellow learned his trade with him it was his own fault if he did not turn out all right.

“One day while I was working there, the old man was standing on top of a tall step-ladder putting some ‘slush’ on a line-shaft bearing. Jim Gleason was setting nonpareil in a measure about eighteen inches long at a stand off in one corner of the room. He had set about four words in his line when somehow or other the old man knocked the ladder out from under him, and there he was swinging from the hanger yelling like a Comanche for Jim to come to his rescue. Jim never moved out of his tracks, but in the slowest kind of a drawl replied to the old man that he had heard him, and that just as soon as he had set up his line, read, corrected, and justified it, he would be with him. The old man just looked down over his shoulder until he saw the size of type and the length of line Jim was setting—then let loose and dropped. For about five minutes it was the most beautiful mix-up I ever saw.

“And, would you believe it, the next Saturday the old man raised Jim’s wages just to show him that he didn’t harbor any bad feeling.”

Written for THE INLAND PRINTER.

SOME COMMERCIAL ASPECTS OF PHOTOGRAPHY.

NO. II.—BY W. I. SCANDLIN.

THE photographer who undertakes to furnish prints for reproduction should be prepared to do every kind of work, from the copying of old manuscripts, legal documents, objects of vertu or articles of merchandise in his studio, to the photographing of racing horses, yachts, buildings, bridge construction, tunnel work, interiors and all sorts of out-of-door subjects. Proficiency in one field alone is not enough. He must be willing to grapple with all kinds of work and often under unfavorable conditions. He may be called upon to-day for prints to illustrate a catalogue of glass or silverware, and to-morrow to photograph the interior of a coal or copper mine.

The equipment required for such widely different lines of work is not as considerable as might at first be supposed. It must, however, be selected with care and reference to the work it must perform. If the outfit contains a good dry-plate camera and plateholders for 11 by 14 plates, the latter fitted with kits for smaller sizes down to 5 by 7 at least, it will be suitable for the average run of work in the studio. It must include a good rectilinear lens of any reasonably modern make, of medium long focus.

The equipment for outdoor views should be of the same size, as light and portable as is consistent with strength and rigidity. This outfit should include at least a half-dozen plateholders, a light but rigid tripod, and either a battery of two or three lenses of different focal capacities, or of a single instrument that may be adapted to long-focus and wide-angle work by easily made changes in its combinations.

If the photographer is provided with such an outfit as this and is wide awake to the possibilities surrounding him, he may gradually build up a commercial business, even in the smaller country towns, that should pay him well for his investment. He must be quick to see and act upon anything that may happen in his vicinity.

He may begin to advantage, in many cases, by forming a coalition with his printer or a bookseller and publisher of the town, and together they may undertake the publication of a set of souvenir views. Such a souvenir may contain not only the prominent buildings, public and residential, both exteriors and interiors, but also portraits of the more prominent citizens and public men. It will often be possible to insure the sale of a sufficient number of copies in advance of publication to cover the cost of its production, and where this is possible, it should be practicable to dispose of enough at retail to make a good profit on the investment.

A publication of this kind should, however, carry somewhere in its make-up a strong and dignified announcement concerning the ability of its makers to do commercial work.

Beginning in this way, a collection of prints will gradually be formed that will come to include all kinds of subjects in the country about. A record set of these prints should be kept on file, unmounted if desired, but so arranged and indexed as to be available at any time and on short notice. These prints, of course, should be kept flat and should be printed upon a photographic paper without grain. Any of the modern smooth-surface papers are suited to this purpose, and the prints should be toned to a brown color and printed with reference to getting all the detail possible in the view.

A canvass should be made of all the principal industries of the town or city, and orders for catalogue reproduction solicited. There are still many merchants and manufacturers who are almost wholly ignorant of the advantages possessed by photography, interpreted through the half-tone plate in the printing-press, for the proper showing of their wares to the public eye. Let the photographer and printer, who essay this work, undertake it together, with the determination of bringing these men to a realizing sense of their ability to serve them, and in nine cases out of ten a profitable business can be built up.

It may be safely said that there is no article of commerce or manufacture that can not, under proper conditions, be photographed in such a way as to carry a very perfect pictorial rendering of the object itself. Hence it is that photography is coming to play such an important part as it does in the better kinds of advertising. The manufacturer is finding that he can show his machinery, the merchant his wares and the farmer his live stock and poultry with the accuracy of photography and at a commercial cost. All the leading industries of a town or section should be carefully and persistently followed up, and a systematic effort made to work up a booklet or announcement of some kind for every one of them. Photographs for this work should be made with special reference to the form and style of the projected publication, and not be made at haphazard or thrown together without due consideration. No part of an illustrated booklet is so important as its pictures, and all possible care should be used in the selection and preparation of the originals for reproduction. The size of paper and margins, the manner of binding, whether to open from the end or side, the number of cuts to a page, and, in fact, the whole get-up of the publication should be decided upon before a negative is made. If such a course is followed, the prints will illustrate the booklet and the production will be well balanced and appropriate. The negatives will show due regard to proportion, similar subjects receiving similar treatment, so far as conditions of lens and distance from the principal objects in the view are concerned. It must be constantly borne in mind that the pictorial quality of the illustrations has much to do with the value of the publication. No pains should be spared, then, in making the pictures as interesting as possible. There are, of course, subjects that

will allow of little or no artistic rendering, but in such cases as this additional thought should be given to the composition, that it be made to produce the strongest impression possible and to hold the attention of the observer by virtue of its strength and truth, if it be without other beauty. Remember always that no print can be made too good for reproduction. There are, however, many in daily use that are too poor and that never should be used. These are often more damaging to the reputation of the printer and plate-maker than to the photographer who perpetrated them.

The careful printer will, of course, look out not to go too fast in piling up material of this kind that can not be used. Carefully prepared dummies, made to scale and worked up with rough pencil suggestions of illustrated matter, will be all that is required to start with, and these dummies ought to be worked out by photographer and printer together. In this way each will become familiar with the plans of the other, and the success of the undertaking will be made more certain.

Details of arrangement and composition of the picture, together with the methods of development, printing, etc., should be left wholly to the photographer, the only stipulation being that none but prints of the finest quality, of a rich brownish black tone, are supplied, and, most important, that they be on paper having a fine, smooth surface, without visible grain.

At this point the work of the photographer should end and the printer ought to take the matter in hand. It is he who must decide the scale of reduction, whether any part or all of the print is to be vignetted, what caption, if any, is to be lettered in on it and where, and finally (again a most important point) what kind of a screen is to be used in the making of the half-tone plate.

With this division of labor and an enthusiastic desire on the part of both photographer and printer to develop as much business as possible in a given field or stated time, some surprising results may be looked for. Orders will be possible under this joint method of working that would be impossible to either party alone, and new business will be created that would otherwise lie dormant.

The ordinary portrait photographer, accustomed only to studio work under conditions that are practically constant, will find many serious problems confronting him if he undertakes to cover this more extended field of operations. None of the problems should baffle him, however, provided he is willing to learn. The following suggestions may help to start him right and serve as a short cut to experience in some instances.

In the photographing of animals out of doors, care must be taken that the light is not too strong and that it is evenly distributed. In other words, cast shadows must not be allowed to fall upon the subject during exposure. Full exposure and good detail should be striven for, and the old wet-plate rule, "Expose for

the shadows and let the lights take care of themselves," is a good one to follow.

Avoid photographing an animal from directly in front or squarely from the side; rather choose a point between the front and side, so that all four feet will show. The general arrangement should be decided upon and the subject carefully focused without too much attention to minor details, and when all is ready the operator or attendant should attract the attention of the animal toward the camera, so as to give life and



Photo by Hildenbrand, Stuttgart.

"NONE-SO-PRETTY."

intelligence to the picture. Many photographs of great technical excellence are made which, however, wholly fail to give satisfaction because they lack evidence of life and vitality.

Architectural subjects require great care in lighting and in selection of the view-point from which they should be made, and the man whose experience is limited in work of this kind should read up and post himself concerning it. The subject is too complicated for general instruction and is only mentioned here because of its importance.

Photographs of interiors must also receive special study, if the best results are to be obtained. The use of flash-light in combination with daylight is now very general, even in subjects well lighted from without, while in dark interiors it is indispensable.

The height of the camera from the floor is a detail that should be very carefully studied in interior photography, as a difference of only a few inches will produce vastly different results. All these details should be worked out and thoroughly understood by

the photographer before essaying to take up the work seriously. He will find when in the field so much to demand his thought and attention that these matters will have to take care of themselves to a large degree.

Many dodges and expedients are in use by the long-time worker under the skylight which his less experienced brother would never dream of. Many of these methods, however, he may become familiar with if he will read, and this he must do if he would become proficient.

In the photographing of silverware and objects having polished surfaces, difficulty is to be looked for in reflected lights, which frequently cause serious



Photo by Ken F. Beers.

COONS.

annoyance to the most experienced men. To minimize this reflection, the surface may be gone over with a piece of freshly made putty, carefully dabbed over the whole article in such a manner as to touch and leave the surface without being rubbed or drawn across it. This is the method most generally in use, though pitchers, vases and vessels which hold liquids are sometimes filled with ice water just before exposure and are photographed while the surface is dulled with the condensation.

Large pieces with polished surfaces are often photographed through a tunnel of black velvet or other nonreflecting cloth. This tunnel is built like a cone and extends from the lens to the object itself, cutting off all direct light from the sides, top and bottom. This method involves very long exposure and is not without other serious objections.

There are several excellent publications, noticeably those in the Photo-Miniature series, treating of the subject-matter covered by this article, which should be studied by those who undertake this branch of photog-

raphy, and which may be had at the photo-supply stores at 25 cents each. They are worth many times their price and should be in the hands of every progressive photographer.

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

NO. XIV.—BY JOHN S. THOMPSON.

THERE is nothing new under the sun in typesetting machinery. That an entirely new method will be invented as a substitute for present methods is not to be expected. Somewhere in the history of composing machinery it is likely that every possible plan has been touched upon. The ultimate composing machine will be the one which combines all the good features of the many devices ever invented or in use at present.

The history of typesetting machinery is but a century old, and of commercially successful devices but a decade. The fact that a certain style of machine has been adopted generally by printers is not evidence of the superiority of the method. With no alternative, the example of the ancient prophet has been followed, and they have gone to the mountain which would not come to them.

That slugcasting machines are ideal for newspaper work is admitted. For hurried make-up and rapid handling, and in offices where each day's work is a complete cycle, slugcasting machines are peculiarly adaptable, and this field they are likely to occupy undisturbed.

Where one size of type in one certain measure is the order, the highest success is attained with slugcasting machines. Efficiency diminishes in direct proportion as this order is departed from, and in this respect the book-printing office is the direct antithesis of the newspaper office. In the book-printing office it is required to set a score of jobs in as many different faces and measures. Proofs are returnable in a month or a day. To await their return from proofreader, editor or author is a time-consuming and profit-reducing evil. To make a hurried correction in matter differing from that in hand at the time is disorganizing and demoralizing to machine and operator, the extent of which is not diminished if it be a single line that is needed. It is apparent that uninterrupted operation is possible in book-printing offices only with individual-type machines, where corrections can be made out of the case at any time without interfering with the product of the machine. Therefore the conclusion is inevitable that to attain the highest results in the book office, the future must bring forth *an individual-type machine*.

Foundry-made type is expensive and for this reason must be used over and over again. In an individual-type machine using foundry product this involves a mechanical distributor, objectionable because complicated. The type does not receive uniform usage

and therefore the printing surface varies greatly. A strong point in slugcasting machines is new type all the time. To gain this advantage and eliminate the factor of distribution, the individual-type machine of the future must *cast its own type*.

Justification by hand nullifies or minimizes the advantage of mechanical composition. Automatic justification, when achieved by complicated mechanism, computing apparatus based on unit calculation or intricate measuring devices, will not survive the test of practice. The simple justification of the Linotype should be the inspiration of the inventor of the ideal machine, which must have a simple *automatic justifier*.

Machines requiring more than one operator or more than one machine or process are not practical, economical or desirable. One operator should finish

desired. The machine must combine *speed and flexibility*.

The initial cost of a labor-saving machine is the least of considerations. Let a modern Archimedes produce the lever which will lift the book printer on to the level with his more fortunate brother in the newspaper business, and the question will not be first asked, "*How much does it cost?*"

(Concluded.)

Written for THE INLAND PRINTER.

CIRCULAR SAWS IN THE HANDS OF PRINTERS, PHOTOENGRAVERS AND ELECTROTYPERS.

BY HEBER WELLS.

I DO not purpose in this paper to make an essay on the art of sawing, but will confine myself to some hints and suggestions to those of my readers who may be interested. Let me preface, also, by saying that what I write is based, not upon theories or ideas of other people, but upon practical experience during many years in the work under consideration.

I think it proper also to make it clear that I wish to get the ear of the man who has a saw-table that

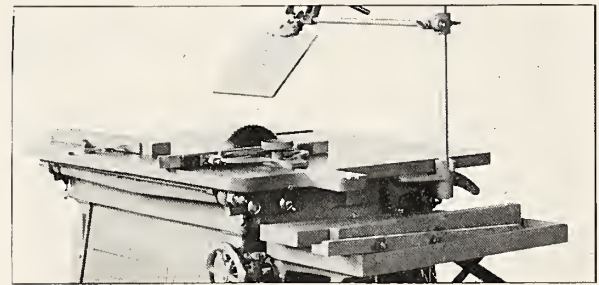


Photo by Ken F. Beers.

PUZZLE PICTURE—OVERLOOK PARK, ASHEVILLE, N. C.

the product—one machine complete the work—one operator direct its manipulation. Until a machine is invented which will begin to deliver type from the moment keyboard operation commences, it can not be said we have a perfect substitute for hand composition. The typesetting machine of the future must be a *combined caster, setter and justifier*.

The fastest typesetting machines on the market to-day are admittedly too slow for the most expert operators. No machine whose capacity is less than the fastest of operators can live in the race to come. The maximum speed should be that of the most expert operator on the narrowest of measures. It must be capable of handling any size of type from agate to pica, in any measure up to forty ems. Black faces, small capitals and italics should be at the operator's command. The individual type of this machine will permit of tabular work with vertical brass rules and arbitrary signs of any sort to be instantly insertable. Anything in the printer's case will thus be usable as



CIRCULAR SAW TABLE.

consists of something more than a mandrel carrying a saw-blade and having but the crudest arrangements for doing the required work. I write for him who, in these progressive times, is satisfied with nothing less than an up-to-date saw-table, one equipped with the



FIG. 1.



FIG. 2.

best labor-saving devices and so thoroughly built as to be capable of producing high-grade work.

Although it is a fact that sawing as practiced by printers, photoengravers and electrotypers consists of cross-cutting and ripping, still the latter term can scarcely be well applied to the work as done in either of the above named trades, from the fact that, strictly speaking, there is but little ripping (or slitting) done.

Very much of what comes under that head is confined to short cuts with the grain for the purpose of separating mounted plates on a block or else to bring the blocks to proper dimensions. On that account, we may well dismiss from consideration the ripping tooth (Fig. 1), with its long hook, and adopt one nearer this shape (Fig. 2), as being well adapted to general work. In saying this, I have in mind the fact that nearly all of the work we are now considering is on hardwood, cherry, birch, maple and mahogany being the staples. And just here I wish to dispel a wrong idea that has become fixed with many people. I mean the necessity for having a saw with fleam teeth for cross-cutting smoothly. It is a mistake to file saws in such a manner, for it is quite unnecessary and really a detriment, for the reason that a saw filed from both sides, by which is produced a tooth which is in effect a section of a pyramid, will not hold its edge nearly so long as one filed straight across. Photoengravers and electrotypers, handling hard plates of zinc and copper, will readily confirm what is here said against the fleam-tooth saw. For them it is out of the question. I will enlarge enough on that point to say that, aside from my own experience, I have in mind some electrotypers carrying on large businesses who file the saw-blades straight across, with the result that the cuts of the saw-teeth are so smooth as to require no further dressing. So, taking it for granted that a saw-table may be put in use that will serve all general purposes, I will next consider some other features.

There is quite a tendency, when the proprietor is giving an order, to call for saw-blades of too great diameter, under the mistaken idea that it is in the line of economy. One may hear eight-inch and nine-inch proposed to cut through type-high material. It is a serious error. It follows that, if so large a blade be used, it must have a greater thickness and hence a disadvantage. Besides, the larger the saw the greater chance there is of its being damaged in use, and if it becomes disabled and thrown aside there is all the greater loss. The saw-blades should be selected in view of the work to be done, and for the general work required six inches, or possibly seven inches, will be found ample. As to the thickness, No. 16 wire gauge for the diameter above mentioned will be found much steadier than 17 or 18. For an eight-inch or nine-inch blade, No. 15 is preferable.

The saw spindle should be speeded up to the limit set by the manufacturer, and this may be safely placed at 4,500 revolutions a minute. Of course, that means that with such a good speed there must be no lacings or clumsy fastening for the spindle belt. The latter should be endless, of a very even, pliable quality and as wide as the spindle pulley will allow.

In addition to such saw-blades as may be furnished with the machine, it will be well to have a few extra ones of the ordinary sizes constantly on hand, ready sharpened and kept under the control of the foreman or of the special "handy man" who has charge of the

tools. As soon as a blade gets so dull as not to be fit for good and rapid work, it should be removed and sharpened, while one of the reserve blades takes its place. However, before sending the blade to be sharpened, it will be well to "true it up" on its periphery, so that any teeth that may have become longer than others may be thus shortened and all the teeth may be given a fair share of cutting. A convenient way to do this will be found by elevating the top of the saw-table until the saw-blade scarcely shows. Then, starting the saw revolving at slow speed, which may be controlled by the belt-shifter, pass a piece of emery-stone or a file over the saw-blade and the same will soon show the result in some of the teeth being quite shiny at the points. This "trueing up" is a very important matter and so essential to good work that it should receive frequent attention.

I have spoken of sending the saw-blades out to be sharpened. I allude to the practice of leaving that kind of work to professional sharpeners, among whom there is a great difference as to proficiency. Undoubtedly many electrotypers have competent men for doing this service. To any one who undertakes the job of filing and setting a saw I would say, do not fail to file the face of the tooth as well as the top, and stop the operation as soon as a sharp edge of the tooth is obtained. As to setting the saw, there should be no more spreading of the teeth than is absolutely necessary. By all means avoid a sprawly set, for if that be done, give up all hope of a nice, smooth cut. The best result is obtained by a smart blow on the extreme points, but not sufficient to bend the body of the teeth.

The best saw-tables are provided with slitting-gauges of different heights. The highest of them are intended for special work, such as cutting tenons for panel-block work, or for notching blocks. They should be removed (a very simple matter) as soon as such service is done and replaced by a gauge not over an inch high for ordinary use. In fact, the high gauge for slitting purposes is really a source of danger, for it often comes about that there is scant room for the sawyer's fingers between the gauge and the saw-blade, and the higher the gauge the greater the inconvenience and the danger. I wish also to enforce the point that no matter what kind of work is in hand the saw-blade should protrude through the top of the table but the merest fraction more than the thickness of the stuff being worked. This is important, because the saw can do better work under such conditions, and also because the danger of being hurt in case of accident is greatly lessened.

In the desire to get work done quickly, do not overdo the matter and crowd the saw beyond a proper point. Every tool must be allowed to do the best it is meant to do, and this is especially true of a circular saw. Should it happen in slitting a piece of wood that it binds on the blade and stops your progress, do not attempt to force the piece through, but withdraw the wood as quickly as possible and begin the cut over

again. If that be not done there is great danger of the blade becoming overheated, quickly followed by a violent wobbling of the same. If that comes to pass, the chances are that brown spots will appear on the sides of the blade, a sure sign that the saw has been abused and that its days of usefulness are over. It may be laid aside for good.

While speaking of slitting, let me utter a strong word of caution against the sawyer reaching back of the saw and grasping the two slitted pieces in an effort to get the cut finished. No greater risk of maiming the hand can possibly be taken. The two strips thus suddenly clamped upon the saw-blade are likely to be thrust suddenly back with great force, and fortunate will the workman be if he escapes without losing some of his fingers and possibly receiving a worse hurt. Casualties caused by such a bad practice are by no means rare, hence I repeat my words of caution.

From time to time an eye should be had to the proper oiling of the bearings of the saw-spindle, care being taken to provide an excellent quality of oil. Nor should the wearing parts of the machine be neglected, especially the blade of the cross-cutting slide which is bedded in the table-top. The screw and the clamp part of the slitting-gauge, as well as the hoisting-wheel and screw for elevating the table-top, should also receive occasional attention. Many people seem to think (if they think at all) that a screw and nut can be constantly used without oiling, and then wonder why the part gives out.

When one realizes how few opportunities a printer has for learning even the rudimentary points about sawing, it is an occasion of wonder that he makes out as well as he does with such a dangerous operation; for dangerous it undoubtedly is. However, much of the risk may be avoided if the operator will bear in mind that the danger is there, and allow nothing to divert his eyes from the saw while at work. Another point is that, when confidence has become fixed as to his ability to meet all conditions, he shall not allow familiarity to breed contempt, and thus cause him to fall a victim to overconfidence.

Written for THE INLAND PRINTER.

ENGLISH GRAMMAR.

NO. I.—BY F. HORACE TEALL.

IS it necessary to tell intelligent readers what grammar is? Many definitions of the word fail to impart the exact understanding which must be desirable, and, in consequence, while every one is presumed to know what grammar is, as a matter of fact that knowledge is not universal. Even scholars sometimes evince a misconception as to its proper limits, and make it far too inclusive.

These are not original assertions, except in the method of expression. In the Standard Dictionary, which itself is not in accord with most authorities, because it calls grammar a science, while it is com-

monly called an art, we are told that grammar is "often so defined as to confound the science with philology, linguistics, or some other related branch."

In the Century Dictionary is this restriction: "The formerly current classification of the subjects of grammar as fivefold, namely, orthography, orthoëpy, etymology, syntax, and prosody, is heterogeneous and obsolescent. The first and last do not belong really to grammar, though often for convenience included in the text-books of grammar; orthoëpy is properly phonology or phonetics, an account of the system of sounds



Photo by Thos. P. Diggs, New Haven, Mo.

CHICKEN FOR DINNER.

used by a language and of their combinations; and etymology is improperly used for an account of the parts of speech and their inflections." The upshot of this seems to be that grammar is syntax only, since that is the only one of the five that is left after those said to be properly something else are eliminated; but the dictionary gives a definition of grammar which is much more inclusive. Syntax deals only with the manner of using words together in their proper relations to one another. Grammar, says the Century, is "a systematic account of the usages of a language, as regards especially the parts of speech it distinguishes, the forms and uses of inflected words, and the combinations of words into sentences."

A great deal more could be said by way of telling what grammar is not, but it seems advisable now to venture something about what it is. We shall revert to the negative side of the question, though, because that will aid in distinguishing various branches of the study of the language, all of which are necessary. Working knowledge of the correct use of the language comprehends more than can be covered by any true definition of grammar, and for this reason the substitution in school books of such titles as "Language Lessons" instead of the old-fashioned "Practical Grammar," etc., commends itself. It is with some slight hesitation that a new definition of grammar is

offered. One special reason for the hesitation is the fact that the word "grammar" is not etymologically circumscribed in meaning; it is essentially a broadly comprehensive word, and justifies Dr. Peter Bullion's assertion that "English grammar is the art of speaking and writing the English language with propriety." Such art includes the choice of words to be used, and that may better be learned as a separate branch of study, as may rhetoric, spelling, and pronunciation.

Here is our new definition: English grammar is the established system of forms and associations of English words, including the classification of words as parts of speech, the various inflections and other changes for modification of sense, and the various methods of relationship of words.

This is by no means so restrictive as some scholars have tried to make the term. Richard Grant White, for instance, called English a "grammarless tongue." But he was by no means the first to say it, as witness the following, from "Lectures on the English Language," by G. P. Marsh: "'Another will say,' argues Sir Philip Sidney in his Defense of Poesie, 'that English wanteth grammar. Nay, truly, it hath that praise that it wants not grammar; for grammar it might have, but needs it not, being so easie in itselfe, and so void of those cumbersome differences of cases, genders, moods, and tenses, which I think was a piece of the tower of Babylon's curse, that a man should be put to schoole to learne his mother tongue.' The forms of English are so few, its syntax so simple, that they are learned by use before the age of commencing scholastic study, and what remains to be acquired belongs rather to the department of rhetoric than of grammar."

What is meant in these quotations is evidently merely a system of word-variation called inflection, or changes of expression by means of changes in the form of the word. This is shown more graphically in "The English Language and English Grammar," by Samuel Ramsey, as follows: "If we take such a qualifying word as 'earthen,' or 'English,' which with us has only one form, its synonym in Latin might have 36, and in Greek 45 variations. . . . The Spanish verb presents (theoretically) 120 variants; the Latin, 444; the Greek, according to Kuehner's Grammar, 1,138, according to Professor Müller the round sum of 1,300; the Hebrew, 246; and the Arabic, 2,100; while Professor Whitney cites the Rev. T. Hurlbut as saying that he had ascertained by actual computation that an Algonkin verb admits of 17,000,000 variations. If, then, grammar be merely declension and conjugation, which is not far from the truth, it plays comparatively a very insignificant part in English."

Some of the assertions here are worth a somewhat closer inquiry than their authors could have made. Are the few forms and the simple syntax learned by use before the age of commencing scholastic study? They may be pretty nearly in the comparatively few families where the language is spoken accurately. But the thought of the great prevalence of inaccurate speech

leaves the impression that it is well worth while to study English grammar, and that better teaching is needed. Moreover, many questions in grammar are not decided alike by different persons.

Goold Brown wrote a very large book entitled "The Grammar of English Grammars," first published fifty years ago. He gave a list of former publications, mostly school books, numbering nearly five hundred, all of which he had consulted, and most of which he criticised as containing false grammar. Since then many more text-books have been made, and probably not one which would escape severe faultfinding from any real scholar who would take the trouble to criticise in detail. This being so, it is not at all likely that even what is contemplated by the present writer can be done faultlessly.

His purpose is to write a series of papers on "The English Language," principally to consider grammar, but with the broader title so as to include all that may be thought advisable, with liberal quotation from text-books with reference to disputed points.

(To be continued.)

Written for THE INLAND PRINTER.

RESPONSIVE CHAPEL READING FOR SERVICES FOLLOWING TYPOTHETAE CONVENTION.

BY ARTHUR K. TAYLOR.

BEHOLD, what manner of man cometh to the counter!

He that hath an order — yea, a large order.

For the land is filled with prosperity, even as a union publication is filled with ads.

The streets are filled with trolleys, and the byways with automobiles.

The sky is darkened with a multitude of wires, and the air, even the air that we breathe, is jerked hither and thither by the man who manipulath the marconigraph, so that a man draweth his breath as a weapon, even as a weapon of death.

A man ariseth in the morning and awaiteth not for the sleep to depart from his eyes, but straightway goeth and taketh an eyeopener, that he may go about his business fervently.

He worketh under a steam pressure of 280 pounds to the square inch, and when he explodeth under the grievous strain are there not eighteen men to take his place even before the coroner hath gathered together his remains? Yea, it is even so.

And he whose mind is filled with craftiness, who is as an eel for uprightness, and whose office is in the twenty-seventh story of the sky-scraper that reareth its head even unto heaven, so that it taketh two men and a boy to see so far as to the top thereof (ancient jest, series of '32), lo, he maketh so much money in the morning that he knoweth not at noon how much he is worth, and he goeth forth to celebrate the season of his prosperity; he eateth of rich viands and drinketh of strong waters, wherefore he lieth down and sleepeth,

and when he awaketh he is in the midst of poverty, for hath he not slept forty-five minutes, and in that time hath not his broker — even he that buyeth and selleth for him — hath he not swiped his margins, cashed his collateral and departed from that place? It is even as it is written.

But behold the printer; he knoweth not of collateral nor of margins, save only that margin which is around about a page.

He laboreth from the break of day even to the setting of the sun, for are not the men that hungereth and thirsteth for good printing as the leaves of the



Photo by Ken F. Beers,

ALL COONS LOOK ALIKE.

trees in number, and are not the firms that do such work as the sands of the desert, and the profit that ariseth from the dealings of one with the other — is it not as hen's teeth? Let us weep together, for this is the truth even as the gospel.

For what printer selleth his wares for all that they might bring? Let him that so thinketh sell of his wares to one who hath but deskroom and a cheek that is as flint — even him that hath an advertising scheme — and behold he selleth the same wares at an advance of three hundred and twelve per cent and getteth his money on the morning of the second day.

And yet again, what doth a printer know of cost, even the cost of his own wares?

For doth not one man who dwelleth in the city that is called Phil-a-del-phia, which is over against Camd-en, cry in a loud voice in the hearing of many men that it costeth an simoleon and a quarter to set a single thousand ems, and another writeth it to the trade papers that it costeth no more than half an simoleon to do so much, yet the first man goeth home and taketh a large job at the rate of one-third an simoleon for each thousand ems, and the second man taketh all the work that is offered for any part of an simoleon that is offered; for doth not each man that printeth

fear every other man that is a printer, but loveth every man that buyeth printing, to the end that he who doeth printing for a livelihood is like unto the man who hath touched a live wire; he loveth it not as a business, but he hath not the strength to let go.

THE PRINTER'S OATH.

"Say, Clam," said Breehee Juenard, after they settled in the back room, "whin I goes in th' Dootchman's this after-noon I hears two min talkin' about the prenter's oath, an' wan sez, 'Man, but it's awful! I don't blem 'em fer not l'avin' 'em in church in Mitchigan,' an' the other sez, 'An' they won't l'ave 'em in church in Omaha, neither; that they'd ought to be choppin' their heads off.' What is ud about th' prenter's oath, Clam?"

"Oh, man dear, th' prenter's oath's a turrible oath!" said Clammy Mutch, and he held up his hands in horror. "'Tis me that knows ud. For sure, Breehee, didn' I hang out at a prenter's s'loon wan s'ason. An' I'd hear thim prenters whin they'd be chewin' about square-min an' rats, an' holtin' session an' chapel-meetin's, an' puttin' this wan on th' slab an' trimmin' that wan. Sure, me bye, I kem near goin' to work fer a prenter wance!"

"How wuz that, Clam?" asked Breehee.

"That was afore they interdoosed thim typesettin' machines. Wan evenin' thim prenters was chewin' about workin' aff th' huke, an' who was gettin' th' nonp'ril an' settin' th' ads., whin a lad they calls Scotty hands me his rule an' says, 'Clam, you go up an' holt down slug six to-night.' 'Sure, man,' sez I, 'I'm a molder, an' I couldn't prent a line. All I knows is to shake out me flure an' ram th' sand.' 'Don't make any diff'rence,' sez he, 'you kin prent better nor some o' thim blacksmith's 'at's a holtin' cases on that sheet.' Thin he calls th' drinks an' some more prenters calls th' drinks — fer ud wuz pay-day night, an' thim prenters wuzzent feelin' good pay-day night lest they had wan in th' air all the time."

"An' did you go, Clam?" asked Breehee, as he nudged closer.

"Well, sir," said Clammy, reminiscently, as he lit a cigaret, "we used to had a molder named Hank, that wuz a purty handy bye wud thim sulphur words, an' we t'ought he could say a few whin he'd hit his t'umb wud a hammer, an' Hank wuz wud me that evenin'. So whin I tolt Scotty I wudden do't, Scotty opens up. Holy sufferin' sailor! Thin's whin I heerd th' r'al prenter's oath — wan like thim min wuz talkin' about. Oh, cripes, ud wuz fierce! An' understan', Breehee, Hank wuz th' strongest cardman in th' union, an' he'd as l'ave take p'ison as a seegar wudout ud had th' label, but after he listened to Scotty a while he blushed an' he sez, 'Clam, I'm on'y a poor, weak, strugglin' amachoor. I don't know anniething at all. That prenter cud do ud backwards an' gimme carrds an' spades.' An, Hank wuz a purty tame gazook after that, fer it tuck all th' consate out uv 'im. An' I never heerd him take an oath to this day, an' he goes to church reg'lar."

"But what bekem o' th' prenter, Clam?" asked Breehee, interested.

"Oh, he got so fine at th' business that they gev him a job in th' guvermint office in Washin'ton," said Clammy, as he tilted back in the chair. "I suppose, though," he added, "that whin he gets let out there he'll come back an' open a s'loon." — *Davenport (Iowa) Democrat.*

AS NECESSARY AS THE BREATH OF LIFE.

I want to say that THE INLAND PRINTER is as necessary to me as the breath of life. You deserve credit for the compilation of such an excellent trade journal. — *John D. Migeot, Philadelphia, Pennsylvania.*



THE PRESIDENT'S THANKSGIVING TURKEY.

Horace Vose weighing a Rhode Island turkey, which he always sends to the White House for the President's Thanksgiving Dinner.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

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FINANCIAL.

THOUGH the country has been passing through a tremendous contraction in speculative values, there has not been a correlation in the money market. Decreasing prices in the stock markets should be reflected by decreasing strain upon the banks, and until the national bank statements of September 9 were consolidated and made public, the opinion was general that the money market was being improved under the incessant liquidation. It was a surprise to find that in the twelve months of descending values the aggregate loans of the country had expanded \$201,000,000 against a decrease of \$53,000,000 in individual deposits. The deduction is forced, that, while the speculative contingent in the stock markets has been forced to liquidate, the burdens of the business public have increased in an inverse ratio. Upon no other theory can the heavy loan advance be postulated. The causes of this are on the surface: the rise in the price of materials following increased wages has reduced the profits of many classes, and forced business men to become heavy borrowers to cover in the differences. Support for this view is to be found in the detailed figures which show an evenness of the loan increase all over the country. New York, which has ever been the top-heavy portion of the country with respect to loans, reports an increase of \$24,500,000, or four per cent in the year; the country outside its reserve banks increased \$176,500,000 or six and one-half per cent.

There are other features of this statement which make it especially interesting in illuminating the financial condition of the country as a whole. The decrease in individual deposits was made in New York city. There the loss in a year was \$153,000,000, or eight and one-half per cent. The country outside shows a gain of \$100,000,000, or three and one-half per cent. The wide difference simply represents the changing in the loan demand. Decreasing stock borrowings in New York were followed by deposit reduction, the increase in this item being represented by the increase in bank capital. In the country, the proportionate increase in banking capital was relatively smaller and loans added to the deposit account through redeposits. The banks report an increase of \$50,000,000 in cash in their vaults in a year, which would be a singular result from expanding loans and decreasing deposits were it not that this item happens from the additional bank-note circulation, and even here the institutions have not held their own, for the accretion is \$7,000,000 less than the increased issues. All of the \$63,000,000 gain in other money in circulation in the year has been absorbed by the public, the State and savings banks.

These detailed and dry figures may be uninteresting in themselves, but they serve to impress the fact that, while business has recoiled from its highest expansion, while speculation has been beaten back, and values cut in half, the country as a whole is adding to its indebtedness in the face of a decreasing activity. It uncovers

a sore spot in the general situation, and should induce greater caution and more restraint.

While it is impossible to analyze the condition of any country's business, there are certain tendencies which appear in the mass of the movement that help to arrive at some conception of ever-changing affairs. The operations of business are largely recorded in the national bank statement and the foreign trade of the country. Our foreign trade has thus far this year been running counter to the previous eight or nine years. In trespassing upon this subject, one is apt to run upon some established opinion, for the view of our foreign trade takes color largely from the political bias of the individual. However, there has been a growing disposition to regard much of the so-called economic discussions from both political platforms as largely pure silliness or demagoguery. The two things which now stand out prominently in the foreign trade are the continued increasing imports and decreasing exports. The latter follows from the lessened grain and cotton shipments and their related trades. Our manufacturing products have always been from thirty to forty per cent of the total. In the past three years we have had a steady reduction in breadstuffs and domestic products, and along with it the manufacturing exports have been at a slight decrease. It may be true that we have been utilizing all our products at home and have had little to furnish abroad. We have now reached a point where there should be an expansion in the marketing of our surplus manufactured goods, and it is with respect to this feature that the more recent foreign trade has a peculiar and puzzling significance. In the month of August, for the first time in eight years, the value of dutiable goods exceeded the value of free or raw material. In the month, the imports of manufactured articles were \$17,670,000, and the export of manufactured articles \$33,770,000. Only by comparison can we get a full view of these figures. In April, 1897, our imports of manufactured articles made a record, the month before the passage of the Dingley bill, of \$17,134,000. With our expansion of business at the turn of the century, we were on the high road of invasion of the foreign markets. In March, 1900, our manufactured exports were \$44,767,000. They are now thirty per cent less. In November, 1901, our imports of manufactured articles were the lowest, at \$9,703,000. Present imports are at an increase of nearly one hundred per cent.

These figures, after eliminating minor influences, simply represent the respective cheapening production of the country to or from which they flow. Our higher price for everything has cut down our ability to sell abroad; the depression of the past three years in Europe has cheapened articles there. This is the business deduction, and, in connection with the national bank statement, furnishes ample material for the reflective mind.

Uncertainty pervades the marts of commerce; the fairly good cereal harvests are offset by the third suc-

cessive year of a small cotton production. The drop of twenty per cent in the estimate of cotton, coming with the opening of October, was a decided shock to the large interests dependent upon the staple. While it means continuance of good prices to the cotton planter, equalizing his decreased production, it means lessened spindles and higher prices for cotton goods, and in the adjustments there will be few who will have a real benefit.

It is evident that the conditions are not conducive to a widely distributed revival of business activity, and the usual expansion which occurs every spring will not be on a large scale next year, for we enter upon the quadrennial election, with its flood of utopian promises that every party's panacea will adjust the difficulties that arise primarily in the fluctuations in marketing the productions of the soil. P. S. G.

THE DRIFT IN THE LABOR MOVEMENT.

CLARENCE DARROW, of Chicago, is in some respects a unique figure. As a lawyer he is said to be in the enjoyment of considerable patronage from corporations, yet the public knows him best as a champion of labor. More than any other man, perhaps, he is looked upon as the trade-unions' attorney. He has defended union officials in many law suits, and was principal attorney for the miners before the Anthracite Coal Strike Commission. Mr. Darrow has recently appeared in a new rôle, that of public critic of the labor movement, and there is reason to believe that his views and the fearlessness with which he expresses them have caused something of a flutter in the dovecots of the higher leaders. But what the "learned brother" of the bar has to say is worthy of more than passing notice by unionists and the people generally, for he is not only friendly to organized labor but has had more than a peep behind the scenes and brings to bear on the situation the discerning and analytical qualities of a trained mind. Some time ago he took occasion to deprecate the tendency to restrict union activities to the institution of boycotts and strikes for the purpose of securing increases of wages. This he characterized as being a burdensome policy, which ultimately accomplished nothing, and at best was simply a wearisome plodding around in a circle, too often attended by mischievous incidents. Not content with this, Mr. Darrow practically charged ninety-nine per cent of the unions with frittering away their time and energy in the pursuit of nonessentials, hinting that, as now conducted, American trade unions had reached the limit of usefulness, and paid his respects to the "leaders" in this unpalatable manner:

"There is no effort now on the part of the leaders to bring about any permanent good out of this vast wasted energy. Where can you point to any good the American Federation of Labor has ever done, except agitation, which is a rope of sand, to melt away under the first strain? They represent millions of laborers,

but are they bound together to correct any real abuses? They are just an organization, as though that was an end instead of a means to an end. Now is the time to accomplish something. If the leaders will change their policy then trades-unionism will live, but not otherwise."

Mr. Darrow's advice is that the unions study economic questions and discover why workers do not get more of what they produce, and then "go into politics," in the best sense of that trite term. He also contends that the greater the productivity of labor the higher its compensation will be, and thinks the unions should encourage those things which tend to enhance the quality and quantity of their members' work. For these utterances Mr. Darrow has been freely criticized in the vigorous language common to the labor press. Mr. Gompers himself made reply, but candor constrains the admission that that gentleman usually handles criticisms of his organization much more logically and convincingly than he did Mr. Darrow's. It is impossible to resist the temptation to digress for the purpose of pointing out that cheek-by-jowl with President Gompers' reply was an article by a "pure-and-simple" unionist, who assumes to be an authority on statistical lore, in which it was asserted that at this time labor — organized and unorganized — receives seventy-five per cent of what it produces. If true, this not only supports the position taken by the attorney, but leads one to infer that in the well-organized or highly-paid trades the workers are receiving more than their share of the "socialized product." In short, there are no more fields for the unions to conquer under the wage system, and if the material condition of their members is to be improved it must be accomplished by bringing about a change in the economic system.

Leaving the perplexing question of what percentage of its product labor receives, and returning to Mr. Darrow, we find him a little later taking a step farther and saying he is convinced a change in union policy is inevitable. He has been studying the British trade-union movement at first hand and concludes it moves along similar lines to the American movement, with practically the same results, at least in a historical sense. "The whole trade-union movement of America," asserts Mr. Darrow, "has followed in the wake of the English lead. The history of labor organizations in the United States, with all of their trials and tribulations, their victories and defeats, is but a faithful copy of the tempestuous struggles of the English workingmen. To be sure, we Americans have written our history much faster, exactly as we do everything else with greater speed, but we do them more rapidly because the way is no longer strange and untried."

Our critic then correctly argues that the thinking unionist — the man who is not blind to the lessons of history and knows that mere numbers do not necessarily denote virility or real, lasting progress — is becoming apprehensive of the dangers which beset his

cause and is concerned about the future of the movement. He tells us the British unionist has passed through this initial period of doubt and indecision; he is in the very presence of the peril. Mr. Darrow traces the struggles of the transatlantic unionist to free himself from the nullifying effects of old and unjust laws and judicial rulings, and tells how the trade unionists succeeded in securing the adoption of laws which granted them partial immunity from the common-law conception of what constitutes conspiracy. He also shows how decisions such as that recently rendered in the celebrated Taff-Vale case have practically deprived unionists of the benefits of the remedial legislation secured a generation or so ago. These acts of the judiciary have aroused the British workingman, and they have their counterpart in the United States in the ready use of the injunction in labor disputes, and this more or less eminent lawyer explains the attitude of the bench toward unions thus:

"It might be worth while to inquire why the enemies of democracy (trade-union movement) always resort to the courts with such good result. The reason is very simple, and is true in England and America and the world over. The courts are made up of the most successful lawyers, and these have naturally been in the service of the privileged classes, and have come to view all questions from that side alone. The law is not like arithmetic or geometry, a fixed science, but it depends entirely on the opinion of the men who pronounce it, and this opinion has almost always been by men whose whole life has been spent with the privileged class."

According to Mr. Darrow, this condition is fully realized in Great Britain, hence the impending revolution in methods. The American unionist, having less respect for the sanctity of the law, which he sees flouted in a contemptuous manner by the rich and men with "pulls," still hopes in some undefined way to minimize the effects of judicial hostility and to evade the results of ignoring injunctions. Our union officials not only belittle these adverse rulings, but affect to believe the pendulum will soon swing to the other side. Economic and social conditions aid the Britons in seeing the issue more clearly, and they have concluded the courts are destined to give them more rather than less trouble — and who ever heard of an institution or branch of the government willingly surrendering power it had arrogated to itself? The British workingman, knowing the courts will continue to be used to his discomfiture, has determined — and it is as natural as that night should follow day he should so conclude — that he must wield some more formidable weapon; therefore he has made up his mind to go into politics and influence the legislature. There is much division of opinion as to the manner in which this move shall be made, but it is all but settled, according to Mr. Darrow and other informants, that the British unionists are going to devote much of their spare time to politics. Meantime the more aggressive spirits have opened a political campaign, willy-nilly, without any set program

except that of implacable opposition to decisions of the Taff-Vale character, and have met with such success as to surprise even themselves. The bitter denunciations and malicious misrepresentations of unionism by press and pulpit, coupled with the attitude of the courts, seem to have aroused such a spirit of resentment among the working people that that element has come to regard party ties lightly. The prounion sentiment is so strong and so deep-seated that in recent bye-elections to fill vacancies the labor people have won some astonishing victories. In one instance they elected their candidate in a district which was not an industrial center; in another, a minority of two thousand was converted into a majority of three thousand; and in still another, the old parties found the feeling so overwhelming they let the election go by default, allowing an obscure unionist to be returned by acclamation. These results have intensified the desire to go into the political field, and unionists now feel convinced that with intelligent leadership they can accomplish great and definite results. So determined are the sturdy toilers of Great Britain to control the power that makes and unmakes courts, that Mr. Darrow is moved to prophesy that at the next general election "there will be scarcely a district that will not be contested by a labor candidate — a man who will stand for the rights of the trade unions."

The logic of the situation is that what is happening in Great Britain to-day is but a forecast of what will be happening here to-morrow. The shadow of coming events may be seen in the election of labor mayors in several New England cities. But what else is to be expected? The avowed purpose of the anti-union war now being prosecuted in this country is the same as that of its prototype across the water — to curtail the economic effectiveness of trade unions. If that be accomplished, one of two things will result — either the working people will become cowed, supine and unprogressive, or they will seek to elevate themselves along other lines. As only decaying peoples mark time during the march of progress, we may be sure American workingmen will not tamely submit to what they regard as encroachments upon their rights, and they will seek relief through political channels. Neither the superficial reasoning or derision of the press, nor the advice of sleek union officials steeped to the eyes in the comfortable optimism of bureaucracies, will deter them. Circumstances will force the rank and file to wage political warfare, as the opposition aims to leave no other opening. The government system in England makes the law-making power more responsive to the public will than it is in this country, but when the unions go into politics earnestly and seriously, that obstacle will be overcome. As had previously been pointed out in these columns, if the anti-union program be put into effect, it will not settle the labor question — it will merely change the character of the weapons; and in America — so some party managers now admit — give a great impetus to socialism. W. B. P.

INSTRUCTION IN ACCURACY.

CAN accuracy be taught? This is a question that Dr. Earl M. Pratt, of Chicago, lecturer on accuracy, answers in the affirmative. For a number of years Doctor Pratt has been collecting evidence and facts to show the enormous losses to the human family due to a lack of accuracy. It is due to Doctor Pratt to state that he was working at his theories many years before the "Letter to Garcia" was published. There is no ready-made, cut-and-dried recipe for the inculcation of accuracy, and when the lecturer begins to unfold his thoughts to the listener for the first time, a recollection of Doctor Holmes' gentle sarcasm,

He speaks of undisputed things
In such a solemn way,

surely comes to mind. Nevertheless, it is evident that the research of Doctor Pratt and those associated with him in gathering data concerning the causes of mistakes and inaccuracies, and in the preparation of experiences, so that the student may be, as it were, filled up with an appreciation of the causes leading up to errors, must have an appreciable effect upon those who care to give the subject careful attention.

Accuracy is the habit of attention joined to some degree of imagination in the direction of causation. When Doctor Pratt can save the printer from the compositor who sets the wrong type in the wrong measure and dumps it in the wrong place, or from the pressman who prints the wrong form on the wrong press in the wrong ink on the wrong paper, we will be all right.

THE CHAPEL AND ITS CHAIRMAN.

THE chairman, or father, of the chapel is the pet aversion of many employers, who seem to regard the official as a veritable ogre, bent on destruction and the creation of as much trouble as possible. That some queer sprigs have been elected to the office or had it thrust upon them can not be denied, but the great majority of chapel chairmen are, like most of their fellows, trying to do their best in this world. Theirs is a thankless job; criticized by employes for conservatism and viewed with suspicion by employers on account of being ultra-radical, it is small wonder the position often goes a-begging. Even the kindly disposed Mr. Cherouny pictures the chairman as an incompetent, ignorant, over-enthusiastic fellow, whose conception of unionism and its purposes have been imbibed from yellow-backed trade-union novels and stirring labor plays that are presented in the "ten-twenty-thirty" theaters. Though the essayist takes pains to show that the unreasoning prejudice of employers prevents many of the better class of workmen from accepting this position in book and job offices, yet Mr. Cherouny sounded too low a note when depicting the chairman in "The Burial of the Apprentice." There is also room to differ from Mr. Cherouny's view of a chairman's duties, but one must remember that he idealized the functions for

the purpose of more easily making clear his argument. Figuratively, the chairman may be the voice through which the oppressed express their disapprobation of existing conditions, as our New York friend says; but in reality, in offices where the official is not insanely opposed by the employer, he is far from being hated and disliked. His duties vary in different localities, but nowadays he is not authorized to call strikes or decide what a man shall be paid, unless, as often happens, the office defers to his judgment on a moot question.

Much has been said from time to time of chairmen naming the hour at which men shall begin work, interfering with proofreaders and so forth. These complaints are always based upon newspaper-office practices, and on a bare presentation of them it would appear the chairman was really "it," and the uninitiated might well become alarmed. Where such customs obtain, they are simply arrangements of convenience between the foreman and chairman. In one instance the former is relieved of the necessity of keeping track of the numerous shifts, and has no further trouble after he informs the chairman when he wishes various "phalanxes" to start work. In the other case, instead of dictating on questions of style, as some would lead us to believe, the chairman merely sees that the proofreaders are consistent in their marks, thereby preventing annoyance to the compositors and useless expense to the office. In case of disagreements between the chairman and the readers the foreman is, of course, the arbiter. This system saves much time and confusion as compared with what ensues where compositors protest to the proofreaders individually. A judicious chairman invariably puts a quietus on more complaints than he approves or takes up for investigation. Some foremen attend to all such matters, but it is the opinion of many who have worked under both systems that where the good offices of the chairman are invoked there is less friction and consequent loss of time than under the other method. True, there is the question of the delegation of powers by a foreman, but in a newspaper office all such small things are lost sight of in the desire to get the paper out in quick time and in presentable shape.

As a rule, the unions content themselves with requiring that chairmen shall collect dues, look after subscriptions for charitable purposes, preside at meetings of the chapel and act as spokesmen for the employees when necessary. They are usually active in union affairs to the extent at least of knowing what the law requires, and on this account are regarded as an authority, by employers as well as employees, on such matters. Thus we see the major portion of the duties which fall to the lot of chairmen and which have been made the basis of criticism are those imposed by the customs of the office. If an employer is inclined to take advantage of every opportunity that offers to "Jew down" the men, then the chapel usually endeavors to select "a fighter" for the position. But where the employer is regarded as fair, the employees

seek as their spokesman the man among them that they believe can present their arguments in the most convincing manner. Chapels play no mean part in maintaining the integrity of the typographical union, but with the passing of piecework they were shorn of much of their glory. And, in addition to that, the development of business-like methods in the union has deprived them of the power which they often exercised indiscreetly. Chapels no longer order strikes of their own notion or take it upon themselves to amend scales. To attempt to do any of these things under the present régime would involve the participants in trouble with the local or international union.

The chapel and its chairman are here to stay, irrespective of abuse or opposition, as they are not without a mission. Even anti-union employers, when on dress parade, vociferously profess their desire to "get close" to their employees — to learn their honest opinions on matters of common concern — and it would be difficult to find a medium through which this may be done as thoroughly and as successfully as through a well-organized chapel. Calling the employees into the business office one by one and putting them through a mild-mannered "sweating" is a poor way of eliciting expressions of honest opinion as compared with the freedom of a chapel meeting.

W. B. P.

THE MILLER CASE AGAIN.

THE *International Bookbinder*, of Washington, D. C., the official paper of and "published by the International Brotherhood of Bookbinders," is not at all pleased with the article in the September issue of THE INLAND PRINTER captioned "The Miller Case." Discussing any phase of this miserable affair is extremely uncongenial to one who has maintained that trade unions as a rule are fair and exhibit some degree of common sense in the disposition of their business. But as the *Bookbinder* accuses this writer of having, through malice or gross negligence, misled the readers of THE INLAND PRINTER, the matter can not well be passed in silence.

After stating that, in the objectionable article, the union-made stint was severely criticized and Washington's bookbinders' union rules were unfairly said to encourage loitering and laziness, the *Bookbinder* remarks:

The article throughout is very inaccurate and exceedingly unjust to the bookbinders of Washington, D. C., as it shows that all the knowledge W. B. P. possessed of the subject is what he gleaned from the daily press. . . . We desire to state for W. B. P.'s benefit, and all who are interested, that there is no such thing as a "union-made stint" in the Government bindery. About half the force is required to work steadily eight hours each day, the other half is required to turn out a stated amount of work which is termed a task, and as it is now enforced the full maximum amount of work is required from each individual. The union has the right the same as any other union to arrange an equitable schedule on work that is generally done on the piece system in private establishments, but they have never put into effect any task

without having it amended, endorsed and approved by the Public Printer and foreman of the bindery.

I am too well acquainted with the inaccuracy of the daily press on labor matters generally to accept anything it might say as the truth, without presumptive evidence of a corroborative character. When a statement is based on a newspaper utterance, it is my habit to give the source of the information. But in this instance the information was not gleaned from the press, but through members of the bookbinders' union and from well-informed employes in the Government Printing-office, and that nearly a year ago. In fact, knowledge of the binders' stint came to my attention during Public Printer Benedict's administration, when certain compositors wished to institute the same system in the composing-rooms, or, at least, wanted the Public Printer to make a stint for other craftsmen as well as the compositors, or else abrogate the stint for composition then being enforced for the first time. The question came before me in my capacity as a trade-union official, and, being opposed as a matter of principle either to the Typographical Union attempting to establish a stint or gratuitously suggesting to an employer how he should treat employes in other departments than the composing-rooms, I did not then investigate closely the methods said to prevail in the bindery. It is recalled distinctly that bookbinders at that time boasted of the "easy thing" they had, and there was some talk of men being able to do a day's work in five or six hours.

It is pleasing to hear that these stints were approved by officials of the Government Printing-office; while in no way justifying the establishment of stints, this endorsement takes some of the rawness off the edge of the transaction. So far as I am advised, this declaration is the first intimation we have had from union sources that the stint was aught else than a union regulation. But I am assured, in the face of the *Bookbinder's* assertion, that the union has placed a limit on work without the consent of the office authorities. Let that conflicting evidence be as it may be. Possibly the Public Printer or foreman has amended and approved the stint, yet it appears to have been very much of a "union stint." The organization is said to have fined men for exceeding the limit, and representatives of the men—not of the office—have instructed newcomers as to the amount of work they should do in a day. If it had been an office stint, the Public Printer and his subordinates would have enforced its provisions at first hand and not waited action by the union. It would be interesting to know if the organization disciplined those who failed to fill the bill. And, if the stint was an office and not a union affair, what was the matter with Miller, anyway? If we are to believe he simply violated an office rule, then Washington Bookbinders' Union occupies a unique position in its zeal to see that office rules are enforced. That is the prerogative of the employer, and the most rabid so-called radical has usually conceded it to be such.

While technically the office authorities may have approved the stint, the conclusion is irresistible that, speaking in a large sense, it was the union that made it effective.

Twice in a six or seven hundred word article the *Bookbinder* tells us that, "as it is now enforced," the task is a continual grind. Well, all involuntary labor is more or less of a grind, and it is reasonable to infer that as the task *has been* enforced there was justification for the obnoxious assertion that the union's rules encouraged loitering. We know now there is a difference between what is and what has been, and the union stands convicted, inferentially, of not enforcing the stint law when violations operated to lessen the amount of work done.

Hot on the heels of its vigorous denial of the existence of a union stint, the *Bookbinder* proceeds to preach the economic fallacy that any union has the right to arrange an "equitable schedule of work." Whence comes this right? Does the union purchase the labor and pay the wages? Usually the buyer and not the seller determines as to whether the quantity or quality of the purchased article is satisfactory. It is agreed that the union has a right to a voice in determining the hours its members may work, and if it does that, why should it establish a stint? Why do not the unions fight for the establishment of stints, and let questions as to length of the workday take care of themselves? If the *Bookbinder's* assertions were true, that would obviously be the sensible thing to do. But unions are estopped from doing it because they are conscious they have no moral right to enact legislation that would put the speedy man at a disadvantage or do violence to the basic principle that tacitly underlies all engagements entered into between employer and employe—that the latter will give an honest day's work for the stipulated wage. This means that he will labor faithfully, and not that he shall either "rush himself to death" or busy himself devising means by which he may do as little as possible. As a matter of fact, it is neither politic nor honest for an employe to "soldier" just because he is speedier than his fellow-workman and receives no more money. The manly and profitable way to even up things is for the fortunate workman to insist on adequate remuneration.

Among other comments of the *Bookbinder* which might be replied to is an expression of surprise "that W. B. P. should attempt to injure a labor organization." There was no desire to injure the union in question, but if the bookbinders of Washington are in that state of mind in which they regard all criticism or advice as being provoked by malice, then many strange things of recent date are explained. To put it expressively and tersely, in that case they are troubled with "swelled head," and, of course, kindly meant suggestion is lost upon them. It is safe to venture the prediction that there was nothing essential in the article complained of that had not been exploited on the floor at union meetings. But the binders are not the only ones inter-



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CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.

ested. Much against their wishes, other craftsmen find themselves involved, and the final word, so far as the union side of the controversy is concerned, will rest with them. In writing two months ago, I aimed to set forth the views of the great mass of these interested unionists on the issue raised, and the many words of commendation coming from employes in the Government Printing-office and others would indicate that their views were fairly "sensed." Surely there is no bookbinder who does not regret the Miller incident, and as the matter stands at this writing, the quickest and easiest way to recover lost ground is for the bookbinders to abandon the fallacious idea that has caused them so much discomfiture and worked such injury to trade-unionism generally. If they think they will receive the sustained support of organized labor, they are deluding themselves. Despite resolutions of labor bodies with high-sounding names, acute observers have noticed the trade-unionists do not support measures of which they do not approve. And that unions are not enamored of stints—even as now enforced—is demonstrated by the fact that as a rule they do not adopt them or pass resolutions favoring them. And the bookbinders should remember that this is particularly and peculiarly true of the printing trades—even including bookbinders outside of Washington.

W. B. P.

THE APPRENTICESHIP QUESTION.

LOOMING large on the horizon of craft affairs is the apprenticeship question. It is being discussed in a somewhat systematic manner by employers, and soon typographical unions will be compelled to take cognizance of the subject in the regular routine of business. This is one of the results of the recent Typographical Union convention, which amended one of the many laws to read: "All local unions must pass laws defining the grades and classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

If history repeats itself, and there is no reason why it should not in this instance, and the employers or the unions undertake to legislate on this subject separately, each viewing the situation from their own standpoint, there will be confusion, many clashes and possibly trouble. In such circumstances it is almost inevitable that the cause of all this agitation and legislation—the worthy apprentice about whom we are so solicitous—will be lost sight of, and fortunate, indeed, if his second condition is not worse than his first—were such a thing possible.

This would be lamentable, but such a contingency can easily be avoided if the craft starts right in its attempt to do something practical. "The interests of labor and capital are identical" is a much abused phrase, but it comes as near having real significance as it ever does when the apprenticeship system is under consideration. Under existing conditions the phases

of the subject that tend to arouse hostility or ill-feeling are of minor importance, and can well be regulated for the present. Speaking broadly—and broad, liberal treatment is much needed—the subject for immediate discussion is not "How can employers 'make more' out of apprentices?" nor is it "How can boys be barred from learning the trade?" The real issue is, rather, "How can we formulate a system whereby deserving learners may be encouraged, justice done the apprentice and the standard of workmanship maintained or improved under present industrial conditions?"

Here we have a question that must appeal to craft pride and to the altruistic instincts of craftsmen in a manner altogether unusual in trade affairs. Its mere statement should call forth the good wishes and best efforts of all. Such is the frailty of human nature, however, that it is patent, if, in any given city, the Typothetæ or a union undertakes to work out this problem alone, suspicions will be generated, and—without reason perhaps—the respective parties will soon find themselves engaged in a contest to get the better of each other. This probable unsatisfactory outcome would be obviated by the parties coöperating. And why should they not, when that is the only method by which something substantial can be accomplished?

It is, therefore, suggested that before undertaking to legislate on this question the union or Typothetæ, as the case may be, appoint a committee—requesting the "other side" to do likewise—for the purpose of canvassing the situation. There is much misapprehension among employers as to the union's true attitude toward apprentices, and, by the same token, mistrust and suspicion of the employers' good intentions are rampant among unionists. And, despite this, there is not so much disparity between the views of the average employer and those of the average unionist on this question. The trouble has been, and is, that we naturally hear most from the extremists in both camps. Their views are set side by side, and we thoughtlessly say the employers and employes are as far apart as the poles on this matter, whereas the great mass of both elements are within touching distance of each other. Committees of the character suggested could, at least, clear away the smoke that has arisen from the hot utterances of the radicals, thereby disclosing common ground for their constituents to meet on.

The welfare of the apprentice and the best interests of the craft being the objects in view, the committees should be composed of men who understand shop and trade conditions fairly well, and, above all, be sufficiently sincere in their friendship for the apprentice to make the sacrifice necessary to do their share toward educating the craft up to a realization of its responsibilities in the premises. An energetic joint committee of this character might, in great good friendliness, cover the entire field, investigating such cognate subjects as the desirability of encouraging trade schools and otherwise supplementing the training received in offices. In other countries, and in other industries

in this country, economic conditions have compelled recourse to such aids, and it is a moot question whether the printing trades are not ripe for the innovation.

Acting individually, neither the employers' associations nor the unions can make much progress in this matter. Nor can the parent bodies accomplish a great deal in a practical way, though in their official pronouncements they very properly assert their desire to discuss and improve the apprenticeship system. To the local organizations we must look for practical results, and, obviously, the first necessity is that the interested parties understand each other, and a free and full expression of views in a common forum is the best way of attaining that end. The plan could not be a complete failure, for no inconsiderable beneficial moral effect will accrue from such representative committees meeting to discuss a subject appealing almost wholly to our better natures, and about which the respective parties are not actually at daggers' points.

W. B. P.

THE LABOR PROBLEM.

WITH all the discussion of the "labor question" that has been going on during the last few years, one has seldom seen coöperation mentioned as a means for ameliorating the condition of the working classes. During no previous era of trade-union activity has this subject been so ignored. It would seem that the once much-talked-of system whereby the employe would be his own employer has been relegated to the junk pile set aside for worn-out or talked-to-death social and economic panaceas. About twenty years ago coöperation was a pet theme with the orators of the Knights of Labor, and at one time during the eighties it was a poor town that did not possess several coöperative enterprises fostered by that comet-like organization. But long before the days of the Knights the idea had appealed to American workingmen, for fifty years or so ago, when the National (now International) Typographical Union was instituted, the worthy founders specifically opposed the establishment of a Government Printing-office because they thought a coöperative society composed of journeymen printers might be organized to do the work. This declaration of opposition was supplemented by the well-known arguments relative to the dangers that lurk in a system which makes the Government an employer on a large scale. After a few years the union became reconciled to a government printery and advocated the establishment of what is now the Government Printing-office.

This back-down was not more complete than have been the failures of the great majority of the coöperative enterprises in America — in fact, the few successful ones may be taken as the proverbial exceptions which prove the rule of almost invariable disaster. The generally accepted explanation of this is that workingmen are unable to satisfactorily conduct a business concern. This is not wholly true, for in Europe, and

especially in Great Britain, this form of endeavor has achieved wonderful success. There may be something in the allegation that British workingmen, acting collectively, show better business acumen than their cis-atlantic fellows. At all events, the British unions seem to be more businesslike in their methods than ours are. There is an absence of the mawkish sentimentality and peanut politics which are such burdens to the American trades-union movement. But the main cause for lack of success is probably found in the fact that the true underlying principles of coöperation were not well understood, and were not adhered to even when understood. In Great Britain coöperative societies are by law inhibited from suing or being sued — in other words, they can neither contract nor collect debts. This compels them to do business on a strictly cash basis, which not only inculcates habits of thrift among coöperators, but gives their stores and factories an immense advantage over concerns which buy on time and sell on credit. Such institutions catering to working people must suffer heavy losses, especially during periodical depressions, from which the coöperators are free. Another characteristic of British coöperative societies is that votes are apportioned on a democratic basis, each member having one vote, irrespective of the number of shares he may hold. In America, most of the coöperative ventures did not eschew the credit system, but rather incurred indebtedness and gave credit from the beginning, and votes were determined by the number of dollars invested, which opened the door to the capitalistic practice of the large fish swallowing the small ones as soon as a possibility of success became apparent. They were in reality joint-stock companies with extremely limited capital that labeled themselves "coöperative" in the hope it might attract philanthropically inclined investors or sympathetic customers.

Not only are the laws of Britain superior to ours in that they are designed to preserve the essentials of coöperation, but the American yearning for "big" things militates against societies starting in the humble manner that many of the now successful British organizations did. This contempt for small beginnings is especially well developed in the American workingman, as is evidenced by the manner in which he essays "to go into politics." When that subject is being discussed the orator speaks to deaf ears if his plan does not contemplate capturing the executive and at least one other branch of the Government at the next election. To suggest that the working people endeavor to control school boards and municipal councils — in which they are mightily interested, by-the-by — would be scouted as frivolous. Yet that is what the plodding Briton has been doing for some time, and now he is building up a respectable and influential representation in Parliament, composed largely of men who have had some training as legislators and public servants in the capacity of school trustees and aldermen.

To whatever cause may be attributed the failure of

coöperation in America, there is little likelihood of its being revived — or started, if you prefer — on a comprehensive scale. The necessity for costly machinery in manufacturing precludes the establishment of business with limited capital. If it was impossible to secure the financial aid to successfully conduct, say, newspapers or printing-offices, ten or twenty years ago, how much more difficult it would be in these days of expensive equipment, keener competition and costly franchises? But these conditions do not portend a decline of the system in Britain. There many of the societies are well supplied with funds and able to keep abreast of the times. Some idea of the immensity of the industry carried on by these workingmen's societies is suggested by the statement made to the British Trade Union Congress that they employ about ninety thousand persons and pay out in wages over \$15,000,000 a year. In some of the industrial centers, coöperation is the economic creed of the people, and the mass of figures showing the trade of distributive and the output of productive societies assumes the proportions of a statistical showing of a third or fourth-rate nation. To illustrate the extent to which the coöperative principle is engrafted on English working-class life, an American workingman who has toured England mentions the town of Oldham, which has a world-wide reputation in the cotton-spinning industry. It also enjoys an enviable reputation among coöperators, and well it may, if the following pen picture does not outdo the best efforts of a Kansas landboomer. The gentleman mentioned, in a letter to a labor paper, says: "Many years ago, the workers of Oldham thought out the problem and resolved to coöperate together for their mutual advantage. The result is that there are seventy-five coöperative spinning mills in that one city and the capital invested in these mills is \$25,000,000. They are not only owned by the workers, but entirely managed by them. The shares are issued at \$25 each and workers are allowed to pay for one or more shares on the installment plan. These mills have been very successful; in fact, the most successful cotton mills in England. They have paid as high as forty-six per cent dividends in one year, though this, of course, was an exception. There are one thousand operatives in these mills that are worth from \$5,000 to \$10,000 each, and there are many more worth from \$1,000 to \$5,000. But this is not all. In this same city there are many coöperative stores, both retail and wholesale, and several building societies, with a capital of about \$18,000,000, so that the workers in this one city have nearly \$45,000,000 invested in productive industry. Besides this, Oldham is one of the largest home-owning towns in England, due, no doubt, to the good sense the workers had to coöperate for their mutual advantage."

It is strange, indeed, that such a powerful agency for the advancement of the interests of the wage-worker should be allowed to fall by the wayside by American social and economic reformers. W. B. P.

CONFERENCE OF THE NATIONAL PUBLISHERS' ASSOCIATION AND THE I. T. U.

THE threatened break in the amicable relations heretofore existing between the International Typographical Union and the National Publishers' Association over the arbitration agreement has been averted. On October 6, and for several days thereafter, representatives of the above organizations held a conference in New York and considered, among other things, the suggestions approved by the recent Typographical Union convention. These embraced the formulation of a code of procedure which would eliminate admitted causes of objection and prevent the possibility of fraud or collusion on the part of arbitrators.

It will be remembered that the most exciting incident of the Typographical Union convention was Colonel Driscoll's charge that President Lynch had violated the agreement in disposing of disputes at Seattle and Spokane. The charge was made with great deliberation, Mr. Driscoll speaking in his capacity as labor commissioner for the Publishers' Association. Mr. Lynch denied the accusation, and, as was stated in *THE INLAND PRINTER*, intimated he had assurances that some Eastern publishers did not approve of the policy pursued by their fellows on the Pacific coast. There is good authority for saying the conference demonstrated the truth of this assertion, and there developed a disposition to criticize the Western publishers for indulging in what the unions' partisans have termed "unfair methods." In these circumstances, coupled with a desire on both sides to give the system of arbitration a fair trial, it is not surprising that an understanding was reached. The convention's suggestions have been adopted, and it is claimed that, as amended and amplified, the arbitration agreement "is in better shape than ever."

As this journal goes to press, the Seattle and Spokane cases are being considered by representatives of the association and the union, but it is understood this review is to be confined to the original causes of controversy between the parties primarily interested, and will not take cognizance of the much-talked-of action of Mr. Lynch, which constituted the burden of Mr. Driscoll's charge of bad faith.

The conferees at New York were: Publishers' Association, Mr. Taylor, of the *Boston Globe*; Mr. Ridder, of the *New York Staats-Zeitung*; Mr. Lowenstein, of the *St. Louis Star*; Mr. McCormick, of the *Chicago Record-Herald*, and Colonel Driscoll; Typographical Union, President Lynch, Secretary Bramwood and Vice-Presidents Hawkes and Miller.

REALLY PIED THIS TIME.

"Jim," said the editor, "where's that poem about the 'Pied Piper of Hamelin' that has been on the standing galley for a month? Better hunt it up and run it in the first edition to-night?"

"Can't do it, sir," explains the make-up man. "One of the galley rats pied it yesterday."—*Judge*.

Written for THE INLAND PRINTER.

SELECTING TRADE.

BY F. W. THOMAS.

IN speaking of a young man who is one of the most successful printers in the city where he is located, an observant paper salesman recently said to me:

"I do not believe that he gets any very high prices for his work, but I attribute his success to the fact that he has catered to and obtained a *substantial* class of customers, whose business is steady and who pay promptly. His shop is always busy, and he discounts his bills."

There is a whole sermon in that short paragraph.

This printer himself once said to me: "I don't take any stock in transient trade. I would rather have a smaller list of customers, even though their work is done a little closer, for then I have something to depend upon. It takes less office work and leaves me more time to run my business. I have few if any losses, and on the tenth of the month I can collect my money in chunks big enough to do me some good."

I can well remember the time when I was a very young man, and had been in business but a couple of years, I complained to my father about the disappointing character of some of my customers. He told me that some day when my business was larger and better established I could get rid of such customers. The idea seemed impossible to me at that time, for new customers were hard to get and even poor ones must be kept.

I have lived to learn the wisdom and correctness of that observation.

The trouble, however, with many printers is that when they have built up an established trade, they do not have the judgment or backbone to rid themselves of the undesirable customers or unprofitable trade.

Customers who are constantly looking for trouble, hunting little excuses for unreasonable allowances, standing off their bills, and so on, are worse than useless to the up-to-date printer. They consume time that should be devoted to better trade. They frequently aggravate a man into a state of mind that unfits him for dealing with others more deserving, and make the business seem one unending stream of annoyances.

In nearly every established shop there has accumulated a certain amount of business which, owing to its character, or owing to the fact that it was originally taken at too low a price, nets the office little or no profit.

Were a printing-office a purely buying and selling business, such sales would not be so bad, for even if the margin were exceedingly small it would be that much gain, but a printing-office is practically a factory *with a limited output*, and if the facilities are taken up with unprofitable business, it is a physical impossibility for the full quota of profit-earning work to be handled. In other words, the poor business necessarily displaces an equal amount of good business.

It will pay every printer to go over his business carefully and weed out the bad customers and the poor

trade. A sharp raise in prices is the most tactful way of doing it. This results in either getting rid of the work or making something out of it.

There are some surprises in this plan for the overtimid printer, for often he finds that the undesirable trade stays at the higher prices and thus becomes good trade, and so the printer learns that he has been doing the work for less than any one else will do it.

Do not be afraid; the loss of poor trade never hurt any one and never will.

The printer whose shop is always busy, all of whose work pays a moderate profit, and whose customers are



Photo by E. M. Keating.

HUNTING IN COLORADO.

the kind who pay their bills, will make more money and make it easier than the one who gets some big prices but loses that profit in the time given to poor trade and collecting for it.

HOW GEORGE ADE CAME TO WRITE FABLES.

George Ade's own account of how he came to write the fables that have made him famous, of which the latest are included in his "People You Know" (Harpers), is given as follows in the Boston *Literary World*: "In 1890," writes Mr. Ade, "having risen to a weekly income of fifteen dollars, I lit out for Chicago, where I got a job on the *Morning News*, later the *Record*, as a reporter. The following year I had pretty good assignments, and in 1893 I did special *World's Fair* stories. When the fair closed up I became the father of a department in the paper called 'Stories of the Street.' I had to fill two columns every day, which, with a cut or two, meant from twelve hundred to two thousand words. My stuff was next to Eugene Field's 'Sharps and Flats.' When Field died I got his desk. I used to get desperate for ideas sometimes. One lucky day I wrote a story on a church entertainment, in which Artie was the spokesman. That was in 1895. I heard from that story so much that Artie was given a show once a week. In 1898 I ran up against the fable of the old serio-comic form. I had learned from writing my department that all people, and especially women, are more or less fond of parlor slang. In cold blood I began writing the fables to make my department go, but I had no idea that those fantastic things would catch on as they have. My first one was entitled 'The Blond Girl Who Married a Bucket-Shop Man.' Soon other papers asked permission to copy the fables, and then to share them with the *Record*, and by-and-by a publisher collected them and made up a copyrighted book. There you have the whole thing in a nutshell."

THE MAN AT THE WINDOW

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

"Cyril!"

"Alexander!"

The two messenger boys clasped hands.

It was on Madison street—that busy thoroughfare where many streams of humanity meet in whirling vortexes.

The afternoon sun lighted up the features of Cyril Smith, the courageous young messenger boy.

His steel-gray eyes glinted as he gazed at his friend and comrade, Alexander. He had regular features and a regular suit of messenger-boy clothes.

Thus begins the first chapter of Number I of the strenuous Lad's Library, the story being "Handsome Cyril, or the Messenger Boy with the Warm Feet," written by George Ade, illustrated with thrilling woodcuts cut by hand on real wood by F. Holme, the thrilling wood-cutter, and published by the latter at the Bandar-Log Press, Phoenix, Arizona.

Mr. Holme announces that this is the first of a series of seven tales, all to be in similar vein; and that no pains will be spared to make the mechanical details as bum as possible;



THE HERO SAVES THE BEAUTIFUL LADY.

if he really wants to know it, and will apply privately, I can tell him one point in which he can make them bummer—only one, and that is not for publication, lest the professional imitators of Mr. Holme be too much encouraged. Otherwise, not feeling competent to pass a critical opinion on the first book, I have taken the matter into the final court, and have secured expert opinion; thus:

Found messenger boy No. 46, age fourteen, name Goochy—alias Guchi, Goutchee, etc.; hair light red, eyes light blue, hide fairly complete but difficult to find scars and other marks on

account of overlapping of freckles; admits he has trouble in donning regular messenger-boy clothes, owing to small quantity of cloth in trouser legs (evidence here of corporate greed); claims high critical ability on score of familiarity with profession, and having read all the recognized libraries of fiction designed for readers of his class.

After reading "Handsome Cyril" carefully several times, No. 46 spoke as follows:

"Dere ain't nuttin' in dis little sheet—gimme a match, will yer, mister—t' giv' d' idear dat dis man Ade is goin' t' cut no ice in d' fiction pond. He makes a stiff runnin' but he don't hold d' cards. See? First place, d' dam t'ing ain't big enough.



"A PISTOL SHOT RANG OUT."

An' d' style 's horse-car—dey don't write novels dat way no more. Old Sleuth useter."

No. 46 ruminated sadly for a moment, thinking, no doubt, of the vanity of human things as shown up in the changing methods and fading glory of Old Sleuth.

Then, proudly, "Who d' 'ell is dis George Ade, anyhow?"

After a moment's reflection (which seemed to bring no answer to the query), No. 46 started slightly, smothered some remark or other, and dropped the tiny bit of cigarette that had been wedged ecstatically between his fingers and his lips; in an instant he had extracted another, already partly smoked, from the pocket of his jacket.

"On d' flat—please lend me a match, will yer, mister—dis little ac' smells fishy, don't yer know it does? D' pitchers ain't so flabby. D' one on d' cover 's hot spit—do you grip d' action in it, mister? Dough I ain't keen 'bout de red speckled lady—her blood ain't right. D' story feels to me a little slow in d' stretch. Ain't enough doin' in it. Messenger stories orter be d' very swiftest kind, don't yer know dey had? Say, what time is it, mister?—no, dere ain't no use of me tellin' youse 'bout d' ac's in detail. Tanks. Got ter hurry. Naw—meetin' of d' union."

* * *

From Mr. Alfred Bartlett, of Boston, we receive a number of new calendars, all quiet-colored, pleasing in general tone, and different from the usual calendar of commerce. Mr. Bartlett also issues a small reprint of "A Remarkable Almanack," originally published for the year 1903, and reviewed in these columns some time ago.

Among the calendars, Mr. Edward Penfield's "Stenciled Calendar" is the most striking; it is printed on manila stock

of a brownish tint, and contains seven posters of domestic animals, drawn in a very simple style, in broad stenciled masses, with spots of color carefully arranged. The general effect of each page is distinctly decorative, albeit one may be tempted to



"SPLASH!"

wish that the cow might be delivered of her pained expression. This unhappy look on the face of the cow is almost certain to contaminate one's cheerfulness, especially as she must serve for two months, including dog days.

Then there is the Canterbury Calendar, made to stand upright on a desk or shelf; a fantastic woodcut rendering of Chaucer's pilgrims, tangled in design but quite successfully archaic, and very pleasing in color—dull reds, greens, blues, brown and gold being used.

Finally, Mr. Bartlett sends out two of the same general type, "The Symphony," and "A Calendar of Prayers by Robert Louis Stevenson." In the first, a collection of obviously cheerful quotations from Emerson, Thoreau, Stevenson, Swing, Roosevelt and others is used, some lettered and some set in type (thus obtaining a variety in appearance each month) all carefully printed in red and black, and surrounded by a rather unsatisfactory border. The quotation idea is a popular one, as shown by the sales of some ill-wrought illuminations of the same texts, though it would seem that one might grasp the meaning of these simple bits in less time than a month; and surely the borders will have lost their modest claims to beauty in less than a year. However, the whole is immeasurably superior to the lithographed effects heretofore so common.

The Stevenson quotations seem to me the better of the two, but it is a severe test for an author well-beloved.

* * *

Mr. George Shelley Hughs, printer by trade and reformer by destiny, has just published a book called "Boken," which he hopes will exercise a potent influence in favor of spelling reform; also other reforms. In his preface Mr. Hughs says:

"I was born September 24, 1849, at 11 A.M., in central Jorja. Eny astrolojer wil tel yu that that fact is suffitient tu account for anything that looks od or bold in this book. I giv the particulars, that thoz hu wish tu do so ma verify my statements in the corse ov the book. The astrolojer wil tel yu also about hou much I mite be affected by flattery, or by adverse criticism, or by advice."

After that, few would be moved to flattery, or to advice,

and as for criticism, Mr. Hughs defies it. Later in the book he says:

"There is only one rezon huy eny part ov this book has bin ritten, and that is that no one else hu cud rite it wud rite it. . . . Ther is a deluj ov boox, and mor ov the prevailing kind ar not needed. I rite tu bring in nu matter, and I bring in nu matter huen I rite. This is mi excuse tu miself on this occasion."

In the matter of the spelling, Mr. Hughs proves his case from the first page. He makes a few changes in the alphabet, sets up a glittering example of what a man can do when he has not lost his nerve, or been browbeaten by tradition and custom, and tells you to go ahead. Nothing is spelled wrong if you can make out what it means. It was Daudet, I believe, who envied the Russians because no phrase in their barbarous tongue had become trite; we have all envied Chaucer. Cometh Mr. Hughs to show the way. Nothing looks trite when you spell it as you please; it brings new life to our outworn English speech.

Consistency is not required, else why knock the *c* out of *criticism* and retain it in *advice*? Note also that Mr. Hughs puts a *t* in sufficient (*suffitient*), and that in other respects he changes by no law save his own sweet will the matters that the rest of us acquired with birchings. O glorious Liberty! O excellent Reform!

And yet—I fear the Grecians even bearing gifts.

The subject matter of "Boken" is not so important. The book narrates, in the easy-running meter of Hiawatha, the story of the author's conversation with an unearthly guest, who, being questioned about the origin and destiny of the universe, was completely graveled, and disappeared in high dudgeon, having, meanwhile, consumed a hearty meal of earthly victuals at the author's expense. Then the poet gives up the notion of solving the riddle of life, and betakes himself



"I SUSPECT FOUL PLAY."

to other fields, the rest of the fairly thick volume being devoted to a long narrative poem, with notes.

This poem gives an account of Boken, a prairie village, and the love affair of Miss Jenny Wilson, the "Buty of the villaj." How all the men stood around waiting for Jenny to choose—as the pigs, clustered in clamant chorus, await the fall of the last peach—and how Jerry, the astute traveling man, fearing lest business suffer on account of the tie-up,

begins his campaign; how Jenny has a warning from a ghostly lover, and how the charcoal magic fails to show her fate; and, finally, after many vicissitudes, how Jenny becomes Jerry's beauteous bride.

All this is narrated in Hiawatha meter, spelled with revolutionary freedom, and accompanied by notes on geology,

A Stenciled Calendar for 1904



By
Edward
Penfield

Published by Alfred Bartlett, Boston, Massachusetts

Copyright, 1903, by Alfred Bartlett

CALENDAR COVER.

metallurgy, taxation, politics, and the duty of Christians toward intoxicating beverages. Mr. Hughs says he has not been able to interest an established publisher—than which the book contains no more remarkable statement.

* * *

As the special summer number of the *International Studio*; John Lane has published a generous volume called "Masters of English Landscape Painting," treating of the life and work of John Sell Cotman, David Cox and Peter DeWint. The book is similar in general plan to the one on Corot and Millet published last winter. For its fine typographical appearance (since its plan attains a maximum of usefulness with the simplest and most beautiful means), for its scholarly and appreciative contents, excellent color printing, and for its appearance of dignity combined with vital interest, the book merits the highest praise.

The names of the three men whose work forms the subject of the book are more familiar to artists than others, especially in this country; yet a careful study of the work is sufficient to convince one that the title of the volume is not a misnomer. All three were leaders in a movement of great importance; all were only recognized at their true worth after death; and during life their careers show a marked similarity.

Cotman's biography is, perhaps, the most interesting, since he departed farthest from the accepted standards of his time, and met the greater misfortunes for his independence. A man of the highest gifts, tied all his life to the drudgery of teaching, and living one long mood of melancholy, he never attained in his work the full strength of his inspiration. He was among the first of English water-color painters to recognize the value of his medium for the simplification of landscape. He applied

to his work the principles of design, of pure composition, and worked out, independently, many of the wonderful secrets of the Japanese. And at last he died, unknown and weary of it all.

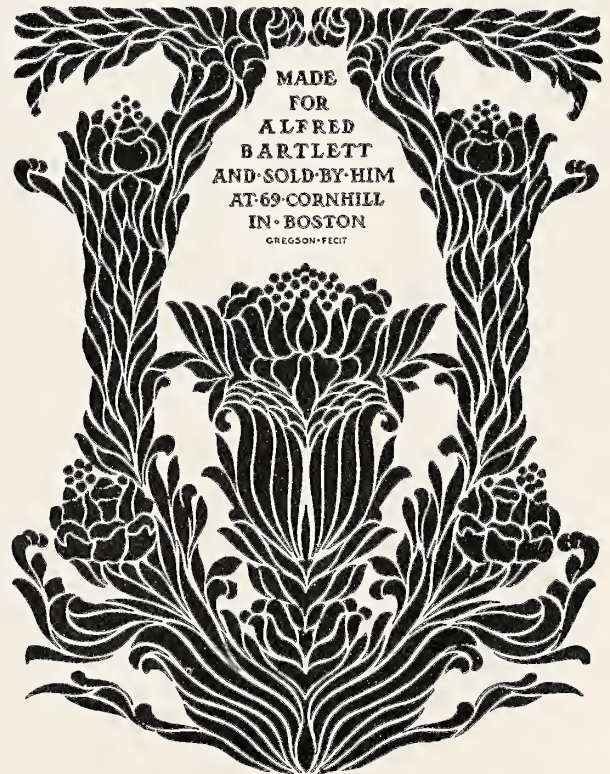
David Cox lived more prosperously, and accomplished things more commensurate with his powers. He began at scene-painting, made a comfortable livelihood, was successful as a teacher, and worked all through his long life at the problems of landscape. His art shows a wide range, a fine knowledge of harmony in color, and a strong inclination toward the more modern freedom of handling.

Lastly, Peter DeWint is treated. He was, as all his work betokens, a strong, steady man, of wide and accurate vision; his greatest charm as a painter is in the uncommon—well-nigh unique—richness of his color, and the consummate ease with which he rendered great effects. His life, while in the main uneventful, is made the theme of a fine piece of character writing by Mr. Walter Shaw Sparrow, who presents a portrait of the man, yet never forgets that it is in relation to his work that we desire to know him, and that DeWint was a man whose life and work were one.

* * *

It was two years ago, I believe, that M. Maurice Maeterlinck made public his opinion that he had not expressed himself

THE 1904 SYMPHONY CALENDAR



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COVER DESIGN.

according to his responsibilities in his plays, and foretold a change in his dramatic method. No one reading "Monna Vanna," of which a translation by Alexis Irene DuPont Coleman has just been published by Harpers, can fail to see that the change has actually been made.

The plot of "Monna Vanna" has already become familiar to readers generally; it presents, in its bare outline, nothing

strikingly new either to history or the stage; briefly, the theme is this: Pisa is besieged by the armies of Florence, and the people are starving. The commander of the Florentine forces, himself already betrayed in his own camp, offers to spare the city; his price is the honor of the Pisan commander's wife. This beautiful woman, Monna Vanna, to save the city, and against the protest of Guido, her husband, consents to the

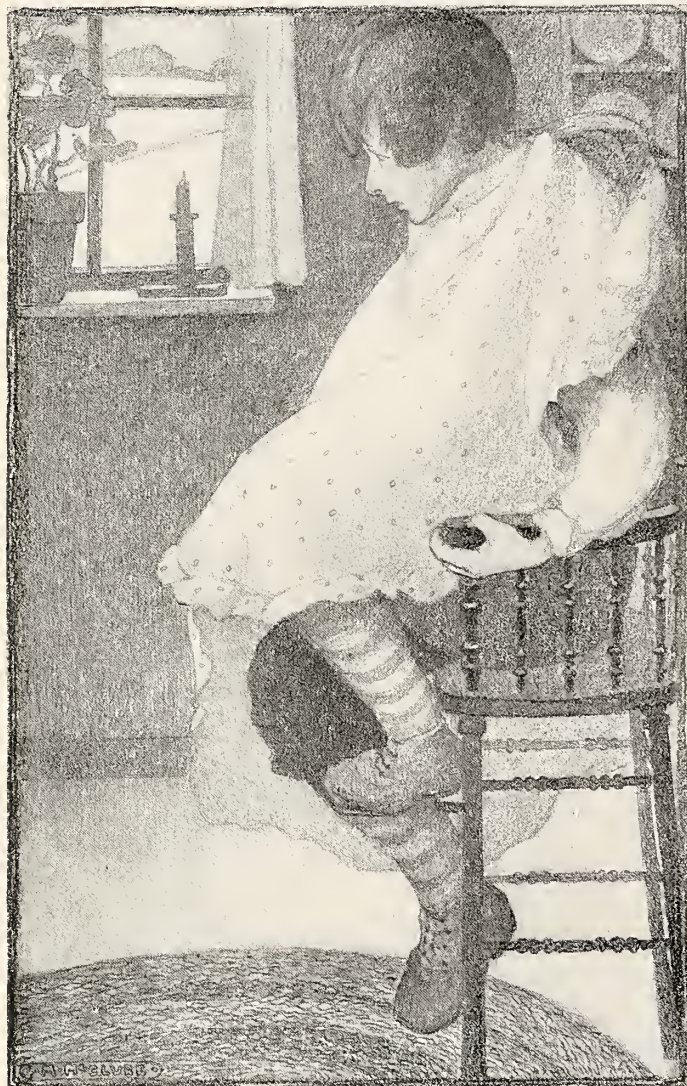


Illustration by Miss G. M. McClure, from "The Country Boy."

sacrifice. She returns unharmed with Princivalle, the betrayed commander. Guido refuses to believe, sacrifices her love to his doubt, and the play ends with Monna Vanna turning to Princivalle.

The whole is written with great delicacy of shading, a modern spirit, and without the mystic veil that has seemed so much a part of the author's thought in his former work. Its interest lies in the interpretation of contrasts; the machinery is simple: Princivalle and Monna Vanna on a high plane of sentiment, Guido on a low one of tradition—that of his age—and Marco, his father, as a philosophic medium; Marco understands both, sympathizes with both, and, frankly, makes the whole matter clear to the audience. Incidentally, Marco becomes too loquacious for the stage, but in reading the play one can not fail to be charmed by the broad kindliness and subtle accuracy of his wisdom.

As a whole, the drama takes on a renewed interest in that it betrays its author's evident intention for the future; it shows more strongly than ever that M. Maeterlinck has been wronged in the careless use of the phrase "the Belgian Shakespeare,"

since now, more than ever himself, he is no more Shakespearean than before; and it shows—even in so small a matter as the introduction of his old and favorite incident of the jewel lost in the spring—that his poetic nature has not altered with his revised methods of presentation.

The typography of the book indicates clearly the presence of Mr. R. H. Russell, with the house of Harper, being bound in antique boards in a manner long in use on Mr. Russell's own publications. The presswork is rather worse than usual, and the paper unpardonably thick; the public is not really fooled about the size of a book by this kindergarten use of blotting-paper.

* * *

The Fleming H. Revell Company has just published, under the title "The Country Boy," a series of stories by Mr. Forrest Crissey, illustrations by Griselda Marshall McClure.

Mr. Crissey's work in the book is rather frankly autobiographical, and has the rich realism that comes into a conscientious presentment of actual things done; it also has the disadvantages of the same source. The gain in individuality is bound to be met by a loss of the typical quality.

The stories and sketches are fairly well knit together, though no effort is made at definite connection. All are of the quiet type, climax being sacrificed to truth. A reading of the book brings one a train of pleasant recollections, and a truly wonderful number of actual pictures, very clearly wrought; it is instinct with outdoor things, all seen in the light of boyish fears and appreciations; having read it through, one is tempted for a moment to think that the entire field is covered—that no cranny in the boy's experience has been left unexplored; yet, having been a country boy more recently than Mr. Crissey, and having given some study to the matter at the time, I am moved to believe that there is lots of material left.

The book seems to have many misfortunes, rather than faults. One of them, it would seem, is the aforesaid faith in truth above imagination; thus, in "Robinson Crusoe's Temptation," Harlow buys a pipe for his Crusoe escapade; Crusoe could not have bought a pipe—there was no store on his island; Harlow should have made his own pipe. Of course, I do not know what relation this tale really holds to its author's biography, but it seems too closely bound. This point is typical. One can not be sure it is a fault, for these departures from the perfect imagination have a place in the scheme of the book's verisimilitude.

The greatest misfortune, however, is from the publisher's standpoint. Typographically, the volume is similar to the well-known editions of Mr. Kenneth Grahame's "Golden Age" and "Dream Days," as illustrated by Maxfield Parrish and published by John Lane. This forces Mr. Crissey into a comparison, in the reader's mind at least, with one of the most charming masters of English prose now living; also it holds Miss McClure's effort beside the finished work of one of our most imaginative illustrators. Mr. Crissey knows that no friendly, no appreciative, voice would compare his work with that of Mr. Grahame.

Yet "The Country Boy" is a very worthy book; it is finely printed in a commercial way; the illustrations, though uneven, are well conceived and full of humor, delicately executed in pencil, rather poorly engraved, yet losing little of their individuality for that. The cover is nicely designed, but stamped in a discord of primary colors.

* * *

Mr. W. W. Denslow offers twelve small books for children this season; some are Mother Goose rhymes in the original, some, the same expurgated by the artist, and some new versions written by Mr. Denslow. The same work is also published in two larger volumes.

Mr. Denslow announces that he has improved the old stories by the elimination of all coarseness, cruelty, and everything that might frighten children. Leaving the discussion

proper to the experts, we beg to submit the fact that most children like best the tales that fairly run with gore—"heads all bluggy," etc. The little savage in the child demands recognition. No one questions that the child would be quieter without the savage, but so far, I believe, no one has been able to eradicate it, the specimens produced without the devil in them being for the most part too dilute for service. However, the barbarian quality being generally regarded as undesirable, Mr. Denslow will find many to sanction his method.

The scheme in general seems to be a systematic change of motive in the stories. Thus, the Wolf in the tale of Red Riding Hood is aroused to his villainous plot by the desire for the cheese-cakes, honey, oolong tea, etc., which the heroine is taking to her grandmother. In the midst of his nefarious game, he is trapped by Riding Hood and her grandmother, soundly beaten—the gospel of force still holds in some degree—and at the last, after some conversation with the little girl, he decides to forego a life of crime, and reforms. So he

his pictures sometimes, but the need does not often appear. Mr. Denslow has found his field—and has worked it; it will be a long day before his rivals come.

THE PRESS CONGRESS OF ST. LOUIS.

The Ninth International Congress of Press Associations convened at St. Louis, at the Liberal Arts Palace of the World's Fair, in September. It was held under the auspices of the St. Louis and Missouri Press, of the press clubs of New York, Boston and the various cities and States of the United States, and of the authorities of the Louisiana Purchase Exposition, and was an event of great national and international importance.

At the Eighth Annual Press Congress, held at Berne last summer, Walter Williams, the editor of the *Columbia* (Mo.) *Herald* and press commissioner for the St. Louis World's Fair, being given full authority, invited the editors from all countries then assembled in the federal palace of the Swiss Republic to hold their next meeting on American soil, and the vast international assembly enthusiastically and unanimously voted its acceptance.

Three hundred leading editors therefore came from the various countries of Europe, Asia, Australia, Africa and the three Americas, joining, by their presence, in the national centennial commemoration of the great Louisiana Purchase. They came not only as visitors to the World's Fair City, whose great enterprise has attracted and interested them, but also as visitors to the entire country, with a view to learn to know, to study and understand its political and social institutions, its customs and life, all the resources of our great civilization.

They came as messengers of peace and good will, eager to see and learn as much as possible of this immense country and its leading men, and, in turn, have our press take a fraternal interest in the affairs of the press bodies of other countries and continents, promoting and cultivating a clearer mutual understanding and friendlier and closer relations between fellow journalists of every nation. This lofty mission has already been carried into various European countries by the Central Bureau of the World's Press Associations, the headquarters of which are at Paris and which comprises nearly fifteen thousand working and prominent journalists in France, England, Germany, Italy, Holland, Argentine Republic, Spain, Portugal, Switzerland, the United States, Austria-Hungary, and other countries. Only now, for the first time, these foreign press representatives crossed the ocean, modern argonauts in search of the golden fleece of international peace and concord in every part of the world.

Never before has there been so numerous and so well organized an invasion of our shores by the world's press. Its representatives met with most hearty welcome in the United States, and their deliberations at the Liberal Arts Palace of the World's Fair will not fail to awaken a general interest also in the new world, where the press is surely as powerful as anywhere. The sovereigns and governments of Portugal, Belgium, Italy, Sweden, Holland, France and Switzerland have identified themselves with these meetings, received and honored these press delegates from all civilized countries, and emulated in encouraging their coöperative efforts in aiding to strengthen this new international union of newspaper men.

Also, wherever a great exposition was organized, its authorities were anxious to have this press congress (called annually by the Central Bureau) meet in the very heart of such international enterprise. Thus the recent International Expositions of Bordeaux, Antwerp, Brussels, Hamburg, Budapest, Stockholm, Paris, did attract these press conventions and it was quite natural that St. Louis should follow their example, although, for various reasons, this ninth congress was called to meet there in 1903, half a year before the Louisiana Purchase Exposition opens its gates.



Illustration by Miss G. M. McClure, from "The Country Boy."

becomes the dog at the finish, carrying all the wolves in his district over with him.

Is the story improved?

The illustrations in color have the unusual merit of plentiful and always perfectly obvious humor, simple drawing and a fairly abundant invention. It seems as though we might hope for children's illustrations in a more artistic form without detriment to these qualities, but altogether Mr. Denslow's work has a personality and is done without affectation. Following the idea of his alterations in the text, he might edit



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THE CONVALESCENT.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ESTIMATING WHILE YOU WAIT.

CHARLESTON-KANAWHA, W. VA., August 19, 1903.

To the Editor:

I read with pleasure the editorial on "estimates." Only a few weeks ago in our town we bid, after careful study of costs, \$25 on a little job, that giving us a reasonable profit. We learned from the party that another house had taken it for \$15. The expense involved was \$17.40. There is entirely too much "instantaneous" or "figure while you wait" estimation of what a job can be done for profitably. We try to make a profit on every job, and not do a great many jobs, rather than keep our presses going all the time just to "see the wheels go round." We have not had a dozen prospective customers kick because we estimated carefully before we made our bid. Quite a number of times we did not get the work, but if we had taken it for less there would have been no margin for us. When there are more estimates carefully gotten up, and a charge made for them when there is an overabundance of detail, there will be a better field for the printer and better satisfied customers.

D. C. LOVETT, JR.,

Superintendent Magnet Printing Company.

SUCCESSFUL THOUGH INEXPERIENCED.

To the Editor:

ROME, GEORGIA, September 8, 1903.

I noticed an article in THE INLAND PRINTER lately about the success made by a man new to the business. This paper is another instance. It was started eight years ago, has never had a subscription list of over eight hundred, is perhaps the worst printed and edited paper in the country, yet pays its bills and pays to the proprietor from \$1,500 to \$2,000 a year. It will pay him this year the poorest it ever has, \$1,200, on the work of two men, and he, the proprietor, has no connection with it other than drawing the surplus. The jobwork is worth about \$700 a year. The proprietor knew nothing of printing, or in fact any part of the business, and to-day could not tell eight-point from twenty-four-point type. The writer came into the office three years ago and picked up all he knows about it now, which is not much, but has to his credit the fact that he has never lost money but once on a job. Of course, our opposition has been very limited or the paper must have gone down, but I am convinced that ignorance is the cause of a great deal of misery among printers. Competition does not cover it all. I mean ignorance of common business methods. The greatest difficulty I have had is with my printers. I have raised their wages and offered more, but can not get better work from them. They can do better, but simply will not. I let them go and get others, and for a month or two they are all right, then seem to lose their grip. We are paying now \$60 for a nine-hour day, and our printer is practically his own boss. I simply indicate in a general way how I want work done and then leave him alone. In jobwork my experience teaches that my judgment is as correct as their's and often more so; it also teaches me that printers of my acquaintance knew as much ten years ago as they do to-day. They do not improve.

J. E. KNIGHT.

ONE-SIDED FONTS NOT WANTED.

To the Editor:

HARTFORD, CONN., September 18, 1903.

Earl Stanhope, many years ago, considered casting Æ, Œ and combination f's as "inelegant and useless, burthening typefounders with expense of punches and matrices from which they might be exonerated." So, also, in his sympathy for the compositor he forgot his solicitude for the founder by proposing eight logotype pieces "to expedite the process of composition by saving in twenty pages 3,073 lifts."

Coming down to the present era, and jumping the many agitators between that elder day and the present, we find R. C. Mallette, in THE INLAND PRINTER, advancing similar views modestly. In a later number Paul R. Outlaw, of Greenville, South Carolina, rushes madly on, and sweepingly advises the typefounders to abolish all combination letters "from the face of the earth," the radical Mr. Outlaw's idea being the selfish one for his particular office, to gather more commas and apostrophes than now come in a single font. Individual needs often influence argument, and we judge there must be a run on dialect work in his office.

As the foundries continue to furnish the above condemned combination pieces all these years, in face of conflicting argument against, they certainly must be in demand.

I agree with the gentlemen in relation to combination f's, for the reason that using the single letter does not affect the utility of the double. It appears to me different with the Æ and Œ. By separation, we destroy their special cause for existence, as their sound is so delicately and poetically blended as to be inseparable. Age and usage guarantee their continuation in our alphabetical family. No font is complete without them. It seems arbitrary for a typefoundry not to include the Æ and Œ, while standard works use them. An experience recently convinced us of the inutility of a font of type we found minus these diphthongs, necessitating extra expense for cutting and casting. Aside from sentimental regard for age and usage and general beauty outline (not "monstrosities"), consider their practical business uses. There are numerous companies whose titles incorporate the Æ or Œ, with a large volume of printing, and their wishes must be consulted and acceded to. Individual discrimination against the use or nonuse amounts to naught. No matter how obsolete a type sign may be, there comes a day in the life of every print-shop when we must rake aside the dust of time and bring it into use again. If our modern font does not include the particular type character needed, we must straightway mutilate other letters to make it, or suffer delay and expense in sending to the foundry for a special cut, losing thereby profit on work, for we can not charge a patron special price for a type character once in use.

Typefounders use precision in assembling letters of a font according to their demand, so that little-used type characters are a mere unit of loss to the purchaser, still that unit is essential for completeness. We do not expect the kindly, obliging foundries to cast one-sided fonts to suit the needs of each of us for special work, being satisfied to order sorts when needed. All we ask is the full font of our daddies, and we will exchange our extra apostrophes for Brother Outlaw's Æ's.

Yours for Æ's and Œ's,

THEO. HERZER.

AN AUSTRALIAN'S COMPLAINT.

To the Editor:

SYDNEY, AUSTRALIA, July 11, 1903.

I have always been glad to put in a word for Americans when the chance presented itself, especially on the keen business ability displayed. But the series of growls I wish to emit into your right ear cause me to "take back what I have said."

A New York publication agrees to forward a series of its works on receipt of a reference and a dollar a week, or month. Thinking \$2.50 sent from here every month would "catch the

bill," I forwarded two lots, when a letter was received intimating that the paper's New York agents would attend to the matter. The aforesaid agents, although advertised here as their appointed agents, had no books in stock; in fact, had not received any to stock, except the posters which told us that "——'s books and publications on sale at all book-shops." Repeated inquiries of the agents here bring forth the answer, "Just as soon as the ship comes in we will let you know." It is now over six months since I wrote to the firm, and I am waiting, oh, *so* patiently! It is not the value of the money, but the damage it does to a concern. What is the use of advertising your books for sale if people are to be put off for six months or more? Any way, I hope to find mine in my stocking next Christmas when I hang it up!

Again, I forwarded 50 cents to a Boston paper for a twelve months' subscription. I received the January number O. K. and—"that's all." Feel pretty sure that the P. D. has put his foot through all the forms, because the "famous Boston 2-cent wonder" is still advertised.

I have growled at you, INLAND PRINTER, for not informing foreign subscribers *two* months before the expiration of their subscriptions, so that they may forward renewals in time. Otherwise papers are stopped, and one wonders if he will be able to get the in-between-numbers by the time the subscription reaches Chicago. This is a point all American publications should note.

Yet another case: In one particular issue of an advertising journal there was a paragraph informing its readers that the foreign postage was a matter that required looking into often, because foreign merchants refused to take in insufficiently stamped mail matter. In consequence, much business was lost through this error. Now this advertising journal sent me a 1-cent postal with the inscription thereon that my subscription had been duly received. Unfortunately, the postal officials taxed me 5 cents. So there's an instance. What's the use of a paper advising its readers to do one thing when they lack the forethought themselves?

HAL E. STONE.

DISAGREES WITH MR. DEWEY.

To the Editor: OMAHA, NEB., September 20, 1903.

THE INLAND PRINTER contained a short article in the September issue by E. B. Dewey on the subject "Italics." Mr. Dewey would have the founders cast italic upon the same body thickness as roman. I think many printers would undoubtedly consider it very impracticable. If the writer referred only to body-type the suggestion might possess some merit, but if his only reasons are because very often a line has to be put in italics, or vice versa, after the matter has been set, a pound has been sacrificed to gain an ounce. His idea would certainly not apply in the larger sizes. A convenience could very often be obtained, but it would also create an inconvenience. It is not necessary to point out very strongly how useful the italic face is, condensed, both in emphasizing and for decorative purposes. The use for the latter purpose is only limited by the knowledge of the compositor. A job can be spoiled by a superabundance or misuse of the italic, but a printer of practical and refined taste can not very easily dispense with it, and it is made useful by the very fact of its being condensed.

Mr. Dewey's argument would apply better on a typewriter. I am certain the best authorities will not concede the idea to be a meritorious one.

There is no question about the typefounder aiming to produce materials as near perfect as is possible. THE INLAND PRINTER has contained some very commendable suggestions to the founder, but in this last edict it does not first commend itself to practical printers, in my humble judgment. I want to ask every reader how often it is necessary to change roman to italic? If I am wrong I would like to be further schooled upon this subject.

B. R. BOWMAN.

THE UNION PRINTERS' HOME.

To the Editor: WASHINGTON, D. C., September 8, 1903.

In the August number of THE INLAND PRINTER, Mr. W. B. Prescott has an article in regard to the prospective Bookbinders' Home, in reference to which the Printers' Union Home, at Colorado Springs, is mentioned.

It is not the intention of the writer to in any way criticize a gentleman who is so well versed on economic questions as the ex-president of the International Typographical Union, but am sure he will not take umbrage if I do not quite agree with him as regards our Union Home.

Anent the subject matter of the Brotherhood of Bookbinders, as to what will be the outcome of their discussion, it is far from my thought to say to them, "Don't!" Where, I ask, would be to-day the one hundred and over of our old union printers who are now going down the sunny side of life and turning into the sear and yellow leaf, if it were not for that



JOHN MC CORMICK.

institution? And how very many of the craft of *ars artem* have gone to that home and been restored to health and vigor, after years of toil and struggle, and have left it and returned to their vocations in life with no stinted praise for the Home.

That "a home is foreign to the purpose of a union, which is consequently not capable of conducting such a venture," we know positively to be incorrect. No better illustration of this fact can be given than to look at the magnificent temple owned by Columbia Union, No. 101. No one but a member of that union knows the vicissitudes and troubles that it has cost to own this home. But, you will say, that is not an institution for the sick and incapacitated printer. But that it is an eleemosynary institution is patent from the fact that the union pays no rent, has an income from rentals, and at every union meeting makes no small appropriation for the benefit of its unfortunate members. Of course, I agree that there is "no quarrel with the idea that aid should be extended to sick and unfortunate members," but the Home is

the only place the writer knows of up to the present date where he can get it.

Since the writer of this article last visited the Home, there has been erected a hospital annex at a cost of about \$14,000, and it is shown by the recent report of the trustees that during the past year an addition has been made to the hospital annex and there has also been constructed a greenhouse, milkhouse and other improvements, and little by little, year by year, the superintendent says, we are adding to the beauty of the Home, until it now challenges competition in a city famous for the taste and elegance of its residence lawns and public grounds.

There are many things flitting through my mind that I would like to say in defense of the Home, but know that, in a technical journal that contains so much valuable information as *THE INLAND PRINTER*, it would not be permissible, and will close by mentioning one little item: The total cost of a meal during the past year was 8.2 cents. To the old-time printer, who, in whilom days, around Park Row, gave up his 10 cents for a cup of dark coffee and two "sinkers," this meal would be, indeed, a Thanksgiving dinner.

It is a well-known fact that the Home is an expensive institution, but all good things come high—and where, Mr. Editor, will you find in this broad land a home where so many comforts can be obtained at the same price? As one who has given the Printers' Home much careful thought and consideration, will say that it will be hard indeed to make the thinking and reflective forty or fifty thousand union printers, who monthly pay their pence for its support, believe that it is what an ex-superintendent would call "A white elephant trimmed with red sandstone." No, the Union Printers' Home will always remain a monument to its projectors, and let us hope, Mr. Prescott, that you "builded better than you knew."

JOHN MCCORMICK.

THE EVERARD PRINTING HOUSE, BRISTOL, ENGLAND.

To the Editor:

LONDON, August 7, 1903.

Your journal has done so much to raise the standard of printing, not only in America, but in England and her colonies, that all who take interest in letterpress printing and speak the English tongue look to *THE INLAND PRINTER* for the best information of progress and all that is new in the printing art. It is for this reason, and because your journal is read by all who take pride in the printer's art, that I venture to address you regarding a new development in Bristol, one of England's oldest cities.

Myself a citizen of the "Republic of Letters," I have traveled over many lands and have seen most of the great printing-houses of the world. I have been, in my time, at the head of a thousand "hands" and many machines, and my business-card has generally given me the *entree* everywhere. I have seen Harper's, and De Vinne's, in New York; the University Press, and Prang's, at Boston; and the largest printeries at Chicago, St. Louis, Cincinnati, Cleveland, and many more, all the way to San Francisco. I have seen Nister's, at Nuremburg, the Staatsdruckerei, at Berlin, and the Government Printing-houses at Vienna and at St. Petersburg. But seldom have I met with a printing-house where the proprietors thought it worth while to adorn their buildings, to give art surroundings to their work-people, so that they might be led to see the beauty of things and do their daily work in an atmosphere of good taste. Nister has built a palace of cut stone for his color-printing industry at Nuremburg, but he told me that only on those conditions was he allowed to rebuild within the walls of the beautiful old city when his former factory got too small for his enlarging trade.

In London, the printing-houses are ugly blocks. In Edinburgh they are not much more attractive. Horace Hart, printer to the University of Oxford, has worthy walls to work in; but it remained for a printer in the ancient city of Bristol to

erect a building really in keeping with the dignity and antiquity of our trade.

The American pilgrim of the future will call at Bristol, not alone to see the ancient city and its cathedral, and to stand on the memorial tower which caps the eminence whence Cabot looked and longed to reach the new world of his dreams. The pilgrim of the future will have a starred note in his "Baedeker" of the day to see the Everard printing-house, in Broad street (a street which is as quaint and old and beautiful as many a bit of Oxford). Here he will find a façade as fine in its design, its decoration and its glowing color, as the House of the Renaissance at Verona, raised by the municipality of the present to show how Paul Veronese and his fellow painters of the Cinque Cento decorated the houses of the past.

But frescoed walls surrender their glories to the inroads of time, even in sunny Italy. The Everard house, on the contrary, should outlast the severities of the English climate for centuries to come. Built of terra cotta, covered with a fine vitreous glaze, and decorated in a style which has much of the Moresque but more of the Byzantine for its motive, this new Bristol printing-house has a remarkably impressive appearance. The elevation is noble. It culminates in a high gable, flanked by a pair of cupola-like turrets. On one spandrel of a central arched window is a vigorous figure of Gutenberg, his black-letter alphabet decorating the space of the wall behind, while his press fills the space in front of him. On the other spandrel is a companion figure of William Morris, the poet-printer, also engaged with the hand printing-press—the last of the masters who had no need of steam power—the brightest light that has shone on printing since Gutenberg. His alphabet filling the space behind him, contrasts its roman face with Gutenberg's gothic on the opposite side. Allegorical figures and emblems occupy other spaces on the façade.

The effect of the entire building is most satisfactory. The material is the same as that of Luca della Robbia, which stands as fresh to-day in the open air at Florence as the day it was set up, for glazed earthenware is practically indestructible.

I built a business house in London of terra cotta fifteen years ago, which, instead of looking as fresh as on its first day, would have been grimy and hideous by now had I used cut stone. Yes, Mr. Everard has erected a unique printing-house, and shown to all the world that glazed terra cotta is an ideal material for an artistic building.

Entering this palace of printing, the pilgrim will find himself in the offices, their walls frescoed with designs of the character of the illuminated manuscripts of the period of the dawn of printing. Portraits occupy the central spaces: Caxton stands for printing; Durer for design, and Senefelder for lithography. Mr. Everard's private office is on the first story, and here the walls have a scheme of decoration of Mr. Everard's own invention. Oblong panels are filled with representations of Wedgwood's cameo treatment of Flaxman's classic conceptions—painted to resemble relief—in the familiar blue and white so pleasing to the eye.

If the pilgrim be a printer or a *litterateur*—at least somewhat of the enthusiast, like himself—Mr. Everard will, doubtless, conduct him over his printing-office. Here he will see the finest machinery of Campbell and Miehle which New York and Chicago can produce; lithographic machines too, but with aluminum plates instead of stones; modern die-presses—everything, in short, which the most up-to-date printery in America could show. And every machine has its own electric motor, the familiar shafting and belting being conspicuous by their non-existence. How rare to find, in England, a printery so American in its up-to-dateness!

The composing-room has no special features save that the type is all new, for Mr. Everard casts all his own type from his own matrices, and renews it constantly, the foundry being kept as busy as any other part of the building.

Mr. Everard, whose father was a librarian, spent his youth in the great book-house of Hamilton, Adams & Co., London, and left it to become a practical printer. He loves his craft, but now, in his maturity, he has become enamored of the "three-color" art, and does the best work of the kind in England. He has written a book, a crown folio, entitled "A Bristol Printing-house," which tells the story of his life and work, and is excellent reading. All who love their INLAND PRINTER should obtain a copy of what he so modestly calls his "brochure." It is quite a master-piece of typography and color-work.

Trusting that I have not trespassed too much on your valuable space, I remain, sir,

Yours faithfully,

WILLIAM, SON OF MARCUS WARD.



Echo Office
North Fitzroy

Myrtle Street
Clifton Hill

MELBOURNE, VICTORIA,

15TH JULY, 1903

My Dear Sir

I am impelled, by reason of its very excellence, to write and tell you how deeply indebted I am to you for the publication of undoubtedly the finest printing Journal extant, The Inland.

It is no idle talk to say that each number is eagerly looked for by all in the office who subscribe; it is plain, unvarnished truth, and as such it is right that you should know it.

The variety of the subjects dealt with, the masterly handling of every detail, and the thoughtful, yet emphatic, manner of describing each process, can not but commend itself to the earnest student of the art typographic.

Facsimile of first page of letter received from Mr. John Clayton, Melbourne, Victoria.

A SESSION OF THE "KNOCKER'S CLUB."

BY LEON IVAN.

"I HAVE just caught on at Rush & Botchitt's," remarked the impecunious tourist, "and of all the dumps I ever struck that takes the bun. The type was bought secondhand by Adam and has been in use ever since and worn down to the last nick. Nothing but pi from one end of the shop to the other; the cases all littered with rubbish and nothing in them, and the racks covered with jobs picked to death and tumbling to pieces. The main guy knows as much about printing as a jack-rabbit, and the foreman picked up his trade between the acts of an Uncle Tom's Cabin company and imagines that the

louder he hollers the more work is being done. From the way he talks you'd think he wants a man to hold his stick in his mouth and set type with both hands. The first day I was there he fired a handful of cuts and copy at me and roared something about 'Running head half title; point gothic; sub-head point-point body in modern;' and was half way across the shop before I knew he had been talking to me. He is a rusher all right, and goes more on pedestrianism than typography. As long as the men fly around the shop flapping their wings, he thinks something is doing. The faster a man walks the higher it counts, and if you run into him it scores two. If he sees a man stop to read his copy or think, he gets dippy.

"By the looks of the cases, you would think the type was fired from a thousand-yard range, so little of it gets into the right place. The time tickets we have to keep there remind one of the story they tell about the Government Printing-office at Washington, where you get a few lines of copy and a bundle of blanks, with footnotes at the top, bottom and sides, stating that they must correspond with the time clock, the meteorological forecast and the signs of the zodiac, concluding with the P. S.: 'If any time is left after filling out these reports, the printer is supposed to print.'

"Everything has to be done by guess, as the tickets are a concentrated conglomeration of incongruous contradictions, and the boss calls out the fire department if you ask him a question. Stopping to rubber is a criminal offense, and asking questions is treason, for no talking is allowed under any consideration. He'd can a man who looks as if he were going to speak, so the only thing to do is to keep your eye on him and scorch around every time you think he is looking your way. The bull is so scared of his own job that he ties the can to a good man in short order, and if he don't get a big discount every paynight I miss my guess. A lot of dubs that don't know an italic quad from a paper-scratcher hang right on steady, and men who can set type all around them get in only two or three days a week if they don't play the sucker. The house claims to lose money on everything it does, and it would seem that the sole source of revenue must be derived from printing signs to stick around the shop.

"Every time the guy comes around he tells the men not to waste any more time on what they were doing than they can help, as it is only a cheap job, and roars as if they were a set of fools—in fact, nobody but a set of fools would work for him, anyway. You have to read your own proofs half the time, because the boss thinks it is a waste of money to pay a competent proofreader. It is fun to see him when he receives orders to change something in a job; he gets chesty and makes the alteration as if he were doing it out of his own head. If you hint that it is not according to the copy he blurts out: 'To ——— with the copy; what has that got to do with it? I want it this way.'

"I'll be in fine training for a footrace if I stay there much longer; I am getting so I can scoot around the place as fast as any of them, and that is what goes, for you can't make time on a job there anyway. Nearly all the cases are empty and those that have anything in are pied, while the labels are all wrong and misleading.

"I told the boss I could not find any type to set a job the other day. 'Set it in something else,' he bellowed, and rushed off like a streak before I had time to tell him I would set the display in cinders and the body in sawdust if he wished."

NO WHISKERS THERE.

A little girl had been looking at some pictures of angels, and she turned to her mother and asked, "Mamma, why are there no men in heaven?" "But there are men in heaven," replied the mother. "Then why is it," asked the child, "that we never see any pictures of angels with whiskers or mustache?" "True, but there are men in heaven," was the reply, "only they get in by a close shave."

PHOTOGRAPHY IN COLORS—THE THREE-COLOR METHOD.*

BY A. BOSCH.

IT was nearly one hundred years ago that Thomas Young, with an extraordinary foresight for one of his time, advanced the theory of the three fundamental or elementary colors, based upon scientific research, and expressed the belief that the nerve apparatus of the eye possessed three kinds of fiber, each being sensitive to a fundamental color.

Indeed, three primary colors, properly chosen and combined, are sufficient to reproduce the seemingly infinite combinations of nature. According to Young, it was apparent that the colored image, which could not be produced in a single exposure, was to be obtained only by combining the three correspondingly colored images. The main difficulty, however, was the proper production of these three images.

ferent positives were comprised as follows: For red, a glass receptacle filled with thiocyanate of iron; for green, a solution of copper chlorid; and for blue a solution of copper in ammonia. After Maxwell came Ives, among others.

All these investigators worked along the same lines and obtained very satisfactory results, the only difficulty being that the exposure necessary to produce the three different negatives was too long. Moreover, the registering of the three positives upon the projecting screen was very unsatisfactory.

During the past year, however, much progress has been made in three-color photography by Prof. Dr. Miethe, superintendent of the photochemical department of the Royal Technical School of Berlin, and his assistant, Doctor Traube.

As is well known, the common photographic plate is sensitive to blue light rays only. If such a plate be exposed to the light by using a red filter it would be hours and days before a negative would be obtained. The astounding success of Prof.

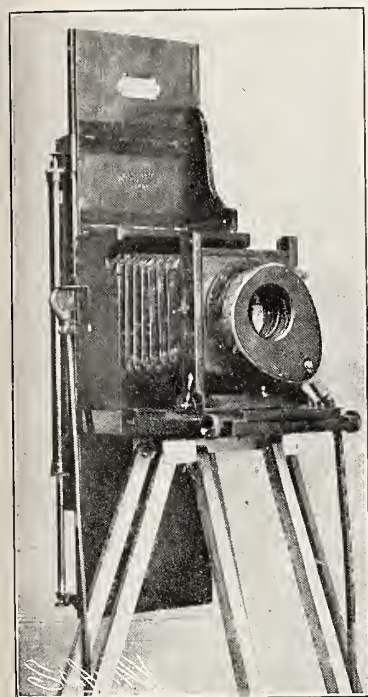


FIG. 1—FRONT VIEW OF CAMERA.

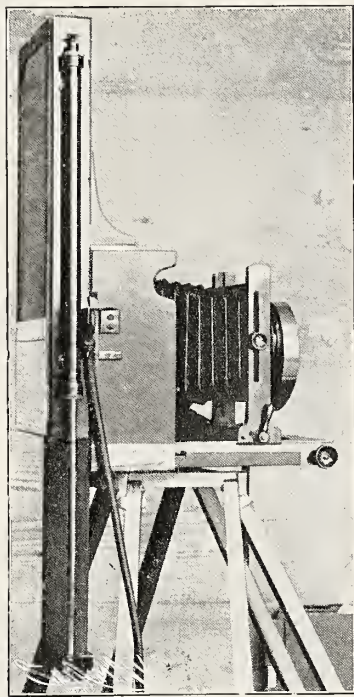


FIG. 2—SIDE VIEW OF CAMERA.

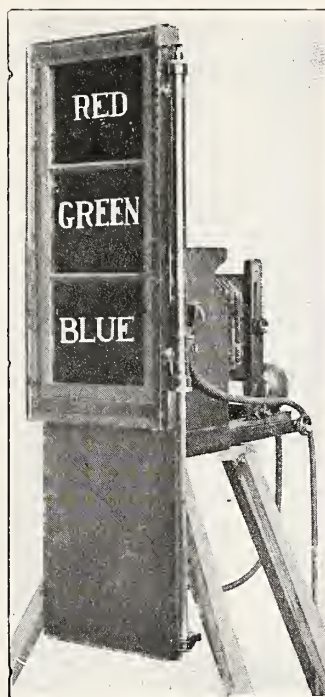


FIG. 3—ARRANGEMENT OF THE THREE SCREENS.

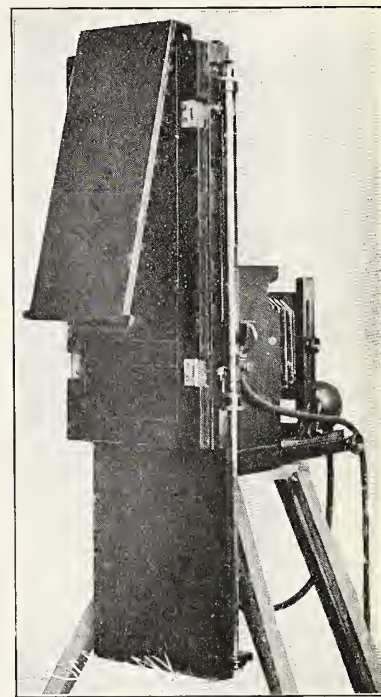


FIG. 4—EXPOSING WITH THE BLUE SCREEN.

These images are now, however, produced by the means of three colored filters or screens corresponding to the three primary colors.

For the first explanation of the elementary colors we are indebted to the Scotch physicist, James Clerk-Maxwell. He it was who first experimented with three-color photography. The experiments were, however, unsuccessful, for in 1861 we possessed no color-sensitizing means.

The three elementary colors are red, green and blue. If we place a colored object before the objective, then cover the lens with a red glass plate, acting as a ray filter, and expose, only the red light rays will be allowed to pass through the glass-plate filter and lens to affect the sensitive plate, the blue and green rays being absorbed. In this manner the red image is produced. By repeating the exposures and substituting the green and violet filters respectively, the three different negatives are obtained. From these three negatives, three positives are produced by copying upon transparent glass plates; and these transparencies are projected, superimposed, upon a screen so that they exactly register, with three corresponding light filters—colored glass plates or liquids. The result is a colored picture, astonishingly true to nature.

Maxwell's liquid light-filters for the projection of the dif-

Dr. Miethe was only made possible by his succeeding, in connection with Doctor Traube, in preparing plates which are just as sensitive to red and green light as to blue. In the past, such plates could be made only in a very unsatisfactory form. The time of exposure for red light rays was so long that a portrait was in most cases impossible.

With the new plates, however, this difficulty is overcome. The time of exposure necessary is reduced to the fraction of a second.

As a striking example of the possibility of this plate, the following illustration will serve: During the session of the Fifth International Congress for Applied Chemistry, held in Berlin in 1903, Professor Miethe surprised the members of the photographic section by stating that he desired to take a photograph of the entire convention. It was about 5:30 P.M., with a rather threatening sky; there was much shaking of heads on the part of the members. The professor used but a few seconds in exposing the three-colored negatives. Imagine the surprise of the unbelievers when, upon entering the hall the following morning, they were shown a perfect picture of the convention in natural colors by means of the projection apparatus constructed especially for the occasion.

The method of making plates sensitive to green and red rays was first published by H. W. Vogel. It consists in dipping

*Courtesy *Scientific American*.

the plates in highly diluted solutions of different dyes. After they have dried they are ready for use.

The work of Professor Miethe and Doctor Traube has resulted in the discovery of a certain group of coloring compounds which solve the problem in a very satisfactory manner. This group was discovered in preparing a homologous series of compounds of iodide-methyl-chinoline and chinaldine derivatives. These dye compounds are colored red or violet and show a common spectrum, the absorption spectra being all remarkably alike. With the exception of amyl-cyanine, all show two absorption lines—one in the green and the other in the yellow part of the spectrum. The following table gives the positions of the absorption lines of the different compounds:

Dye.	Main Line.	Secondary Line.
Amyl-cyanine.....	597 $\mu\mu$	— $\mu\mu$
Methyl-iso-cyanine	558	519
Ethyl-iso-cyanine	558	517
Propyl-iso-cyanine	563	522
Hexyl-methyl-iso-cyanine	560	519
Ethyl-methyl-iso-cyanine	558	519

These compounds are all soluble both in water and alcohol. The solubility in water decreases with increasing molecular weight. Of the above-named substances, methyl-iso-cyanine possesses the most uniform sensitizing curve in the visible spectrum, extending far toward the red. The methyl and ethyl dyes are therefore well adapted to the preparation of panchromatic dry plates, and make it possible to produce plates possessing uniform sensitivity for the entire visible spectrum, the sensitivity extending into red as far as wave length 670 $\mu\mu$, and an appreciable increasing of the sensitivity being noticeable still further into the infra-red.

Ethyl-iso-cyanine is especially adapted to photographic purposes, particularly from the fact that the sensitizing curve does not extend too far into the red, making it possible to work by a tolerably bright red light. Furthermore, it is the most easily cleansed. The preparation is as follows, according to the method given by Spalteholz: The raw product is first cleansed temporarily by recrystallizing in alcohol. These crystals are rubbed and washed with ether and again allowed to crystallize in diluted alcohol. This operation is repeated until the crystals are free from the remaining pitchy substances, which are always formed in the operation. The least traces of these impurities will cause failures and fogging in the bath, or a coloring of the emulsions by the dyes. By virtue of the extraordinary coloring power of the iso-cyanines, a very small amount suffices to bring out the desired effect.

The maximum of panchromatic sensibility is reached by using 0.016 grammes of dye per liter of emulsion, or when the finished silver bromid plate is bathed in a dye solution of 1:50000 from one to two minutes.

A further important work which had to be carried out in order to reach the desired result was the determination of the best colors for the three light filters. Briefly described, Professor Miethe's process is as follows: For the red filter the dyes of the eosine class were found to be the best—of these "Rose Bengale" being the most serviceable for the reason that, in a somewhat concentrated solution, a very broad and sharp absorption band is shown in the green part of the spectrum. In preparing a red filter of the proper character with "Rose Bengale," the same must be combined with a filter which absorbs blue and blue-green. The film of "Rose Bengale" is to be so prepared that the filter, when dry, should allow light waves down to wave length 590 $\mu\mu$ to pass through.

As medium amounts for the preparation of a red filter, 1.5 cubic centimeters of a two per cent solution of "Rose Bengale" in water to 18 to 20 cubic centimeters gelatin solution are taken, and 9 to 10 cubic centimeters of this mixture are then applied to 80 square centimeters plate surface.

If a plate, prepared in this manner, be combined with another tightly fitting covering plate, which is colored with a yellow dye (best prepared with gelatin and a four per cent

tartrazine solution) an extraordinarily quick-acting red filter is obtained, giving in every respect the desired position of absorption for the ethyl red plate. A great deal now depends upon the proper preparation of the green filter. An incorrectly toned filter causes as many poor results in the reproducing of colors as a bad exposure. The preparation of the green filter has consequently been very difficult. The adaptability of the green filter depends mainly upon the amount of violet rays which are allowed to pass through.

Suitable green filters can be prepared by using "brilliant acid green."

Most green dyes tend to allow the extreme red rays to pass, which, however, is unimportant. Brilliant acid green, shade VI B, is best adapted for the ethyl red plate. To 6 cubic centimeters gelatin solution (for 80 square centimeters plate surface) add 1.6 cubic centimeter brilliant acid green (1:100), and to this solution 4 to 8 drops tartrazine solution (1:25).

By this means exclusion of the violet and the required retardation of blue rays is obtained.

The blue filter offers very little difficulty. It is necessary, at least in strong blue-green sensitive plates, to exclude only those rays lying in the green part of the spectrum. Light having at most a wave length of 480 should pass through. On the other hand, it is desirable that, in the reproduction of deep red tones of the original, the blue filter should allow the red of the spectrum to pass unhindered. The

recipe for the violet dye is as follows: For 80 square centimeters plate surface, take 13 cubic centimeters gelatin solution, to which 2 cubic centimeters new Victoria blue and 2 cubic centimeters methyl violet solution (1:250) are added.

The bright dye, however, demands too short a time of exposure. It is therefore better to retard the exposure. This is brought about by means of a very thin tartrazine disk, which is first so toned down that the blue filter permits a medium exposure. For the ethyl red plate an extra thin covering disk suffices for the equal exposure of red and blue. The required covering disk should contain 5 to 6 drops tartrazine solution (1:25) to about 120 cubic centimeters gelatin. From this short description of the colored filters, it is evident that it is possible to expose nearly the same length of time with the red and blue filters. The green filter, however, requires a much shorter period. A retardation of the green filter to about the same exposure is very difficult to bring about without seriously disturbing the curve of transmission. For the proper preparation of the color filters the following requirements are to be strictly observed:

1. A dark room free from dust.
2. Skill and painstaking care in handling.
3. A suitable cement of adhesive substance.



FIG. 5.
THE SAME SCENE PHOTOGRAPHED
THROUGH A RED, A GREEN
AND A BLUE SCREEN.

4. Careful observation of cement temperature and cautious warming of the plate after cementing.

Filters prepared in this way will last for a long time if not exposed directly for hours to the sunlight, which, however, is not probable in the usual method of working.

Professor Miethe has a red filter which he has used just two years, making hundreds of exposures with it, in spite of which it has not changed in the least.

We come now to the description of the apparatus. This is made rather small in order to be easily carried. The best size for plates is 9 by 8 centimeters (Figs. 1, 2, 3).

As has been already mentioned, the exposure should be made as quickly as possible. Hence very fast lenses are required. The three images must also exactly register. A long focal distance is therefore necessary and an apochromatic lens. The choice of the latter, however, is rather limited, as apochromatic corrected lenses, i. e., those possessing a like focal distance for the main light rays, unfortunately do not transmit the light very rapidly. For 9 by 8 centimeter plate a strong portrait anastigmatic lens, such as Professor Miethe uses, of at least 180 millimeters focus, is not adaptable. The camera differs very little from the usual form (Fig. 4), the main difference being that it is provided with a plateholder (Fig. 4), whereby the three exposures can be made upon one plate of 9 by 24 centimeter dimension (Fig. 5), such plates being uniformly and easily developed. The three glass filters are brought immediately before the sensitive plate (Fig. 3). A ground glass just behind the color filters serves to focus the object properly.

The filters are firmly attached to or set into the holder (Fig. 3). The plateholder is then inserted in place of the ground glass. By means of a pneumatic release, the plateholder and filters are made to drop from top to bottom in the slide apparatus, passing successively before the lens (Figs. 3, 4, 5). The three accompanying photographs were made from a plate exposed in this manner. It is not possible to state the length of time necessary for exposure, this depending mainly upon the lens, the diaphragm and the light. It is advisable to stop down as much as possible in order to facilitate registration.

As the ethyl red plate is very sensitive to red, the time of exposure for red and blue, behind properly chosen filters, can be taken from 1:1 to 1:4. The exposure for green is much less. Another point to be emphasized is that in preparing ethyl red plates they should be dried with the utmost dispatch.

Highly sensitive dry plates are to be carefully dusted and worked in a bath containing: ethyl red, 0.1 gram; alcohol, 300 cubic centimeters; distilled water, 5,000 cubic centimeters; ammonia, 50 cubic centimeters.

The washing must be done in absolute darkness, the plates rinsed under the water tap for two to three minutes, and then quickly dried. If the plates are long in drying they do not work well and fog easily. If, however, they be dried within fifteen minutes, brilliant results can be obtained.

Professor Miethe dries his plates in a current of air which passes between water pipes, whereby the escaping moisture from the air is quickly condensed upon the pipes. The air being now dry is slightly heated and then passes off over the plates. The plates dry in about twelve minutes. The developing and further arranging of a 9 by 24 centimeter plate with the three negatives (each 9 by 8) is the same as that of a usual plate.

Colored projections were shown for the first time by Professor Miethe in the Urania Theater, Berlin, in the winter of 1902. The projecting apparatus used upon this occasion was

built by the well-known firm of Ferdinand Ernecke, Berlin, manufacturers of precision instruments, being assisted by the scientific manager of the Urania, Doctor Donath. The apparatus consists of three arc lights (hand regulated) and consumes the enormous current of two hundred amperes, or forty-five horse-power, only ten per cent of this being transformed into light, while the other ninety per cent passes off in the form of heat, thus making it very difficult to protect the light condensers and to keep them from cracking.

These light condensers consist of three lenses each, and are insulated against the heat of the carbons by means of a hard glass plate. In front of the condensers are the cooling receptacles, which also act as filters for different light rays, being filled with the three respective solutions, above described for filters.

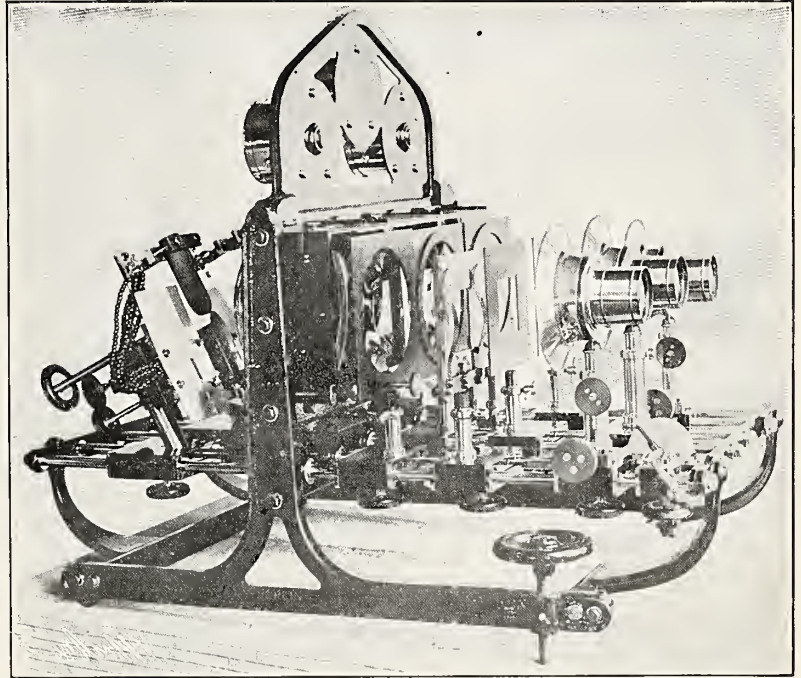


FIG. 6—FERD ERNECKE'S PROJECTING APPARATUS FOR THREE-COLOR SLIDES.

A voltmeter is provided for each lamp whereby the current and potential in each pair of carbons is carefully regulated. The lantern slides are inserted between the condensers and their projecting lenses.

The 9 by 24 centimeter plates (positives) are cut into three parts; the red, green and blue positive being then glued on to another larger plate at equal distances from each other and corresponding to the distance between lenses.

This method permits quicker handling of the apparatus, making a focusing of the lenses for each picture unnecessary. The lenses were made by the firm of Voigtländer & Son, Braunwick, being triple-anastigmatic and exactly alike in focus, transmission of light, etc., and, of course, very expensive. Owing to the small number of lenses, very little light is lost through reflection or absorption.

The apparatus is as near perfect as the skill of the mechanic will permit. It can also be used with lamps of less current consumption (15 to 20 amperes) by substituting smaller carbons.

DOES NOT COME OFTEN ENOUGH.

The only fault I have to find with THE INLAND PRINTER is that it don't come often enough.—H. L. Shryock, Zanesville, Ohio.

MATERIAL furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours.—Locke.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

DON'T FORGET —

That the wire pin on back rail of assembler can be raised if line-delivery carriage is not released when line is sent up.

That the adjustment is made by the screw on which wire pin rests.

That you can get at this screw from beneath the assembler rail.

That the valve in end of air cylinder regulates the speed at which the carriage can travel.

That the packing around cylinder head must be renewed if valve no longer controls speed of carriage.

That carriage should deliver matrix line fully inside first elevator pawls before the machine starts.

That this adjustment is controlled by the thickness of leather washers on piston rod in air cylinder.

That on the new-style machine the adjustment is made by the screw in the track against which line-delivery carriage strikes.

That if machine starts before line is inside first elevator pawls the plate on the stopping pawl is spread too far.

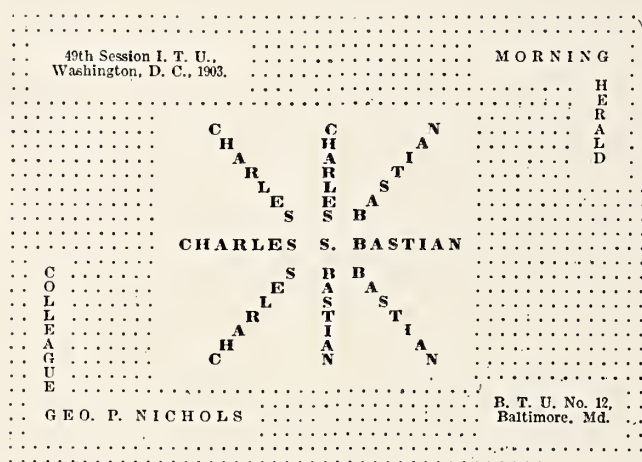
That this adjustment should be made so that, with the line-delivery carriage roller resting against the plate, the pawl will clear the stop lever one sixty-fourth of an inch.

At THE general election of the United States Graphotype Company, 21 Park Row, New York, James R. Keene was elected president; Benjamin F. Reist, vice-president and gen-

eral manager; and George N. L. La Branche, secretary and treasurer. Mr. La Branche is also the private secretary of Mr. Keene.

AN APPRECIATIVE GRADUATE.—A graduate of the Inland Printer Technical School, who, upon completing the course, took a position as machinist in a daily newspaper and book office in Northern Michigan, writes: "I am writing to thank you for the receipt of the diploma and for the later advice concerning 'hair-lines' which my employer wrote you about. When I came here I saw the first day I was up against a hard proposition, so far as the newspaper matrices were concerned. The vise automatic on both machines and the pump-stop on one machine were entirely out of business and the 'mills' were cheerfully casting any old line sent in. As a result, of course, the lower ears of the matrices were pretty well amputated and no portion of the wall on any of the most used characters was left. I haven't been able to do entirely away with the 'hair-lines,' but am now running in an old set of single-letter matrices in one machine and setting all heads on the other, which I am sorting up with the best matrices from the two sets. We have nonpareil, brevier and small-pica book faces, with which we are doing elegant work. All adjustments are now made to a hair and I have the two machines in the best of condition. If I can secure copies of some of the books we have printed I will send you some for inspection. I wouldn't part with the instruction received from you for one hundred times what it cost me. We are just ordering a new pica machine, so I will have a chance to see what I can do toward setting it up. I wish you success in your school and in all you undertake."

ONE of Baltimore's delegates to the Washington convention carried a card composed entirely on the Linotype machine.



AN I. T. U. DELEGATE'S CARD.

It was set by J. W. Allerton, employed in the ad-room of the Washington Times, and is here reproduced.

RELIEVING TENSION ON SPRINGS.—A correspondent writes: "A machinist-operator says he thinks it a good scheme to leave machine at night in casting position in order to relieve tension on justification springs—or in position where justification rods are at their highest. How about that?" Answer.—To leave the machine in casting position would be to leave the heat of the pot against the mold and tend to warp it before the metal cooled. Of the eight thousand machines in use it is safe to say 7,990 are left in normal position when the day's work is done; the other ten may be in the hands of misguided individuals who are straining at the proverbial gnat.

THE PRIZE CONTEST.—Readers of this department have been reticent regarding their abilities as operator-machinists, and have been slow to enter the competition for the \$15 prize to be awarded the operator-machinist who has the best record

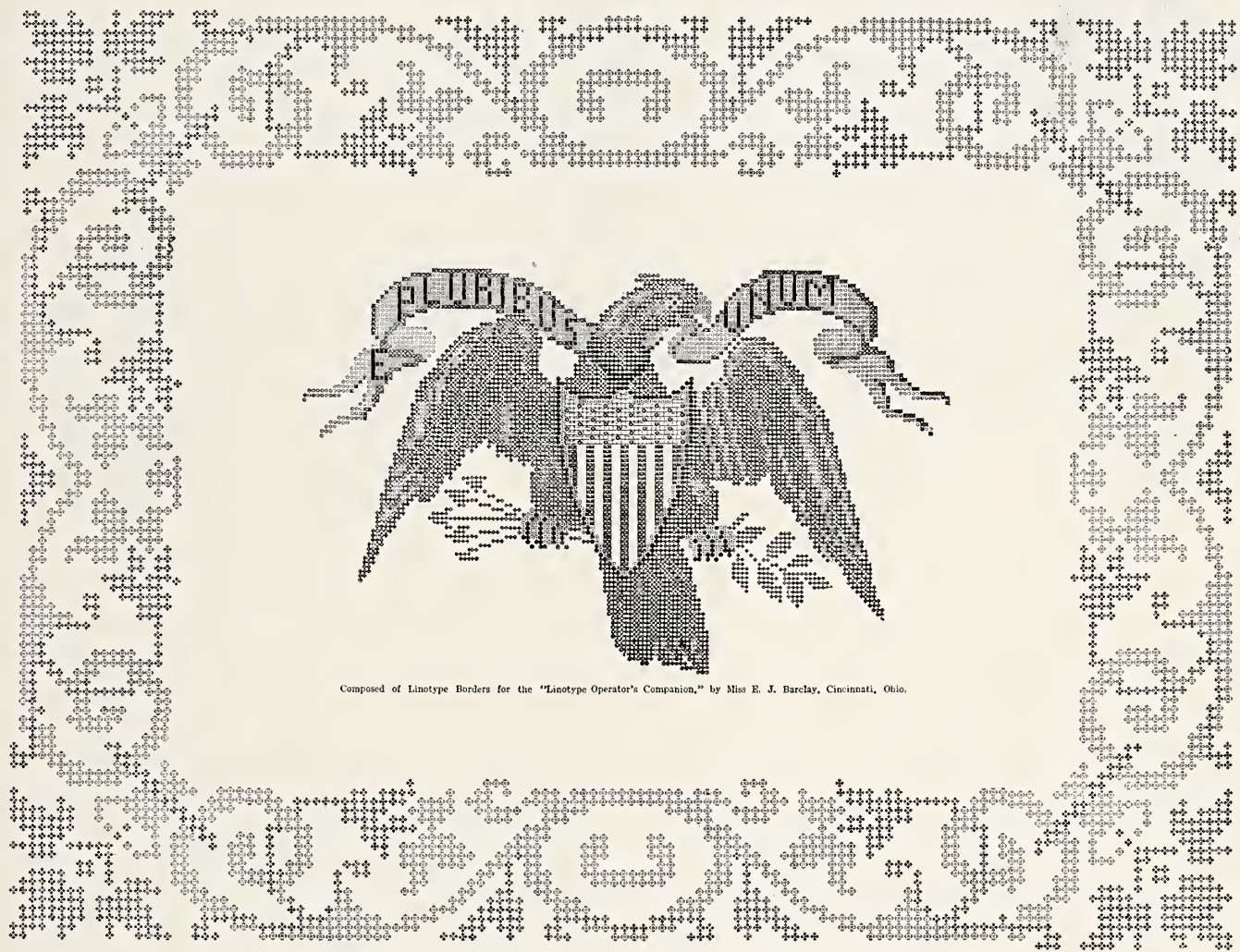
as both operator and machinist, and who writes the most acceptable statement of what is necessary to gain the best results from his machine. A number of statements have been received and all operator machinists are invited to enter the contest for honor and the prize. The following letter is from another contestant:

Editor Machine Composition Department:

Now, I do not write these lines with the expectation of winning the prize, because I think there will be far better statements than mine handed in before this contest closes, but I do wish to say a few things in regard to the operation and care of the Linotype which may be of

Keep your metal-pot well filled at all times, as it is then giving you a good slug and clear face, provided you have a snug-fitting plunger, and the holes and vents in mouthpiece are all clear. It is also easier to keep the temperature of your metal right than when you let it run low. Keep magazine clean, and whatever dirt accumulates on the sides of matrices, leave it on; it prevents "hair-lines" in many cases. I have a set of matrices that have been run for over five years, without showing these lines. If a matrix sticks from being dirty on the "lugs," just run those letters out and rub off the dirt, and if the letters are not bent, and reeds and verges work all clear, your trouble, nine times out of ten, is overcome.

Carry at least nineteen or twenty matrices of each letter in the magazine; they work far better, especially on the lighter letters. Keep



Composed of Linotype Borders for the "Linotype Operator's Companion," by Miss E. J. Barclay, Cincinnati, Ohio.

COMPOSED ON THE LINOTYPE MACHINE, BY MISS E. J. BARCLAY.

some benefit to those who are at the present time having some difficulty in their work. I have had the care of two machines and the operation of one for about six years, and if I were to say that in that time I had had no trouble, I would be telling an untruth. In the first two years I had a great deal of trouble, because at that time I was not thoroughly familiar with all the workings of the machine. Of course, men starting out to-day who learn in technical schools, or in offices where they employ first-class men, have a better advantage than we did six years ago, because all of the past troubles that happened on machines are readily explained to them. For the past three years I have had a splendidly running plant. In the first place, when working as a machinist-operator, you should have a system to your work; you must have if you wish to accomplish anything and not wear yourself out. Have a certain time to oil your machine thoroughly, say once a week, and do not let the oil drip from any part of your machine. I find oil to be one of the worst features against its good working if it gets on the matrices.

Remember the distributor needs but very little oil, and that of the lightest kind (sperm oil). Keep your machine clean; dirt is another detriment. The speed of your machine should not, at the very most, be over seventy revolutions; mine is seventy, for that is far more than the average operator could keep up with, and the wear on your machine is not so great as at a higher speed.

your keyboard rubber-rollers clean; do not let oil get on them, as the cams will not revolve. If they are too smooth, ruffle them with sandpaper.

Spacebands should always be kept clean. I never use anything on them, but each day they are cleaned thoroughly with a little graphite. I have never bought a new spaceband, but have had about ten repaired in the last three years. I carry at least twenty-three in each machine, but while doing bookwork I had to use thirty, which is necessary on lines of long measure.

I carry a full list of supplies, about \$8 worth, especially such things as star-wheels, springs, all different screws, long and short fingers on delivery carriage, and such as that. These things you are most apt to need, and without them they are apt to cost you, in case of a break, far more than their value in lost time. I can candidly state that we have had to expend over \$20 in the last four years for necessary cost on two machines. We average 1,600 lines of minion for eight hours.

In this office, before machines were put in, there were employed seven compositors and two ad. men; to-day we have one operator-machinist, one operator and two ad. men, making a saving of five men's pay.

A few more pointers to be remembered are these: Don't worry, don't hurry, but keep continually at it. If your machine is in good

order you will find it is no effort to get a good "string." Treat your machine as though it were a part of you; don't try to force matters. When anything goes wrong, stop and think a few moments, and usually you will come out all right.

L. C. B.

HIGH AND LOW LETTERS.—The foreman of a Western newspaper writes: "We are having a great deal of trouble in casting an even-faced nonpareil slug on one of our Linotype machines. Our operator seems to be unable to locate



SCHOOLROOM, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

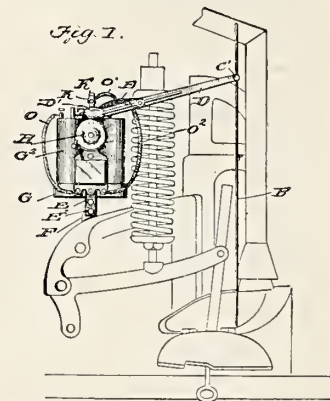
the difficulty, which is causing us a great deal of annoyance and loss of time. As we have spent our energies upon the matter we therefore bring it to your attention with the hope that you will be able to suggest a remedy. At times the machine will cast an almost perfect line, but usually the lines contain high letters, again they will be low; sometimes high, low and medium. Our trouble is only with nonpareil. We enclose you sample slugs, also proof-sheets of matter. Any advice, suggestion or information you may give us upon the subject will be greatly appreciated." *Answer.*—The cause of high and low letters in Linotype slugs is failure of the mold to lock tightly against matrix line and thus facewise alignment of the matrices is not made before the cast occurs. The mold disk should come within .010 of an inch of matrices when the disk first comes forward; the second movement forward, just before the cast takes place, pushes the mold tightly against matrices. To test the lock-up of mold disk, close vise-jaw as if to cast blank slug and pull the starting lever. Stop the machine as soon as the elevator descends and before mold comes forward, and place a double sheet of paper between mold and vise-jaws. Then start machine and stop the moment disk is forward on the locking pins. The paper should be held slightly by the pressure, but not firmly. If paper is loose, the disk is not locking tightly enough. Adjust by means of lever in eccentric roller in mold cam in rear of machine. Loosen set-screw and lower the lever slightly. Of course, an accumulation of metal on face of mold will also cause high and low letters in slug.

A GRADUATE'S TROUBLES.—A letter from a recent graduate of the Inland Printer Technical School contains the following: "I am getting along O. K. The 'break-in' was a terror—never worked harder in my life, but machine is running nicely now with one exception. The first elevator seems to be wearing and cutting that wedge-shaped guide block which the matrices straddle as they are being transferred to second elevator. The matrices transfer all right, but the first elevator seems to be crowded slightly to the left so that the spacebands do not go over smoothly, and occasionally the line will

not transfer on account of a band getting caught in the act, and it must be slipped down and out before the line will go over. There is very little play in first elevator; factory adjustments have not been tampered with. Everything on which I ever received instruction seems to be adjusted as per your book, but am unable to make that corner of machine work as smoothly as I would like it to do. Sometimes in transferring to second elevator the line will be held a fraction of a second, then be released and go over with a bang that makes one's hair stand on end. Then for the next five or six lines, after one of these jerks, the spaceband shifter will fail to pick up bands. Only once or twice a day will it act that way, but that's plenty for me. A Mergenthaler inspector said machine was running nicely, but that cutting and wearing I speak of is entirely wrong." *Answer.*—It is apparent that first elevator is mis-adjusted. You can adjust the first elevator to the proper height by means of the screw in bottom of elevator, until transfer guide passes freely through guide block on first elevator. Then set first elevator sidewise to make a close fit against transfer channel, to prevent spacebands dropping when transferring. When adjusting transfer cap have a line of matrices in elevator at point of transference and see that the ears of the matrices do not rub on the guiding bar in cap when the line is being transferred. The bar can be raised a trifle if necessary. The transfer cap can be adjusted so that it does not bind the first elevator, but still holds it firmly while transferring. The two large screws in top of cap control this part.

ANOTHER LOW-METAL ALARM.—George L. Venable, of New Brunswick, New Jersey, has patented an alarm to notify the operator when the metal becomes low in the pot. It consists of a framework which is attached to the pot-pump bracket, a swinging lever being attached to a float in the pot which, when the metal gets low, closes an electric circuit and rings a bell. The accompanying drawing shows the alarm in position on machine.

LINOTYPE MATTERS IN LONDON.—There is trouble in London over the Linotype scale, and at the present time but little prospect of a speedy settlement. Since 1894, when first a scale and conditions for working the machine were tentatively agreed to, there have been, quite naturally, a large number of questions raised as to the interpretation of that scale, and these a joint committee of employers and workmen have, after protracted meetings, been able to settle amicably. At the end of last year, however, a large number of disputed questions had accumulated, and the joint committee, after sixteen meetings, came to an agreement upon all but three—but these three are vital to all users of the machine. Briefly, the points in dispute are summed up in the following: (1) The operators, although expressly engaged and trained by an apprenticeship of seven years as compositors, shall henceforth only be engaged at the keyboard of the machine. (2) For many years it has been customary for London morning and evening newspapers to be worked on a piece system, although in every large town throughout the kingdom the alternative system of paying by regular weekly wages is also adopted. It is now desired by the London employers, in view of the irritation caused by the piece scale, to adopt a regular weekly



VENABLE LOW-METAL ALARM.

wage for machine operators, and an offer was put forward by the masters of 67s 6d per week of forty-two hours for morning papers, and 57s 6d for evening papers, with similar hours. This offer, however, was not only declined, but even the discussion of the principle was refused by the workmen. (3) For the settlement of disputes it was proposed that a standing committee be appointed, consisting of six members each of the Master Printers' Association and the London Society of Compositors, which committee should meet quarterly, and to which should be referred all questions: (a) As to the interpretation of the scale; (b) as to new rules appearing to be necessary; (c) of any disputed charges or rulings. The society goes so far as to prevent a compositor who understands the Linotype machine, and is out of employment, from accepting in the same house casual employment one day as a compositor and on another day as an operator. Nevertheless the first rule referred to reads: "That an operator shall be a compositor." This state of matters is considered by the employers to be grossly unfair, both to themselves and the workmen, and they have placed certain proposals before the

zine is often cleaned and all hairs afterward carefully removed. Often when we touch a key, cam will not drop until we swear, pound and stamp on the floor to jar it loose. Gasoline fixes it for about three minutes—just as long as it stays moist—and then things are worse than ever. It's hard to get at a part to clean it, as most of the locking rods are gone, or bent, or broken. The Linotype company put this machine out without the strip that holds the reeds in unity. The slot is there all right, but machinist says the company refused to furnish strip. The latch that holds reeds in verges will not stay latched—springs off every time. I tried to insert the magazine locking rod, first from one side and then the other. It would only go so far and no farther—which is not very far. Reed springs doubled, some trebled. There is something wrong with assembler slide. The machinist put on a new brake, using a reed spring for brake spring, hooking it in oil hole of top assembler-slide roller. It wouldn't stay, so I had to 'guy' it to the sorts-box with a piece of string. Now as I set a line I have to keep clapping my hand up to assembler to restrain the acrobatic exuberance of the matrices. Jigger, jump, jingle,



R. D. Taylor.



George Thomsen.



F. W. Koops.



H. B. Greene.



F. H. Greene.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL—MACHINE COMPOSITION BRANCH.

London Society of Compositors, but that body, having declined to accept them, arbitration was proposed by the masters. This, however, the society refused and so affairs are at a dead-lock.

OPERATING UNDER DIFFICULTIES.—W. E. K., an Indiana operator, relates his experience in the following letter: "I have been for some time reading of the troubles of others, as expressed in *THE INLAND PRINTER*, but so far have refrained from giving vent to my own. The other trouble-mongers may now take a back seat. There is only one machine in this office. It is situated in the make-up room. Back of it is a window, and a door at either end of room. Each morning I wipe off part of a ton of dust from the top of magazine. Our distributor stops at least a hundred times a night. If it runs fifteen minutes O. K. we feel it is 'doing fine.' Still, when I tested magazine horizontal and vertical adjustments, I was surprised to find them apparently 'up to scratch.' But the keyboard—oh! We took it out and cleaned it good about three months ago. It ran fine for about two days. Had a deuce of a time getting it back in, until we discovered magazine too low on one side, so we were butting into vertical reeds. Now the 'touch' of that keyboard is something awful—keeps one's fingers stove up. And it is so spasmodic and irregular that we have to keep an intricate formula in mind. Here is a part of it: For '&,' hold key down, rise up and swat magazine, pick out extras; for lower-case 'fi,' fifteen pounds pressure; for 'y,' twenty pounds; for 'q,' pound all night. The caps. are all bum. For several we have to keep tapping away until the delinquent arrives. The first lower-case following a cap often beats the cap into assembler. It is worse than useless to hold for double letters. Sometimes you get one, sometimes three. The matrices have an uneasy skeetering motion down the channels. Two or three drop slowly, and then two or three with startling suddenness; then more slow ones, etc. The maga-

cuss. They come backwards, sideways and upside down, if they come at all. It is surprising with what force they leave the assembler. It is disgusting to have a lower-case 'm' flying up in your face every five seconds, or to see your already too few 'i's' flying for the dark corners. Now, if you tighten the brake the least particle the lines clog up and slide fails to return. It seems to me that the slide is battered or worn down, the first inch or so, though how it could get so is more than I can tell. Now, all this is no exaggeration. I have had but five months' experience, and on such a machine! The best I can do is one galley brevier per hour. Copy, wrapping paper and lead-pencil combination—country correspondence, obituaries, etc. Typewritten copy is almost unknown. I have 'Stubbs' Manual,' and believe I could master it if I had half a chance; but it staves a fellow's thumbs up so. Shall I be discouraged or 'chirk up' and hope for better things?" *Answer.*—It is plain there is a job in your office for a competent machinist. All your trouble is due to ignorance and consequent misadjustment of the machine. You would perhaps be surprised to learn that, if properly adjusted, the distributor would not stop more than once in a day—perhaps not that often; that matrices would drop instantly at the touch of a key; would not bounce out on the floor, nor would the line dance while assembling. To say just what the trouble is with your machine would be to tell you that every adjustment is off. To explain how to make each would require more space than is at our disposal. The book on "The Mechanism of the Linotype" would, if carefully followed, tell you how to readjust your machine.

A DOUBLE-DECK Linotype machine has been placed on exhibition at the Chicago branch of the Mergenthaler Linotype Company, and a number are being installed in offices throughout the country. The metropolitan dailies of the East have had double-deckers in use several months.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

SMITHVILLE (Mo.) *Star*.—The red cover added greatly to the appearance of your "Horse Show Edition." The inside pages lacked ink and impression.

DODSON (La.) *Times*.—The copy of the *Times* received for criticism needs principally more impression and a more even distribution of ink.

SOME of the best half-tone work I have seen was done on the first section of the "Carnival Number" of the *Hamilton (Can.) Times*, issued August 15.

C. M. McCORKLE, *Catawba County News*, Newton, North Carolina.—The six-point headings are too small, but otherwise the *News* is a very commendable paper.

The Rotary, Evangeline, Louisiana.—The date-lines under "Oil Field Happenings" would look better if set in your eight-point gothic, and the items should be graded.

California Independent, Los Angeles.—A neat paper throughout. One point more space should be placed between the two cap. lines run in conjunction with the date.

EATON (Colo.) *Herald*.—The mechanical work is very satisfactory. Paid items in local columns should have a distinguishing mark, or, better still, run them separately.

A. E. ROBINSON, *Live Coals*, Mercer, Missouri.—Your ads. are neat, but the one on the sixth page lacks a distinctive line; "G. D. Watson's Books" should have been much larger.

MATHIAS H. HACK, Muskegon, Michigan.—The best of your ads. is that of H. Muldoon, although the others are commendable. There is too much underscoring with rules in that of J. George Dratz—a better arrangement would have been to have made three lines of the principal display, thus:

"Special" "Suit Sale" "Saturday." This would have brought it out better and relieved the sameness.

ONE of the successful weekly papers of the country is the *St. Johns (Mich.) News*, which has just started on its fifteenth year, and has a circulation of over five thousand and still growing.

THE *Ledger Monthly*, founded by Robert Bonner in 1843, has been consolidated with the *Household* and *Ev'ry Month* and thereby loses its title, the new magazine being known as the *Household Ledger*.

SEVEN hundred and fifty newsboys, crowded into four trolley cars as the guests of the Minneapolis *Tribune*, formally opened the Minnesota State fair. The boys were given free access to everything, and a box of lunch beside.

Gratiot County Journal, Ithaca, Michigan.—The headings are much better than when the *Journal* was criticized in June. The border on the "ears" is too heavy. Why not grade "About Our Neighbors" as carefully as "Home Matters?"

EDWARD W. JONES, Elkton, Maryland.—Your ad. of the *Elkton Appeal* is a neat conception, but would have been much improved if you had arranged for larger type in the top and bottom panels and had made the panels larger. Murray's ad. shows better contrast.

Pawnee Press, Pawnee City, Nebraska.—Since the *Press* was last criticized there has been a great improvement in the first page. The next step should be the placing of a neat heading over local paragraphs, and another over the paid items, running them separately.

THE *Schenectady (N. Y.) Gazette* has progressed rapidly during the last few years. The striking ad. reproduced here-

SCHENECTADY GAZETTE
CIRCULATION
OVER 12000 A DAY
4
TIMES AS LARGE AS ANY OTHER SCHENECTADY NEWSPAPER.
KEEP YOUR MIND ON THE 4 WHEN FIGURING RATES IN SCHENECTADY, N.Y.

No. 1.

with (No. 1) shows one of the ways in which its progressive management is bringing its merits to the attention of advertisers.

BOLIVAR (N. Y.) *Breeze*.—Here is a paper with every ad. a good one. There is no fancy or intricate display, but all are well balanced with the proper lines given the right prominence. Head rules should be transposed, and the supplement should include in its title or date line, "Pages 9 to 12."

ASHEVILLE, North Carolina, and the many attractions of "The Land of the Sky" were brought forcibly to the attention of readers of the *Asheville Citizen* in a voluminous special edition, on September 20. The number was fully illustrated with many good half-tones, and contained much interesting matter.

ROY A. STACY, Anita (Iowa) *Tribune*.—I like the arrangement of news much better than when the *Tribune* was criticized in September. The ad. of the Luse & Jones Land


Company is an exceptionally neat one, and I should be glad to reproduce it if you could send me a copy that is not badly creased.

THE Lee syndicate of Iowa evening papers, comprising the Davenport *Times*, Ottumwa *Courier* and Muscatine *Journal*, puts into effect a new flat rate for advertising on September 1, calling for 18, 15 and 12½ cents an inch for run of paper, and 21, 17½ and 15 cents for full position, for circulations of 8,000, 4,800 and 4,200 respectively.

MARSEILLES (Ill.) *Chronicle*.—This new evening paper makes a point of displaying the news on its first page, which it does very effectively. The heading is crowded badly, which can only be relieved by omitting the cut in the center or the ears at each end. A few more leads between the larger lines would improve the display heads also.

HARRY BLUMENTHAL, Oxnard, California.—Among the five ads. submitted in the contest (Nos. 2 to 6), the "expert" used good judgment in selecting No. 4, although No. 3 is more

which could be inserted in parentheses following the word "circulation." A comment on the *Times-Republican* appeared in THE INLAND PRINTER for January, 1902.

<p>Escrow Instructions</p> <p>Are a Specialty to which we give special attention . . .</p> 	<p>B E C A U S E</p> <p>We are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>Yours for security</p> <p>VENTURA ABSTRACT CO. <small>INCORPORATED</small> CHAS. BARNARD, Manager</p>
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No. 2.

<p>Escrow Instructions <small>ARE A</small> Specialty</p> 	<p>to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>Yours for security,</p> <p>VENTURA ABSTRACT CO'S (Incorporated) CHAS. BARNARD Manager</p>
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No. 3.

artistic. No. 4 would catch the eye no matter what its surroundings, while No. 3 would be overshadowed if placed among heavier ads.

J. C. LATHAM, Canisteo (N. Y.) *Times-Republican*.—The make-up and news features of your paper are very commendable. I like the double-column headings in your issue of September 2 best, but would have run the third display (of the three in a row) farther down the column. The statement regarding circulation, just below the title, is a good business move, but the line should include the number of copies printed,

<p>Escrow Instructions</p>	<p>Are a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction</p> <p>Yours for security. CHAS. BARNARD, MGR. VENTURA ABSTRACT CO. <small>(INCORPORATED)</small></p>
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No. 4.

 <p>CHAS. BARNARD MGR.</p>	<p>ESCROW..... INSTRUCTIONS</p> <p>ARE a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed, and recorded, and that your interests are fully protected, before the termination of the transaction.</p> <p>YOURS FOR SECURITY VENTURA ABSTRACT CO. <small>INCORPORATED.</small></p>
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No. 5.

<p>ESCROW INSTRUCTIONS</p> <p>Are a specialty to which we give special attention, because we are specially equipped to attend to all of the details of your investments in real property, either as a purchaser, or taking it as security for a loan, as we will see that the deed or mortgage is properly prepared, executed and recorded, and that your interests are fully protected before the termination of the transaction.</p> <p>Yours for security,</p> <p>VENTURA ABSTRACT COMPANY, <small>(INCORPORATED)</small> CHAS. BARNARD, Manager.</p>
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No. 6.

HARRY B. GRAUEL, Tippecanoe City (Ohio) *Herald*.—Your ads. are good. Those of the Miami County fair and K. S. Hartley are the best, while the smaller ones would be

improved by the use of an occasional rule border. The ad. of the Traxler store needed smaller body letter for the items with prices to afford proper contrast. The August criticism of the paper still applies.

A TELLING ARGUMENT.—The Minneapolis *Tribune* added 1 cent a line to its advertising rates in January of this year, and in a circular headed "An Accounting Due to Merchants of Minneapolis and Advertisers in General," sets forth a telling argument to the effect that the new rate is a reduction rather than an increase. A portion of the circular follows:

The first of this year, conditions made it only fair to advance the advertising rate per line per insertion for the *Tribune* in ratio partly to the increase in circulation, but care was taken not to increase the price of advertising. For instance, in 1901 the rate for advertising in the *Tribune* was based upon a circulation of 55,000 (the average for the year 1900); the daily average for 1902 was 66,000, an increase of advertising value of twenty per cent. Yet, the new rate which took effect with January of 1903, was not proportionate in increase. The old minimum rate was 7 cents per line, while the new rate established was only 8 cents. Hence the rate which went into effect this year does not imply an increase in the price of advertising, unless it would be called an increase were a merchant to offer silk of double-width for \$2.50 a yard which had before brought \$2 a yard for single width. In this example, there would actually be a net reduction in price, although the yard rate increased. And so the price of *Tribune* advertising is reduced, though the line or inch rate is advanced, on account of the increased publicity by more circulation.

The financial necessity of adjusting advertising prices to circulation is just as great as fixing the price of fabrics of the loom in accordance with their width. There is a definite ratio between width and cost in one case as in the other.

The increased line-rate in effect January 1 of this year is proportionately just eight per cent short of the corresponding circulation increase for 1902. The merchant with the beginning of this year was thus accorded an eight per cent reduction in the price of his advertising. He who knows the value of cash discounts on his store supplies can appreciate the importance of this saving. Moreover, in addition to this, the constant increase in the circulation so far this year develops an extra dividend. To be specific, the average circulation of the *Tribune* for the last six months was 71,659. Hence this extra dividend to the advertiser amounts to about seven and one-half per cent.

SOME GOOD ADS.—Reproduced herewith (No. 7) is a striking ad. in which only light-faced type is used. It is the

DO YOU WANT A LIFE INCOME

An Investment

Secured by real estate, deeded in trust to a trust company
That will return very large profits for generations to come
That costs but \$5.00 per month (or more if you desire)
That will return large annual dividends the first year
Underwritten by company, assets fifteen million dollars
Already having over 1,600 members drawing dividends
That is safeguarded, and one where all are equal

MEXICAN RUBBER COMPANY
HON. W. H. ARMSTRONG, President 723 DREXEL BUILDING
ALEX. K. McCLEURE, Vice-President PHILADELPHIA, PA
FRANCIS POWELL, Sec. and Treas

No. 7.

work of A. L. Lehman, with John R. McFetridge & Sons, Philadelphia. The corner pieces, which are formed by a combination of three curved corners, make a good effect. Robert C. Hall, of the Salida (Colo.) *Mail*, sent three large ads., one of which is reproduced (No. 8). While the joints

in the rules are badly worn, the layout and display are good. There is almost too much body to the ad., and Mr. Hall has used good judgment in not attempting to display more than he did, while the division of the lower portion into two panels makes it still more readable. Edward W. Stutes, of Spokane,

The Crews-Beggs Mercantile Company

CREWS BEGGS STORES have always believed that mere cheapness is a snare for a store and for the people. We sell goods at as low prices as reliable, warranted merchandise can be sold for. Anything cheaper than that, it is wasteful extravagance to buy, and to the store that sells it the effect is altogether bad. The price paid is forgotten, but the quality is remembered and so is the store, but not to its credit.

Points in the Crews-Beggs Stores that Customers Learn to Like.

We sell only the kind of goods that we can stand back of. (Money back if not good for the price paid.)

Every article marked in plain figures. (A clerk cannot practice deception in price even if inclined.)

Absolutely one price. (No favorites in this; your neighbor cannot buy an article for less than you pay.)

Callers and sightseers are welcome the same as buyers. (Our clerks are cautioned not to annoy customers about making purchases.)

Department stores have practically revolutionized the retail trade and today they stand out pre-eminent as indispensable to the buying public. The improved methods of dealing have made it possible for the people of our time to enjoy more of the comforts and conveniences than those who have lived in any previous age.

The improved methods of manufacturing have reduced cost of producing the thousands of things the people buy, useful and ornamental, and it is the department stores that have been first to adopt the plan of instantly passing along to the people this price advantage.

This broader plan has brought the comforts and conveniences and things of beauty within reach of the masses. This seems a better way than exacting large profits and thus keeping these coveted things beyond the grasp of the people who would gladly and freely pay the smaller price, and the aggregate of the many little profits bring increased prosperity to the merchants themselves.

Department stores have grasped the idea and the opportunity. It has brought a new era to the store and to the people when homes however modest need not be cheerless, but bright and inviting, comfortable and convenient.

This being true, have not department stores helped the people to greater happiness and to a higher appreciation of the better side of life.

"The New Kind of Store."

No. 8.

Washington, submitted a large number of small ads., but as much of their effectiveness is due to the judicious use of white margins, this would be lost in reproduction. No. 9 is typical of Mr. Stutes' work, all of which shows good contrast. The bank ad. (No. 10) was set by J. Orville Wood, of the *California Independent*, Los Angeles. The double cap. line at the top is not particularly commendable, and the main line might have been a little larger, but otherwise it is neatly arranged.

WHITTIER (Cal.) Boys' and Girls' Magazine.—Just three years ago a criticism of this magazine appeared in this department. It is a very neat publication except that there is too great a variety of headings, no less than eight different eighteen-point letters being used. A sufficient quantity of type should be secured to set them all alike—the letter used

for headings on the second page of the September number would be a good selection.

W. A. CARPENTER, *Gratiot County Journal*, Ithaca, Michigan.—You have the faculty of writing catchy ads., and you put them into type in good style, too. You find new ways and various ways of putting time-worn arguments for inducing trade, while new arguments are not lacking. Your ability along this line could be put to good use in composing booklets for the merchants of your town.

Spokane & Eastern Trust Co.

Pays Its
Depositors

Per Cent **4** Per Cent

On All Savings
Deposits

Deposits made during September will draw interest from October 1st. Interest is compounded semiannually—July 1st and January 1st.

Banking by Mail

Attention is called to the facility with which banking may be done by mail.

Inclose bank draft or money order payable to Spokane & Eastern Trust company for amount of deposit and bank book will be forwarded by return mail.

Incorporated 1890.

Assets, \$3,000,000.

No. 9.

AMPLE CAPITAL, A LARGE SURPLUS, CONSERVATIVE MANAGEMENT AND A PRACTICAL BOARD OF DIRECTORS CHARACTERIZE THE

German-American Savings Bank

Officers and Directors		Comparative Statement of Assets	
M. N. Avery, President		January 1, 1901	\$1,612,495.60
Gail B. Johnson, 1st Vice Pres.		July 1, 1901	1,888,193.93
C. N. Flint, 2nd Vice Pres.		January 1, 1902	2,090,302.07
P. F. Schumacher, Cashier		July 1, 1902	2,620,390.94
Geo. W. Lichtenberger, A. C.		January 1, 1903	3,214,447.63
Victor Ponet, L. W. Blinn, H. W. Stoll		July 1, 1903	4,010,599.80
A. C. Billeke, Br. Jos. Kurtz		Sept. 1, 1903	4,236,746.77

Pays 4 Per Cent. on Term Deposits

This Bank has the largest Capital and Surplus, constituting the largest guarantee fund for the protection of depositors, of any Savings Bank on the Pacific Coast outside of San Francisco.

Corner First and Main Streets Los Angeles, California

No. 10.

A DOUBLE-HEADED contest is being conducted by the Geneva (Ohio) *Free Press-Times* in which a \$450 piano is to be given to the most popular young lady, to be decided by the votes of subscribers paying \$1 or more on subscriptions, and consolation prizes to the value of \$50 are also to be given. The other feature of the contest is the presentation of a \$100 buggy to some one of the subscribers who contributes to the success of the contest. A number has been placed in a sealed

envelope, and for each dollar paid a numbered ticket is issued. The subscriber holding the number corresponding to the one in the envelope secures the buggy.

NEARLY one hundred specimens had been submitted in THE INLAND PRINTER'S ad.-setting contest No. 14 on October 1, which would indicate an unusually large number of entries before the close. One contestant failed to include his name in his package of ads.—if he will send it to me at once I will see that he gets proper credit in the result. The package was postmarked "Beverly, Massachusetts."

THE INLAND PRINTER'S BUREAU OF INFORMATION.—Each department editor of THE INLAND PRINTER presides over a branch of the "Bureau of Information," through which technical questions are answered by mail where a fee of \$1 or more is paid, thus avoiding waiting from one to two months for a reply to appear in the magazine. Some of the questions asked are of general interest, and below are given three received in September and the answers returned:

QUESTION.—Enclosed find \$1. Please prepare a rate card for a Catholic weekly with a circulation of 2,500, to be published in the same city, and circulated in about the same territory as the paper whose rate card is enclosed herewith. ANSWER.—In complying with your request for a rate card I can not refrain from commenting on the card of the *News*, which you enclose, although it may be presumptuous on my part as I note the *News* has been "always a success." The yearly rate of \$37.50 is equivalent to only 12 cents an inch, and as the greater amount of space in a daily paper is yearly business this would mean that considerable advertising is carried at this rate. I believe that it is impossible to publish advertising at this rate at a profit, and the *News*' success is probably due to the fact that it gets very high rates for short-time business and special positions which covers what it loses on the 12-cent rate. Twenty-five and fifty per cent extra is charged for positions, where the usual increase is ten and twenty per cent, and the *News* is probably in a position to charge these increases, although most papers would find it extremely difficult to get such premiums. I would have a rate as simple as possible, with but few restrictions. Make the rate for one-time ads. within the reach of all, with sufficient reduction for longer periods to induce the making of contracts. A weekly paper of 2,500 circulation can usually secure a better rate than a daily of the same circulation, and you should find a card like the following satisfactory:

Less than 10 inches.....	\$3.50
10 inches and less than 25 inches.....	.40
25 " " " " 50 ".....	.35
50 " " " " 100 ".....	.30
100 " " " " 250 ".....	.25
250 " " " " 500 ".....	.20
500 " " " over.....	.18

I do not know the length of columns in your proposed weekly, but append the following as showing the usual number of inches in each contract:

	1 WEEK.	2 WEEKS.	1 MONTH.	3 MOS.	6 MOS.	1 YEAR.
1 inch.....	1	2	4	13	26	52
2 inches...	2	4	8	26	52	104
4 "...	4	8	16	52	104	208
5 "...	5	10	20	65	130	260
6 "...	6	12	24	78	156	312
8 "...	8	16	32	104	208	416
10 "...	10	20	40	130	260	520
20 "...	20	40	80	260	520	1040

This latter table is given simply for your information and is not advocated for publication on a printed card. As an example: A man might wish to contract for a six-inch ad. three months; according to the table he would use seventy-eight inches and would be entitled to a rate of 35 cents an inch. The basing of all contracts on the number of inches used is done with the intention of allowing an advertiser to use his space in such quantities and at such times within one year as

he desires, and this is a decided inducement in making contracts. To the rates quoted I would add ten per cent for positions siding on reading, and twenty per cent for top of column and next to reading.

QUESTION.—I would like to ask you a few questions in reference to column rules working up with linotype matter. When we use ordinary column rules the Linotype matter works the rule up so it cuts the sheet. We got some beveled column rules and now the furniture works up. Can you tell us how we can remedy the trouble. **Answer.**—Your form must "spring" or you would not have the trouble with the furniture. When the form is all made up and ready for locking, spread it slightly wherever the furniture works up and place a strip of cardboard or manila paper, the full length of the column, between the furniture and the type. This will keep the furniture down, but if the form is not properly locked, leads, spaces and quads will probably come up also.

QUESTION.—There was a legal advertisement sent in to us, also to our contemporary. We set it in six-point and they set it in eight-point. We are paid for this matter by the square on the basis of 240 nonpareil. We figure our advertisement at a certain amount and they figure their's at a different amount. We multiply and divide by 240 to get the number of squares of six-point; should they figure the same way and divide the same? **Answer.**—There are several different ways of measuring legal advertisements that are in vogue in different parts of the country, but the expressions used in your letter are new to me. You say that you are paid for this matter "by the square on the basis of 240 nonpareil." A square, as applied to newspaper advertising, is equivalent to an inch, but where "240 nonpareil" comes in puzzles me. There are eighty-four words and 312 ems in an inch or square. Sometimes publishers refer to two inches as a square, but I am just as puzzled to know what "240" refers to even with this interpretation. In any event, if the legal basis of payment is nonpareil, a publisher has no right to set the advertising in larger type, or to charge more if he does set it in larger type. If the basis is nonpareil, the charge should be the same as it would be if the ad. was set in nonpareil.

The *Colorado Tent City Daily Program* is a unique publication, in a class by itself. It is published three months in the year—June 15 to September 15, inclusive—during the annual



THE EDITOR OF "THE DAILY PROGRAM," CORONADO TENT CITY, CORONADO BEACH, CALIFORNIA.

existence of the leading summer resort of the Pacific Coast, Coronado Tent City, a city of a thousand tents, in the southwest corner of the United States. Mr. George O. Jenner is the editor, with headquarters in a tent in the heart of the "camp." The *Daily Program* is published in the printing department of the great Hotel del Coronado and is superintended by Mr. W. B. Neyewesch, formerly printer for the Auditorium Hotel, Chicago.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¼ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs, 4¼ by 6½, cloth, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

O'CLOCK.—J., G., Logansport, Indiana, writes: "In a title, or in the heading of a newspaper article, where upper and lower case are used, how would you capitalize 'o'clock'?" **Answer.**—The best form is "o'Clock," because the term represents two words, the first of which is comparatively unimportant.

DATES.—H. W., Paterson, New Jersey, sends this note: "Errors appear to be quite frequent in the text of cards, etc., for announcements for concerts, lectures, and balls, thus: 'Will be held June 2d, 1903,' when June 2, 1903, is correct as I understand it. And if the writer put it 'Will be held on the 2d June, 1903,' that will go all right. Notwithstanding that, a friend marks my reading aloud, 'June two, 1903,' with a shrug." **Answer.**—The cardinal number is right, as it is

simply the plain number of that day in the month. Any ordinal expression says what is not meant. There is no second June in any month.

REQUIREMENTS FOR PROOFREADING.—W. F. B., Hampton, Iowa, sends this request: "May I claim a few moments of your time to write me as to the chances for employment as a proofreader, and something of the requirements, etc.?" *Answer.*—It would take a great deal more than a few moments of time to answer this question satisfactorily. Employment is found and kept by good workers, just as it is in most trades. Pay is nowhere near as high as the editor of this department thinks it should be, but some of the best readers make very good incomes. Absolute requirements are not what they should be, since many persons work as proofreaders who hardly know anything more than how to spell—and some hardly even that. One can not be among the best proofreaders without much wider knowledge, and no one can possibly have too much real knowledge of any kind.

QUESTIONS.—E. D. B., Philadelphia, asks: "Will you kindly criticise the punctuation in the following? Mr. Forrester said, 'Does it not make you think of Browning's lines:—

Oh, the little birds sang east,
And the little birds sang west,
And I smiled to think how God's completeness
Rests around our incompleteness,
Round our restlessness, his rest.

There is a quotation-mark before 'does' and none at the end of the poetry, which is the last thing Mr. Forrester said. A question is asked, but there is no interrogation-point at its close. Should it come after the poetry, in place of the closing period, and before the closing quotation-mark? The quotation is not given correctly, as it is by Mrs. Browning." *Answer.*—There should be an interrogation-point instead of the period, and apostrophes at the end. Besides, the dash alone should be used before the poetry.

COMMAS, STATE NAMES.—F. A. B., New York, writes: "I should like to have you explain the use of the commas in these sentences: 'In working with white cover-paper ink, it is advisable to carry as much color,' etc.; 'When running the printed sheets a second time, it is wise to run the color,' etc. In speaking of a newspaper you abbreviate the State, as 'Sherard (Ill.) Bulletin,' but in speaking of a city itself, as 'Boston, Massachusetts,' you spell the State out. Why shouldn't the States be abbreviated in both instances?" *Answer.*—I personally prefer omission of both commas; but their use is very common, especially that of the second one. Some persons think every adverbial phrase at the beginning of a sentence should be followed by a comma. I do not know any reason why the abbreviations should not be used. The spelling of the State names in this department was adopted simply because that seemed to be the way they were in the other departments, and therefore the adopted style. These are matters in which people may choose freely.

HORSE ON THE HOUSE. (From the *Milwaukee Sentinel*).—It beats all what freaks will get into print! Our Want Ad. Man has recently had a couple of experiences that make him wish he could pull out things by the handful "in the place where the wool used to grow" but grows no more. A while ago he came near getting himself in a boat because the intelligent typo sneaked in a "B" in place of a "G:" "FOR SALE—b-boat, harness, and cart" was the way this adlet sailed into the proofroom. But fortunately they caught the G-oat there before he had a chance to butt in over the ad. counter with a kick forinst. But that was dead easy, not a circumstance to the time the little man is having just now trying to square himself with Hans Berg, on whose behalf he announced that "two combination BOTTLE HOUSES" were wanted up at the swell east side riding academy, when, as a matter of fact, Rittmeister von Berg stands in sore need of a pair of combination SADDLE HORSES. It is to laugh? Well, you wouldn't

think it so funny if the smile that won't come off wrinkled the wrong side of your face. Of course, "the proofreader ought to know better." But proofreaders are not only mortal (they can be killed, though they die hard), but they are also human; and human vision has finite limitations. Even Sammy Weller could not see, round the corner, and through the wall. In other words: when copy is rotten it's as easy to smell a "bottle" as a "goat." However, in this case it's a "horse" on the "house," and up to us to pass the "bottle" or else go-at alone.

SOME MORE CRITICISM.—The following is from the same critic whose first letter was published in September, and whose notes on "none" were given last month: "Your remarks



Photo by the Johnson Company, Salt Lake, Utah.

A STRAIGHT QUESTION.

under the heading, 'Some Criticism,' included in your department of *THE INLAND PRINTER* for September, illustrates anew that the fault I referred to is still prevalent. You wrote without thinking very deeply; you permitted unnecessary warmth and the 'obstinate disposition' to control your faculties. It is not surprising, therefore, that you succeed in confirming what you seek to disprove. Father Time may come to your assistance some day and then you will understand better. A newspaper advertisement is surmounted with this headline: 'It Was a Fact'—referring to an unchangeable truth. You will at once concede that it should read: 'It *Is* a Fact that our store was crowded yesterday,' etc. Yet you say, in the July number, referring to the Stormonth Dictionary incident: 'It *was* this same dictionary.' When you try to defend your sentence, it is evident that you do not comprehend the error. Do not hope to make a point by mere reiteration. Assertion is not argument—and never convincing. You probably read somewhere this incident relating to Stormonth's Dictionary. It *is* this dictionary that *was* used by the student, and it never will be any other dictionary. To make your sentence clear, you should have written: 'It is related [in some publication or book] that this dictionary was brought,'

etc. By using this condensed and straightforward style of expressing a commonplace occurrence you will avoid the confused jumble of impossibility that is found in your sentence in question—and eliminate several ineffective and useless words. You attempt to defend the use of the word 'matter' when you meant 'measure.' You say: 'One of the nouns is as good as the other.' It is not a question of noun selection, though the use of 'matter' as you use it can not be defended on that ground. When writing on technical subjects, it is advisable to use definite words to convey exact meanings. 'Measure' indicates width, while 'matter' describes what fills the measure. Why insist that you used the right word when you used the wrong one? You have no defense for 'English on stilts' except to define my reference to it as a 'howl.' I feel sure, therefore, that you will wish to revise your hasty judgment when you become better acquainted with the meaning of 'condensation' in its application to 'English in print.' Can you tell me how many times the word 'really' appears in some of your articles? Count it sometime, and then ask yourself why the word is strewn with such a lavish hand throughout your contributions. Be good-natured about it and you will not lose much wisdom. 'Would the correspondent demand that the editors instruct everybody in English composition?' you inquire. The commonest rule on daily newspapers is to correct lapses of grammar, and the individual corrected is better pleased than the fellow who does the work. There is added reason why the makers of the monthly magazine should be more careful than the busy editor of the daily newspaper—the thing of an hour only—in this respect. 'Magazine stories' are usually prepared carefully by the writers; but contributions to trade journals are generally dashed off hastily and neither thoroughly revised nor re-written. It is all the more necessary that careful editing should be given to trade journal copy, and it is surprising that any one should gasp in astonishment over so reasonable a suggestion. It will not be necessary to instruct everybody in English composition. The writers are responsible for their ideas and opinions; the editor will always be held responsible for the bad grammar in the publication under his charge. Your reception of my suggestions indicates that your experience runs in a groove much narrower than I supposed. If you do not know how to use the palpable errors sent you so as to assist in improving the monthly appearance of THE INLAND PRINTER, I request to be excused from elaborating on such a simple proposition. Do not limit your usefulness by the 'obstinate disposition.' If you do not guess right the first time—and much of your writing is evidently a mere guess—guess again and again until you give us the best to be had. It is better to be right than to be obstinate, and wisdom is to be preferred above assertion based on a little brief authority. I sent you a suggestion relative to the proper way to use the word 'none' in the plural form. I hoped to hear that you disagreed with that view—for good and sufficient reason clearly expressed; but your department this month is silent on that subject. Is it possible that we must accept your dictum as finality on all disputed points? or may we hope that the columns of your department are to be open to better exemplifications of word uses? Very little is obscure in *good* English, and the best authorities available should always be given the greatest attention. Modern dictionary makers know very little about the English language in its absolute and unvarying clearness." *Answer.*—Space is lacking for a detailed answer, even if it were well to continue bandying words. The editor is not conscious of "obstinacy," but must repeat that he said just what he meant in using the past tense that is mentioned, and it would not be what he meant in the present tense.

BEST OF ITS KIND IN THE WORLD.

We always appreciate your splendid journal, which is undoubtedly the best of its kind in the world.—*F. H. Faulding & Co., Adelaide, Australia.*



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

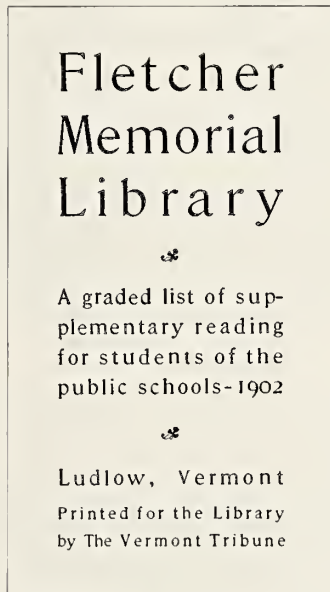
MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

TITLE-PAGES.

A TITLE-PAGE is always interesting and a form of composition that is a sure test of the job printer's appreciation of the intimate relation that exists between his copy and its proper interpretation into type forms. Every title-page requires different treatment, and although some of these distinctions are so subtle that it would make a volume of large dimensions if all were adequately analyzed, yet some understanding of right display for different subjects and kinds of titles is necessary as part of the education of the job printer. On account of the wide range of subjects for which a title-page may be needed, and the varied treatment required, from the flamboyant style of an advertising page to the proper and precise title to a law book, the element of original design enters into its construction and adds an interest that some other forms of composition do not excite. The broad latitude in treatment possible in this class of work should always be controlled by good judgment and good taste. The ability to know how much to put on in the way of decoration, or when to use the severest restraint, are very important qualifications, and usually only attained after much experiment and many

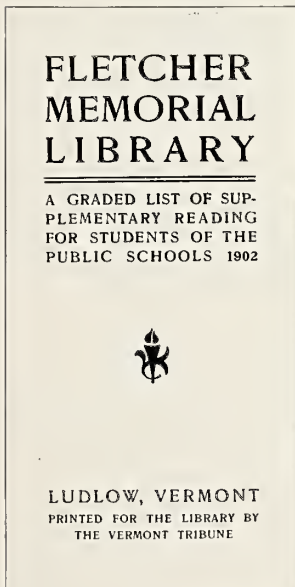
wanderings in that field of endeavor that we all have visited, in which elaborate and curious designs were evolved without a thought as to their fitness for the subject for which they were intended.

A TITLE-PAGE is shown (No. 1) that is in the simple and proper style suitable for the subject. In arrangement, however, it can be improved. A clustering of the two upper parts,

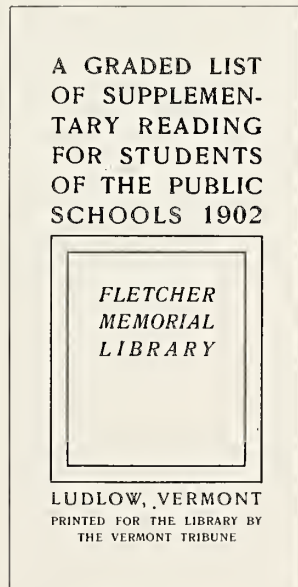


No. 1.

with a rule between, is a suggestion. Caps are more suitable than lower-case for the squared form of title-page, and a resetting (No. 2) shows the change. Some letter-spacing is necessary in squared titles, and caps. do not lose so much in beauty and legibility by the process as lower-case. Lower-case does not lend itself so well to such forced arrangements



No. 2.

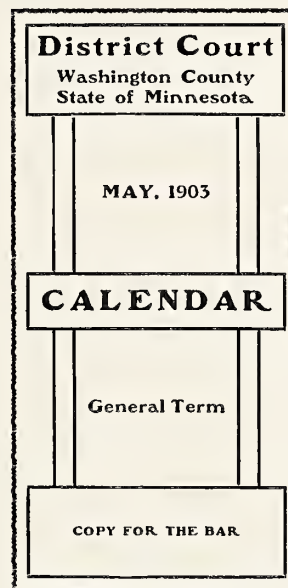


No. 3.

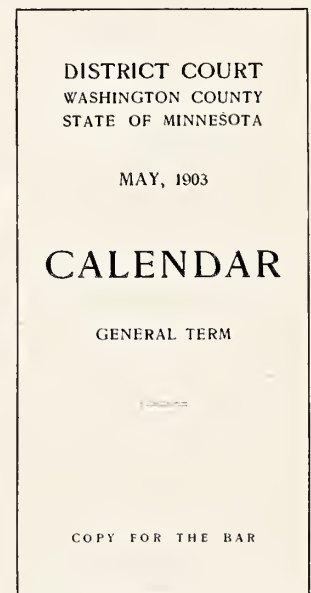
as the capital does. We show another suggestive resetting (No. 3), in which the real title is given the main place, although contrary, perhaps, to instructions, but it is not often that a long title will space as well as this one does, although apart from that it has not so much feature as No. 2, and is not nearly so attractive.

THE cover or title page of a court calendar belongs to the large class of useful jobwork for which elaborate or orna-

mental treatment is neither fitting nor desirable. On the contrary, it should not be set in the careless haphazard style that it very often receives. A calendar is a book meant for a special and limited circulation, and the plainest composition is the most suitable. The panel design shown (No. 4) is extremely unnecessary, and something in the style of the resetting (No. 5) would be more appropriate. This failure to see the fitness of certain styles of composition to certain forms is a common error, but one that must be corrected before any claim can be made to the title of intelligent compositor. As the cover of a calendar is usually of paper, the same form would do for both cover and title, removing the rule for the latter. Apart from the motive of expediency, the resetting is more artistic in spite of its simplicity. The panel form is contrary to good design on account of its precise and regular arrangement. Everything is centered, which causes monotony. That is why a factory building, with its regular rows of windows, with nothing to relieve or distract the eye, is tiresome to look upon, and it is an attempt to correct this monotony that leads the architect to vary the shape of the



No. 4.

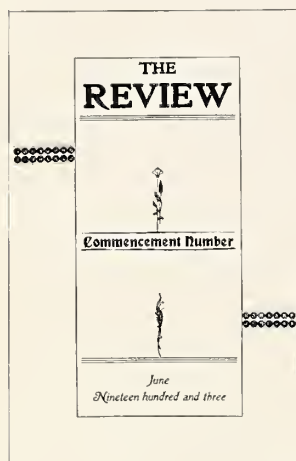


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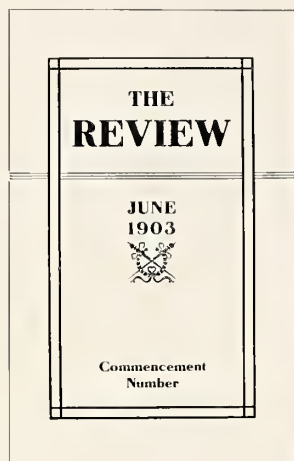
windows or the style of ornament on the different stories. This same principle applies to type display. But more especially we wish to emphasize the fact that the departure from simplicity for such a job is a lapse from good judgment.

ANOTHER case of disorderly and inefficient arrangement is apparent in this cover-page (No. 6). A single one-point rule border is not strong enough for a cover-design and with the heavy type used. It gives an effect of weakness that is heightened by the crossbands running from the rule to the paper margin, which give the impression of pushing in the sides of the panel, or by their position, one above and one below, of tipping it. One series of type ought to have been used, and in many ways the arrangement improved. As reset (No. 7), the border has been strengthened, partly because it should be, proportionately, as heavy as the type which it surrounds, and able to stand the apparent thrust of the sidebars. In this connection we might add that a panel should always be made from heavier rule than any bands running across it. This may seem trivial, but even architects will make concessions to the eye. For instance, an iron column is larger in circumference than is absolutely necessary for the load it is required to carry, because the eye, accustomed to noting the massiveness of the natural stone or wooden support, would consider the artificial iron pillar insufficient and weak. So far as type is concerned, the month on a magazine cover is very important, next to the title itself, and is made fairly prominent. The line

"commencement number" has been divided for appearance sake, lines of different length giving more variety. The original has a fault that is more to be avoided than anything else. It is the precise equalization of the lines, one at the top, one in the middle and one at the bottom. Variety is one of the most important features of design, and monotony only is the



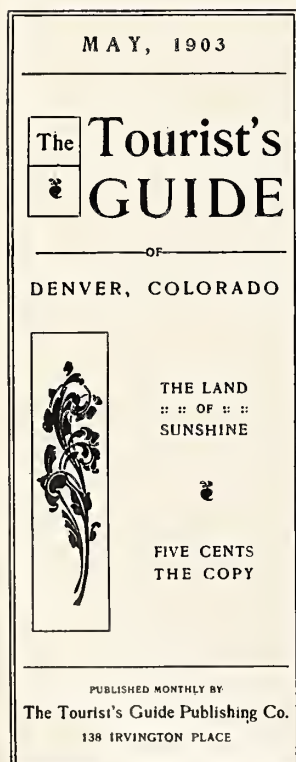
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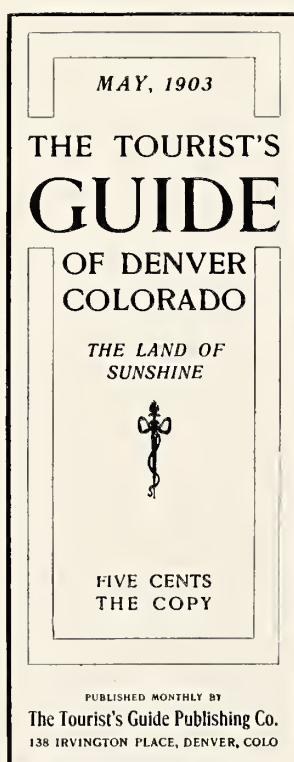
No. 7.

result if equal space is placed between all the lines on a page. Very often well-displayed type designs are spoiled by failure to instil in them a little variety by irregular arrangement.

A COMBINATION of caps. and lower-case in the same title is not desirable, and, if we understand the context aright, an important part of the title is not displayed at all. We refer to the cover-page reproduced (No. 8), which possesses the element of good display apart from this error. The side-panel and ornament are irrelevant and could be dispensed with.



No. 8.



No. 9.

As reset (No. 9), the title is displayed in full, the word "Guide" being larger for the sake of feature and attractiveness. In order to compensate for the loss of the ornament, a different arrangement was followed, which, though rather precise, is suggestive as a cover or title-design. In the original

(No. 8), the value of clustering the display is not understood, the different statements being scattered in a rather aimless way up and down the page. This error has been corrected in the resetting, and the improvement is apparent.

We reproduce a good example of effective result obtained by the combination of type and pen work. It shows the economy and desirability of such coöperation instead of an all-rule and type design. The cost of the rule and time spent in cutting and fitting were avoided and a certain freedom of appearance given to it, although closely following the regulation panel arrangement, which a type design never can possess. For occasional work of this character, nothing is more effective



No. 10.

ive, combining the strength and legibility of type display and the grace of pen-and-ink line. (No. 10.)

A PROGRAM title is shown (No. 11) that is awkward in arrangement and wrong in type selection. Type lines should never crowd a border on the sides when much white space is shown between the lines. If the type page is solid this is not important, but in display pages a liberal margin should always be allowed between type and rule. A picture with a wide mat is more attractive than one with little or no space between picture and frame. If the type used was the most suitable at hand, smaller sizes should have been used and cap. lines avoided. It is an advertising face and too strong and rugged for the finer classes of jobwork unless some discretion is used both in selection of sizes and colors used. Again, it is a semi-extended face, and is apt to look rather flat in wide-measure lines. A pretty effect, however, can be obtained by letter-spacing all words throughout. A text or old-style face is more desirable for this class of work, and the first is especially appropriate on account of its ecclesiastical character. We show the page (No. 12) set in this type and arranged

with some regard to the rules of good proportion. Equal space is allowed all around, and is wide enough to give distinction to the type, separating it from the rule and avoiding the confusion shown in the original. The bottom line is divided, avoiding the flat look as noted above. The page would look well in two colors: rules in red, type in black. Other sug-

of good display. A title-page should be brief, containing nothing but the necessary name, address and brief description of business, but when to this is added a preface, which properly should have a page of its own, it becomes an interesting problem to assemble all in good style on a single page. The title-page shown (No. 13) has this undesirable combination, and the treatment accorded it by the compositor is not in the best manner for distinctive display. There is not enough type contrast, either in size or color, and without contrast the page is featureless. Without changing the style, some minor alterations have been made in the resetting (No. 14) that help to clarify the display and emphasize the distinction between the title part and the preface. In the first place, a little space

ALL SOULS' CHURCH
BILTMORE

Organ Recital

BY
Mr. F. Flaxington Harker
Assisted By
Miss Dell Martin Kendall
and Mr. Wright

Saturday, August 15, 1903, at 4:50 p. m.

No. 11.

Organ Recital

By Mr. F. Flaxington Harker assisted by
Miss Dell Martin Kendall & Mr. Wright

All Souls' Church
Biltmore

Saturday, August 15, 1903
at 4:40 p. m.

No. 12.

gestions in the way of improvement will be noticed by the comparison. But the two things we wish to emphasize are wrong type selection and a design too awkward and confused to be effective in the original. Both errors are corrected in the resetting.

SEVERAL specimens are shown this month in which an embarrassment of matter has militated against the production

John J. Danner, President Fred. H. Danner, Vice-President
C. Gerstenmaier, Sec. and Treas.

Established 1896 Incorporated 1901

**Twin City
Fence and Wire Works**
St. Paul, Minnesota
CATALOGUE No. 4

MANUFACTURERS OF
STABLE FITTINGS

TO THE TRADE

WE CARRY in stock a large assortment of goods in our various lines, enabling us to fill orders without delay. We have the best facilities for turning out work promptly. In ordering, please mention this catalogue by number, and the goods required by number and name. State the route you wish us to ship by, otherwise we will use our own judgement in the route selected; either freight or express. Always send a sketch or plan when goods are to be made to order, giving the necessary directions for making the same.

We make a large variety of goods in our line not illustrated in this catalogue. If we do not show the articles you want, write us, we can supply your demands. We handle only the highest-grade of goods. Our most careful attention given to architects, drawings and specifications. Address all orders to

Twin City Fence and Wire Works
223 East 6th St., St. Paul, Minn.
Factory and Foundry 25-29 West Water Street

No. 13.

JOHN J. DANNER, President FRED H. DANNER, Vice-Pres.
C. GERSTENMAIER, Secy. and Treas.

**Twin City
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Established 1896 Incorporated 1901
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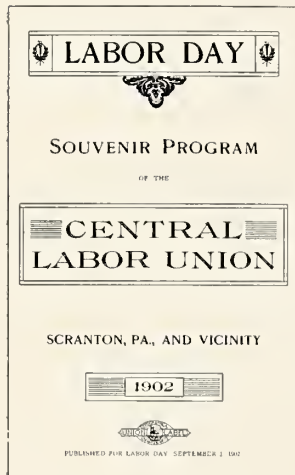
ADDRESS ALL ORDERS TO
TWIN CITY FENCE AND WIRE WORKS
226 East 6th Street, St. Paul, Minn.
Factory and Foundry, 25-29 West Water St.

No. 14.

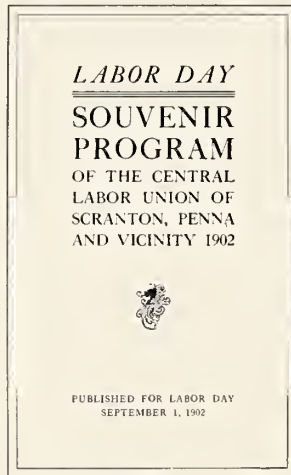
is gained by leaving off the rule and ornament at the top, substituting a dash, and placing the "Established 1896" and "Incorporated 1901" where they consistently belong, under the firm name. By increasing the name one size it becomes properly the dominating line, and this result is helped by placing the lines underneath in lighter type, giving the firm name the benefit of increased size and color contrast. The secondary display is "Stable Fittings," and is sufficiently displayed. The preface is separated from the rest by the useful panel or box device. The heading to this should not be in black type, thus coming into competition with more important lines, and is in old-style for that reason. The address at the bottom is not important, and to be large enough to be readable is sufficient. But one thing can be seen at a time, and the idea of display is to first attract the eye to it by some salient feature. When two or more large lines are clamoring

for attention the eye is puzzled and wearied, in the same way that a three-ring circus is a trial to the beholder on account of the bewildering coaction of its many specialties.

A TITLE-PAGE bears the same relation to a book that a doorway does to the house. For the same reason that we wish the entrance to a house attractive and befitting, we should try to make a title distinctive and appropriate. First impressions are always strongest, and an effective and artistic title or cover page will always arrest the attention. In the composition of a title it should be borne in mind that distinction and ornamentation are not synonymous terms. We show a title (No. 15) which is in a degree ornamental, but not distinctive for this reason. It was preceded and followed by advertisements set in the same style, so that it took more than



No. 15.

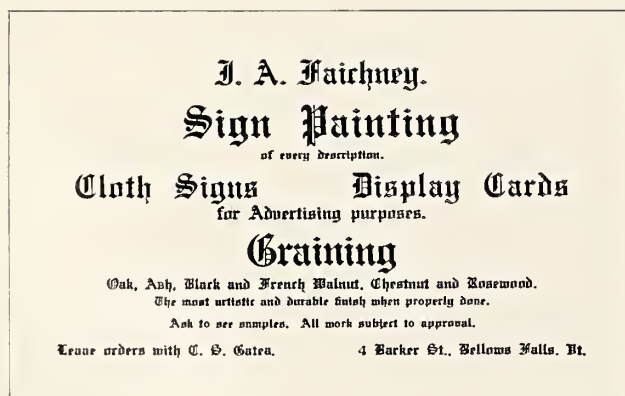


No. 16.

a casual glance to distinguish the title from the advertisements so far as appearance was concerned. In resetting (No. 16), distinction is gained by leaving off all the ornament and making it severely plain. The ornament is used in place of the union label. It is set in what is sometimes called the squared style, because the wording allows it without resort to unequal letter-spacing and permits the proper display of the title "Souvenir Program." In this way we have a page that will not be confused with or mistaken for an ad. page, but will at once be recognized as the introductory page to the book. It is more artistic than No. 15 because more simple and more coherent.

BUSINESS CARDS.

VERY often the compositor is embarrassed by the large amount of matter that is desired on a business card. There



No. 17.

are simple and effective ways of composing such a card, chiefly by displaying the name and the main feature of the business and making the rest very small, but if the customer

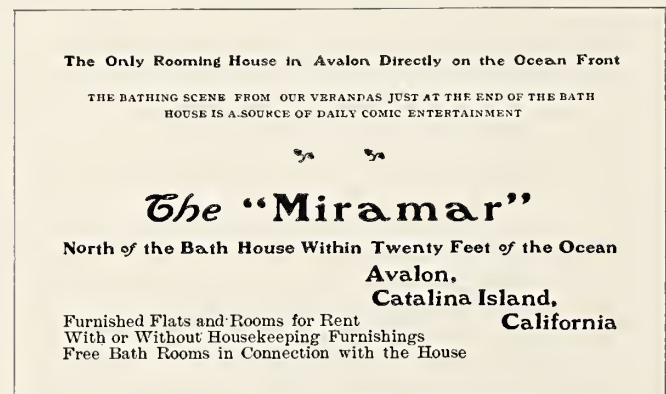
wants everything displayed it becomes a difficult proposition. A card is shown (No. 17) upon which is an embarrassment of matter and no change was permitted from the written copy. It is fairly composed and the different specialties properly displayed. The name is rather small, and a text letter is not desirable when used throughout, on account of lack of plain-



No. 18.

ness in the smaller sizes. Also the address is too small. A variation is shown (No. 18) in which the wish of the customer in the matter of display has been complied with and a reasonable degree of distinction attained at the same time. This has been accomplished by several expedients. Placing part of the matter in a side panel, as shown, is a good way of disposing of it; in fact, this is the most desirable part of the card, very apt to receive attention first. The use of a contrasting type-face is another way, and this is a case where contrast is most desirable on account of the conflicting display lines. Rules separating the different statements also are factors in the art of displaying many features without confusion. The address line is sufficiently large and the entire arrangement is suitable for the business represented. In addition, the departure from the conventional long-line-short-line style gives variety, and variety is one of the elements of good design. One or two lines in color would help the appearance of the card.

MANY full lines running across a card give it a very flat appearance, and when, in addition, the main line is not suffi-



No. 19.

ciently large to dominate the rest of the type, the combination results in a very featureless bit of printing. The card in question (No. 19) illustrates these faults, and the resetting (No. 20) is displayed in a manner that in a measure removes the errors. Monotony is avoided by the side panel arrangement in which are placed two of the statements. The value of contrast in type sizes is emphasized and feature given the card by its use. It is well to remember that when two display lines are placed near each other, the greater the contrast in

size the more attractive each becomes, both the large and the small. The eye likes contrast and will more readily notice and distinguish lines when widely divergent than when nearly the same size. Not only is the main line benefited but all the other statements are better displayed by this contrast and

North of the bath house within twenty feet of the ocean
Free bath rooms in connection with the house

The only
Rooming House
in Avalon
directly on the
Ocean Front

The bathing scene
from our verandas
just at the end of the
bath house is a source
of daily comic
entertainment

**THE
MIRAMAR**

Avalon, Catalina Island
California

FURNISHED FLATS AND ROOMS TO RENT
With or without housekeeping furnishings

No. 20.

noted with less effort to the eye. In cards of this character such an arrangement is permissible, as it is an advertisement, not a personal business card. In the latter case a simpler arrangement would have been preferable, although it would have been difficult to make a satisfactory card, evidenced by No. 19, which is simply arranged, on account of the large amount of matter on it.

STATEMENT AND BILL HEADS.

A CONDENSED line does not look well letter-spaced. The statement shown (No. 21) is curiously insistent specimen

ALTA, IOWA 190

Mr.....

TO JOHN SIGLIN, DR.

Drayman and Expressman.

Promptness and Satisfaction is Guaranteed.

No. 21.

of faulty spacing. Every line is wrong. The name has too much space between the Christian and surname, the line underneath has insufficient space between the words, and the last line should have been slightly letter-spaced in order to take

Alta, Iowa, 190

Mr.....

TO JOHN SIGLIN DR

DRAYMAN AND EXPRESSMAN

PROMPTNESS AND SATISFACTION IS GUARANTEED

No. 22.

up some of the excessive spacing between the words. Attention to these details is part of the work of the job-printer, and should receive his attention equally with other things which he may consider of greater importance. In resetting this statement (No. 22), the same arrangement has been followed, but a type of sufficient width used to avoid the letter-spacing. The underscore has been placed above the bottom

line, which gives the same desired result of distinction by separating it from the line above. Better contrast in type sizes gives more feature, because, unless otherwise instructed, the name should be prominent on a bill-head or statement. It is questionable whether it is best to leave off the points as shown in the resetting. In a squared composition the appearance is improved by so doing, avoiding the ragged edge caused by the points, and in such cases it is permissible where no possible misconstruction can be made by leaving them off.

INSUFFICIENT contrast gives a scrappy, featureless appearance to the bill-head (No. 23) that can only be improved by rearrangement and changes in type sizes. One change would improve it very much. Make the name a size larger and the title smaller. It would make for distinction. This change is shown in the resetting (No. 24), together with some others,

DRUGS AND MEDICINES, TOILET ARTICLES, ETC.

SPECIALTIES.
Syrup White Pine.
Syrup Spruce Gum.
Loz. Quin. Tablets.
5-30-5.
For Coughs and Colds.
Headache Powders.
Dentaline.
Menthol for Chapped Hands.
Lips, Etc.
Rowan's Radical Remedy for Piles.

Agent for Stollwerck's Automatic Vending Machine.
Lowell, Mass. 190

**Bought of FRANK P. MOODY,
Pharmacist.**

PHYSICIAN'S PRESCRIPTIONS
A SPECIALTY.

Cor. Dutton and Fletcher Sts.

No. 23.

in the interest of more orderly arrangement. A panel is an excellent way of disposing of a number of small items in a way that separates and prevents them from joining in the general confusion resultant from bringing together so much matter. The town and address line and the words "Bought of" should usually be in an italic, and not too large, as they

DRUGS AND MEDICINES, TOILET ARTICLES, ETC.

SPECIALTIES
Syrup White Pine.
Syrup Spruce Gum.
Loz. Quin. Tablets.
5-30-5
For Coughs and Colds
Headache Powders
Dentaline
Menthol for Chapped
Hands, Lips, etc.
Rowan's Radical Remedy
for Piles
Agent for Stollwerck's
Automatic Vending
Machines

Lowell, Mass. 190

**Bought of FRANK P. MOODY
Pharmacist**

PHYSICIAN'S PRESCRIPTIONS
A SPECIALTY

COR. DUTTON AND FLETCHER STS.

No. 24.

are no part of the display, forming with the name the strictly utilitarian part of a bill-head. It is wrong in the first place to embarrass the heading with so much matter, but as that is a condition beyond the control of the compositor, it simply becomes his duty to make the best of the copy as it is. This he failed in some degree to do in the original, and the resetting suggests a way in which the matter can be handled to better advantage.

ORGANIZED CAPITAL VS. ORGANIZED LABOR.

It is impossible to approve of all the methods employed by organized labor in gaining its ends; some of them are open to unqualified condemnation, but before passing too swift a judgment, it is well to remember that not even the most sympathetic advocate of the advantages to society of the organization of capital would venture to say that combinations of corporations have always worked by methods which have been above reproach. The sins of the one do not excuse those of the other, but a knowledge of human nature and of actual conditions help to a fairer understanding of the facts of human organization.

For any initial improvement in wages one must look not to the organization of capital as a cause, but to the organization of labor. There are individual instances in abundance in which the economic advantages of high wages have been recognized by the brains behind organized capital; but, as a matter of history, labor has secured a better wage as the result of long struggle; and the most effective instrument of the struggle has been the trade union.—From "Some Phases of Trade-Unionism," by Walter A. Wyckoff, in the October Scribner's.

CHATHAM OLDSTYLE SERIES.

60 Point 3 A 4a \$10.50

MUSIC Racks

6 Point 16 A 32 a \$2.00

ODE TO LEAFLESS TREES

The boy remained thoughtful for some time. Then, within a few days the mother perceived that Willie had a lot of money which he was freely spending

10 Point 14 A 24 a \$2.40

THEY ARE PROUD OF IT

Our new display is from the Farmer Type Foundry at Beekman St., New York

8 Point 15 A 30 a \$2.25

VERY EXCITING TIMES

But one day she observed that some sort of a picnic was being held in the yard where they erected a booth

24 Point 5 A 8 a \$3.45

BEAUTIFUL EVENING BELLS 26
Remind us that it is time to retire

30 Point 4 A 7 a \$4.65

PRINTING MATERIAL 8
Metal Furniture and Slugs

48 Point 3 A 5 a \$7.50

DOCILE Animals

12 Point 12 A 18 a \$2.75

SIZES ON POINT SYSTEM

We are not putting on frills but only trying to perpetuate that established 100 years ago

18 Point 8 A 12 a \$3.30

A USEFUL LETTER

You might like to see this type in job work

36 Point 3 A 5 a \$5.20

USED AS BORDERS
Plain and Fancy Rule

72 Point 3 A 4 a \$15.50

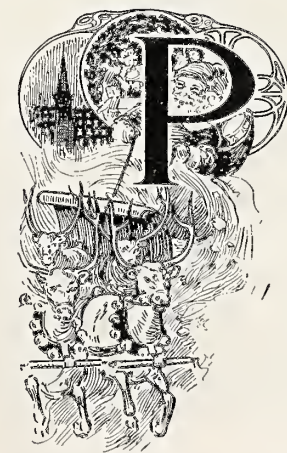
COLD Rains



Initials No. 1848. 45c. each; two colors, 70c. each. Full set, one color, \$10; two colors, \$15.50.
Mortising, 10c. each extra.



No. 1850. 35c.



Initials No. 1849. 60c. each; two colors, 95c. each. Full set, one color, \$14.25; two colors, \$21.
Mortising, 10c. each extra.



Painting by S. L. Holmes.

IDYLLS OF THE COUNTRY.

No. IV.—Ready for Christmas.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

A LETTER of thanks has been received by this department for the paragraph of last month on "Teaching Engraving to Convicts." The Elmira Reformatory, New York, is said to be an old offender in this evil practice, notwithstanding the fact that there is a law in New York State against teaching felons to be counterfeiters.

ETCHING BRASS.—The C. C. E. & E. Company, of Syracuse, writes: "Will you kindly inform us what is the best acid to use for etching brass, and what is the best resist?" *Answer.*—Chromic acid is most frequently used to etch brass, while some succeed with perchlorid of iron. In both cases an enamel resist is used, similar to that used on copper.

BRIEF ANSWERS TO SOME QUERIES.—The concern in New Zealand which wants to be put in touch with a man from this country who has an all-around knowledge of the latest up-to-date methods in photoengraving should put a want advertisement in THE INLAND PRINTER. W. H. C., Hartford: I know of no technical school in this country where photoengraving is taught. S. W. T., Toronto, Canada: We can not supply a list of the photoengraving concerns in the United

States. E. E. Owsley, Owensboro, Kentucky: The proof that you sent, called a "heliogravure," is an ordinary photogravure, etched on copper through a gelatin film, and carefully printed by hand on a copperplate press.

COLLODION EMULSION FOR COLD CLIMATES.—Alaska Printing Company, Nome, Alaska, writes: "Can you send us any information of collodion emulsion, or some collodion dry-plate process? In winter here the light is too slow for wet plates, and if the camera is placed outdoors, the plate freezes. Intensification of contrast dry plates is very slow and laborious. If you could send any information that would fit our case, with address of most Western houses that handle necessary materials, it will be a great favor." *Answer.*—If you will address Mr. A. C. Austin, box 108, Madison square, New York, he will fit you out with an emulsion. I have seen some results from the emulsion made by Mr. Austin which show its superiority to work made with a silver bath. The facts are that if all process photographers had started in the business with a knowledge of collodion emulsion, they would consider the use of collodion and a silver bath a step backward. The fear of bringing on new trouble by using collodion emulsion makes us prejudiced in favor of the familiar, but slow and troublesome, silver bath.

CEREOGRAPHIC ENGRAVING.—George Bellis, St. Louis, writes: "I have been a reader of your notes, but have never asked you a question before. I should like to ask you one now. Would you kindly give me the recipe for making the wax used in the wax process of engraving? Also does it require a copper plate, or would steel do as well?" *Answer.*—The precise composition of this wax coating is kept a trade secret, though a formula has been given in this department which I can not now recall. It should be easily determined by mixing beeswax, venice turpentine and zinc oxid, remembering that the venice turpentine is to harden the mixture and the zinc oxid to make it white, so that the design may be drawn upon it with a pencil. The hot mixture should be flowed on flat copper plates to a thickness of a sixteenth or thirty-second of an inch, depending upon the fineness or coarseness of the engraving to be produced upon it. When type or other characters are to be pressed into the wax coating the whole is slightly warmed so as to soften the wax. Copper plates are better than steel to deposit copper on in the electrotype bath, consequently they are used.

TROUBLE WITH THE SILVER BATH.—Theodore C. Bailey, Cambridge, Massachusetts, is in a lot of trouble. Here is some of it: "I am a half-tone operator, and am having trouble with my bath going wrong. Every time I use it after sunning it works all right, but as soon as I strengthen it by adding silver crystals to it there appears a lot of oyster-shell markings. Lately it has covered the plate all over with a sort of dust. It disappears after a month's sunning, but soon comes back if I add silver. I think it is some kind of an iodid precipitate, but can not find out what causes it. I have tried different collodions with the same result. New collodion works worse than old. My formula for collodion is:

Ammonium iodid	30 grains
Cadmium iodid	50 grains
Strontium chlorid	10 grains
Calcium chlorid	10 grains

If this is not a good formula would you please send me a better? I have asked several photographers, and they do not know what the matter is. I keep my bath at fifty. Would you kindly tell me the best way of fixing my bath after boiling down, etc.?" *Answer.*—The fine dust you complain of is likely from the hard rubber dipper. This should be kept shellacked so that the silver solution does not get into it and combine with the sulphur which it contains. Oyster-shell markings come from the back and edges of the sensitized plate not being wiped dry. The bath will work better at forty grains of silver to the ounce. The plate should not be allowed

to remain in the bath after the oily appearance has left it. Change your collodion formula so as to use fifty grains of ammonium and thirty grains of cadmium, and it will work better. To purify the bath, add carbonate of soda to just neutralize it. Pour the bath into a vessel containing a few ounces of water, which turns the bath to a cream color; put it in the sun for a day, when a black precipitate is thrown down; filter this out. Boil the bath down to a pasty mass; add water to make up the original quantity. Put out in sunlight until it becomes clear, filter, strengthen until it registers forty, see that it is slightly acid, and you will have no trouble.

SCREEN DISTANCE, SIZE OF STOPS AND EXPOSURE.—Mr. Phil Ernst, Seattle, Washington, writes: "Can you answer the following: Given a perfect solio photograph, full of detail



Photo by E. M. Keating.
IN WINTER QUARTERS.

from high light to deepest shadow, and given also a perfect photoengraver desiring to reproduce as near as possible the original photo, screen 133-line, to be etched on copper, what would be the *f* value of his small stop, and *f* value and shape of the large stop? Also the relative time of exposure of each?" *Answer*.—This is an unanswerable problem, for the reason that a most important factor, the focal length of the lens, is left out. You can answer it for yourself, however, by cutting out openings in two diaphragms, the large one to be square, $\frac{3}{8}$ -inch wide and with extended corners, the smaller one to be 3-16-inch in diameter. Put ground-glass in half-tone plateholder in place of sensitized plate. Focus the image on the ground-glass with the large stop; then move the screen to such a distance from the ground-glass that in the high lights of the image the shadows of the screen just fade away from minute black dots. Try an exposure and it will be found that the screen distance is right on that exposure. Remember that the screen distance should increase with enlargement, and vice versa.

HALF-TONE ENGRAVING AS DESCRIBED IN THE TWELFTH CENSUS REPORT.—The reports of the twelfth census of the United States, taken in 1900, have been published. In volume IX are special reports devoted to Selected Industries, among which are illustrating and engraving. Here is the way half-tone engraving is put on record officially: "After the negative is developed, the film is stripped from the plate, reversed and placed on another, called a turning glass, *thus becoming a positive*. This is placed in contact with a copper plate coated with a sensitized solution, and exposed to light for about two minutes. After being developed, *this plate is etched* and "burned in" over a flame. It is then etched with perchlorid of iron. In this process, *the portions of the copper plate which have been exposed to the light in the printing process*—in other words, the lines that were formed by the screen in the

original negative—*are etched away*, producing a printing surface composed of dots, which vary in size according to the lights and shadows of the object. In the *zinc-etching* process, instead of perchlorid of iron, *muratic acid is used*." The italics in this verbatim extract from the official record are mine. The fact that turning a negative does not make a positive of it, and also that the portions of the copper plate which have been exposed to light in the printing process are just the ones that are not etched away, is known to the youngest apprentice in the business, as well as the fact that muriatic acid is not used for etching zinc. All of which could have been learned from the engravers who made the half-tones for the volume. It seems to be the fate of our Government, in all its departments, to be imposed on when they touch processwork of any kind.

PRESENT STATUS OF THE THREE-COLOR PATENT LITIGATION.—In answer to inquiries made to this department, as to the standing of the Kurtz patent litigation, which is holding up the progress of three-color work in this country, information was sought from Mr. Edward Stern, of Philadelphia, the defendant in the present case. The question was also asked whether there was anything in the rumors that the present suit might be a friendly one, with the possibility of Edward Stern & Co. being absorbed by the "Color Printing Trust," as it is sometimes called. The following reply has been received:

EDWARD STERN & COMPANY,

Incorporated.

PRINTERS.

PUBLISHERS.

112 and 114 North Twelfth street, Philadelphia.

Mr. S. H. Horgan:

September 2, 1903.

DEAR SIR,—I have your favor of the 29th instant, and, in reply, would say that the present status of the suit is as follows:

In December of last year, an action was brought against us by the American Colortype Company for alleged infringement of the Kurtz patent. They filed their bill early in January, and we made answer in February, a copy of which we are mailing to your address, under separate cover.

Since this, nothing has been done, and, inasmuch as the next step must be taken by their side, we do not know when, if ever, any further action will be taken.

The proceeding is in the United States Circuit Court in Philadelphia, where all records to date can be found.

In answer to your last question, we beg to say that in so far as we are concerned, the suit is in dead earnest. We are satisfied we can show conclusively that if the Kurtz patent is valid, which we do not believe, we are not infringing it.

Should you desire any further information, kindly advise

Very truly yours,

EDWARD STERN.

It would appear from this that Mr. Stern means business, but the complainant in the case is the cause of delay. What Mr. Stern refers to in the line, "If the Kurtz patent is valid, which we do not believe, we are not infringing it" is this: The Kurtz patent claim is this: "The herein described process of photo-mechanical printing, which consists in producing half-tone negatives by subjecting the sensitized plates to one exposure through screens which are provided with parallel lines *running in one direction only*." Kurtz insisted on making his three-color plates through single-line half-tone screens and patented that method, while all three-color workers since use the cross-line screens. As to Kurtz's claim as to the precise angle at which the various colored lines should cross each other to prevent a disagreeable pattern, defendant's answer in the present suit shows how the same idea was published and patented at least eight times before Kurtz patented it, thinking it something new.

THE PARALLAX STEREOGRAM.—Mr. Frederic E. Ives is out with another invention which he calls the parallax stereogram. He came across it while experimenting with the half-tone process. It is to be used for window transparencies and gives the remarkable effect of relief from a single picture which the stereoscope gives, but from two pictures. Mr. Ives did me the honor of permitting me to be one of the first sitters for

a "parallax," as it will undoubtedly be called. He sat me before an ordinary stereoscopic camera, and the second day after sent me the "stereogram," which consists apparently of positives from both of the stereoscopic negatives photographed on a single glass in vertical lines of two hundred lines to the inch. A cover glass, consisting of a single line half-tone screen of one hundred lines to the inch, is bound over it with a slight separation. Both glasses are mounted in a neat frame backed up with a piece of opal glass. The result, when viewed through at the proper distance, is startlingly lifelike, the portrait standing out in stereoscopic relief even in excess of the roundness of nature. It is impossible to foresee what applications this latest invention of Mr. Ives will take. At present it is as much of a scientific curiosity as his "kromskop." He has already devised a variation of the "parallax" by which he produces two pictures on the same positive, so that, viewed from one position, only one picture is seen, and then by the slightest movement of the positive another picture comes into view, the first one being obliterated entirely, much on the same principle as those signboards made of upright slats that read differently from different view points.

IT GOES THE OTHER WAY.

When you've got a little money
That you think you will invest,
And a business friend he tells you
That a certain stock's the best,
And you notice by the papers
That it's rising ev'ry day —
But you hardly sink your money
.yaw rehto eht seog ti nehW

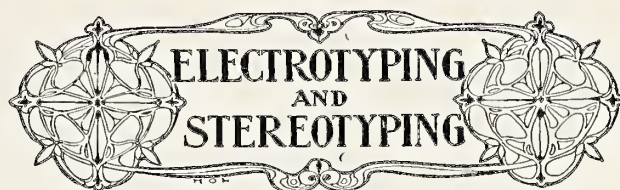
When a friend quite confidently
Tells you that his horse will win,
And he swears no other equine
Is to beat him coming in,
Why you think you'll make a fortune
And on him your coin you lay,
But the race when it is over
.yaw rehto eht tnew sgniht swohS

When you hear your uncle's ill you
Quickly to his bedside go,
For you know that by his will you
Will receive a thou or so,
And you're waiting ev'ry minute
For to see him pass away,
When he makes a desperate effort
.yaw rehto eht og sgniht dnA

So it is all through a lifetime,
First we're up and then we're down;
Just as soon as we are smiling
Something comes to make us frown,
And as soon as we are certain
That the sunshine's here to stay,
And we're feeling blithe and happy —
.yaw rehto eht og' sgniht nehT
—F. P. Pitzer, in *Philadelphia Ledger*.

FANNY CROSBY, HYMN WRITER.

Will Carleton, author of "Songs of Two Centuries" (Harpers), has written the introduction to a "Life of Fanny Crosby," the celebrated hymn writer. Miss Crosby, who has been totally blind since her infancy, wrote "Safe in the Arms of Jesus," "Rescue the Perishing," "Pass me not, O Gentle Savior," and a score of other hymns that have gone into the history of hymnology and are sung far and wide. Her career has been a wonderful one in its combination of power and modesty, affliction and patience. She was born in Putnam county, New York, in 1820. During her childhood raised letters for the blind were difficult to obtain, and the problem of her youth was how to acquire the education she longed for. It was not until she was fifteen that the chance came and she was joyfully taken to the school for the blind in New York, where eventually she became a teacher.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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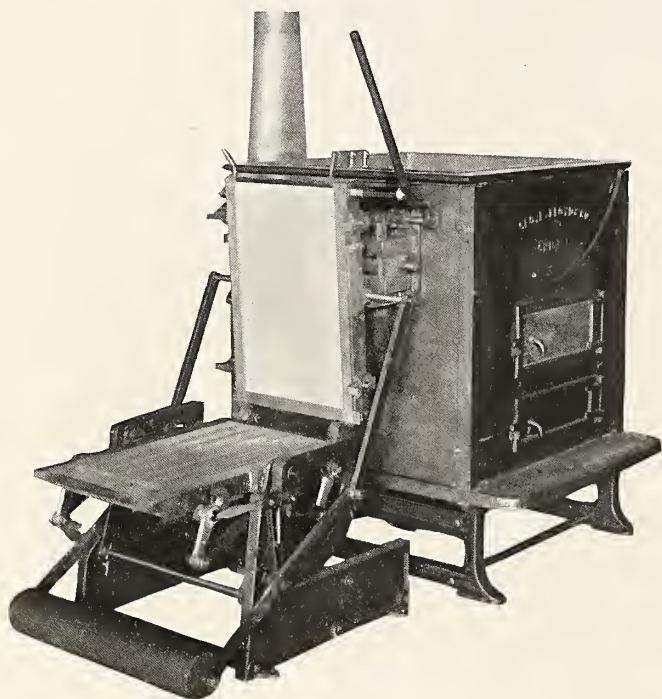
ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

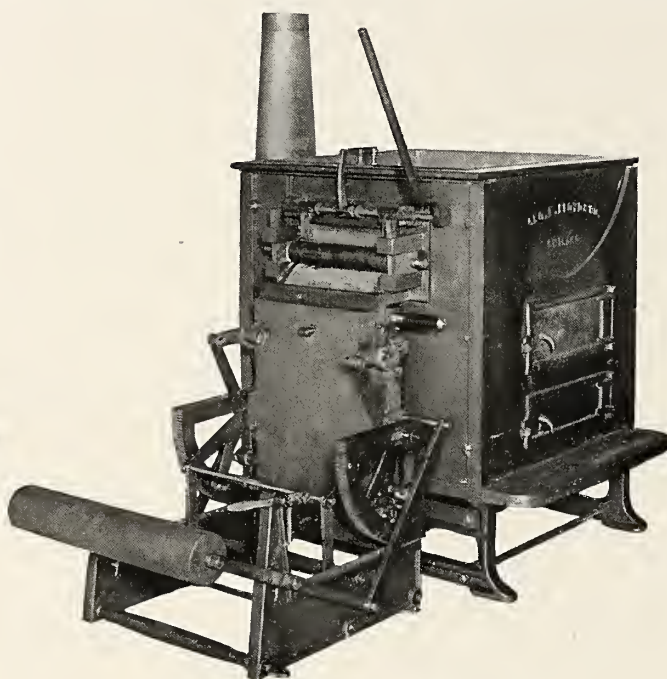
PARTRIDGE'S IMPROVED STEREOTYPE CASTING APPARATUS.—The object of the invention is the saving of time, labor and metal, and the production of superior plates. The nature of the apparatus is partially indicated by the illustrations. Compared with present methods of casting stereotypes, the claims of the inventor are as follows: "The mold, once adjusted in the box, remains secured to the cover thereof until all casts required have been made or until the mold breaks. It requires no more time to adjust a mold in this box than in a box of the ordinary kind, and there is no more danger of breakage, but, on the contrary, molds will stand more casting because handled less; the metal is admitted to the box through an aperture in the side of the pot, which is opened and closed by a sliding gate operated by a hand-lever. Thus, all the labor of lifting the metal from the kettle to the box, with its attendant danger of slopping or spilling, is eliminated. A reservoir in the pot holds just one charge of metal, i. e., a sufficient quantity to fill the box. When the gate is opened, the metal from the reservoir is discharged into the box. The act of opening the gate closes the valve in the reservoirs through which metal enters, thus limiting the charge to the contents of the reservoir. When the gate is closed the valve in the reservoir is automatically opened, allowing it to fill with metal for the next cast. The metal is taken from the bottom of the pot, where it is always clean, thus assuring good casts, free from dross or dirt. The surface of the metal in the pot may be covered with powdered charcoal, or its equivalent, and all loss from oxidation thus prevented. This item of saving is a material one, although perhaps not generally appreciated. The back or lower portion of the casting-box is made hollow, and provision made for connecting it with the water supply from the street or tank. By this means the temperature of the box may be controlled and its operation greatly facilitated. The cover or upper portion of the box is counterbalanced by the weight shown in the illustration. The entire box is also balanced and rolls back easily on the geared segments from a horizontal to a perpendicular position. The

rolling of the box from the horizontal to the perpendicular position operates a system of levers, which automatically clamp the cover or upper portion of the box to the lower portion. The reverse motion, from a perpendicular to a horizontal position, unclamps the cover. The gauges which surround the mold on three sides, and which determine the thickness of the cast, are in one piece, and are clamped upon the mold by a single motion of a small lever, shown at the upper left-hand corner of the open cover. When it is desired to change the mold, a reverse motion of the lever lifts the gauges sufficiently to per-

for jobwork." *Answer.*—Unless your type is in a very bad shape, a careful electrotyper should be able to bring up the low spots and make the face level and even. It might be impossible to bring up a low letter without damaging the next one to it, if there is very much difference in the height, but ordinarily a good finisher will remedy all such defects. If your type is so bad that an electrotype plate of it can not be properly finished, it should certainly be consigned to the bell-box. It would be impracticable to underlay individual types, unless they are very large bodies, and if they are large, or if the trouble is that



PARTRIDGE'S STEREOTYPING APPARATUS—OPEN.



PARTRIDGE'S STEREOTYPING APPARATUS—CLOSED.

mit the mold to slide out from under them. The apparatus may be easily operated by one man or boy, and in most cases effects the saving of one man's time."

F. B. G., MANISTEE, MICHIGAN, writes: "In your column on 'Notes and Queries on Electrotyping and Stereotyping,' you print an article on stereotyping with a cheap plant. Will you kindly give me the name, and by whom sold, of your favorite cheap plant?" *Answer.*—In *THE INLAND PRINTER* a New York manufacturer advertises stereotype outfits for \$13.50 and upward, that he says produce the finest book and job plates.

UP TO THE ELECTROTYPYER.—J. C. W. writes: "I want to ask a question about a matter that must trouble a great many printers, and if the question is a foolish one, you will excuse me I am sure, when I tell you that I know nothing whatever of the technical side of electrotyping. I have often noticed that when a form containing defective type (that is, low or worn) is sent to the foundry, the plate from that form contains all the imperfections of the type. This, I can understand, is due to the fact that the copper shell which is deposited on the type (or is it the wax mold?) is a facsimile of the type form, showing any deviation as to height, etc. Now, I find that such plates are very hard to make ready on the press—sometimes well-nigh impossible—and I have often wondered if judicious underlaying of the type, so as to make the form perfectly level, would not result in a clear, strong, even plate. Of course, I know that new type should be used to get perfect results, but new type can not always be obtained. I have asked a number of printers about this matter, but none of them would venture an opinion except to say that they never saw type underlaid for the foundry. Will you please tell me if there is anything in my theory? If there is, I think it would save much time in the pressroom and tend to make electrotypes still more popular

certain fonts are lower than others, so that lines and not individual letters are affected, the electrotyper should be able to correct the defect. It is true that the copper shell will be an exact facsimile of the form, but after the shell is backed up with metal, it is the duty of the finisher to punch up all low spots. He can not make old, worn type look like new; neither would underlaying accomplish such a result; but he can make the plate level if he understands his business and the type is not hopelessly bad.

F. B. WALTERS, of Salem, Virginia, writes: "Your article on stereotyping with a cheap plant, in the August *INLAND PRINTER*, strikes me with special force at this time, as I am just now collecting material for a job office where a stereotyping outfit is indispensable, and a cheap one is desirable. If it would not be imposing on your good nature to ask you for information in regard to the outfit you mention, would you not send my name to the manufacturer, so I may be placed in correspondence with him? This favor will be highly appreciated." *Answer.*—If you desire a cheap stereotype outfit, you should consult the advertising pages of *THE INLAND PRINTER*. You may be able to produce plates of some description with an outfit of this kind. You mentioned that you are selecting material for a job office, and as jobwork is, as a rule, particular, I would suggest that you consider adopting a more expensive plant, if at all possible. It is hardly likely that first-class printing-houses would invest upward of hundreds of dollars for stereotype plants if the cheap ones were satisfactory.

E. A. TURNER, Little Rock, Arkansas, writes: "I have been a reader of *THE INLAND PRINTER* for several years, and it is with pleasure I note the article in August number by Harry D. Tappan, on stereotyping. I have often wished your magazine would do more for the good of the trade than to

merely answer queries. In fifteen years at the trade I have seen fewer first-class mechanics in this trade than in any other, especially in shops employing only one or two men. The idea seems to prevail that any one who can make a plate that will print is a stereotyper. In many offices where the pressman must be able to do the finest grades of work, and the compositor must have the eye of an artist, combined with the highest technical skill, a stereotyper will be found who can not trim two cuts to the same size or make them square, and whose work causes endless trouble in both composing and press rooms, and enough damage to both plant and material to equal the salary paid him.

"The idea seems to prevail that stereotyping is only a make-shift process and does not require a high degree of skill. In the shop where I am employed we use stereotype plates for the finest grades of work, and with good results. In many cases better work can be done than from type forms, as in jobs containing rule-borders and panels the joints can be finished out equal to an electrotpe. As we use the Wesel iron-grooved block we can take a job (for example, pamphlet covers, to be done in two or three colors), make the required number of casts and rout for the colors, and have the job on the press printing "two-on" before the printer could justify the type in the two forms to print one on, and do better work because of absolute register and absence of joints in borders. In addition to stereotyping being an advantage, a competent stereotyper should be able to do mortising and repairing of cuts for all classes of work as well as an electrotper. To my mind the only advantage electrotyping has over stereotyping is the ability to produce finer cuts and the difference in the wearing quality of the plates"

FRED WHEATCROFT, Quincy, Illinois, writes: "I am very interested in stereotyping, and I enjoyed the article written by Harry D. Tappan. Have been working at the trade twelve years on the *Journal*. We have a fine plant, but I find it very difficult to do half-tone work with the brush process. However, the article I have just read pleased me very much." *Answer.*—Glad to hear from Mr. Wheatcroft, and as a brother stereotyper, I hope I may be of some assistance. Your communication is not explicit in regard to the difficulty you are having with half-tones, but judging from the majority of cases where there is trouble with the molds when the beating-brush is used, I will endeavor to help you. Try the following formula: Dissolve eight ounces of lump gum arabic and one ounce of sugar of lead in one pint of water. Use a double boiler or a steam-jacket kettle. Let the water on this mixture get hot, but do not allow it to come to a boil. Stir continuously for forty-five minutes. Then use six ounces rice flour, eight ounces laundry starch, two ounces dextrine, sixteen ounces china clay. Mix thoroughly in five quarts of water—till all lumps are dissolved. Put the whole mixture into the kettle containing gum arabic and stir thoroughly. Let it all come to a slow boil and cook for one hour. Let this composition stand for a day before using. Then use it as it is—do not dilute with water. For making twenty-five flongs take twenty-five sheets—sixty pounds to the ream—(if possible use matrix paper made by B. & O. Meyers, of 16 Beekman street, New York city) and wet them by drawing three sheets at a time through water quickly, so as not to allow them to absorb too much water. After wetting all in a similar fashion, lay them on the table used for making the flongs and roll the surplus water out with a matrix-roller. Then take twenty-five sheets, fifty pounds to the ream, and slip-sheet by laying a sixty-pound wet sheet on the table and covering it with a fifty-pound dry sheet. Continue to alternate in this way until the twenty-five sheets of both weights have been used. Cover with a flat board and put on a weight of about twenty pounds, in order to keep the paper from wrinkling, but do not use a wet blanket on this paper. Prepare the paper in this manner the day before you wish to use it. In pasting the paper

preparatory to making the flongs, start with a sixty-pound sheet and use a liberal amount of composition. Do not leave any dry spots. It is necessary to see the coating all over when you are through pasting. Then take a fifty-pound sheet and rub it on with the hand—do not use the roller. Lay this body aside and make balance in the same manner. After all are finished, take the body that was made first and lay on the table with the fifty-pound sheet side up. Now roll with the matrix-roller in order to make it even. Again paste over thoroughly, being very careful to avoid blotches. On this back it is necessary to use a trifle more composition than is used between the sheets of tissue-paper; but it is essential to avoid using too much. Now take one sheet of tissue and rub it on with the hand about half-way; then use the roller. For the second tissue use just enough composition to cover evenly. Rub and roll on in same manner as first, and do likewise with the third sheet of tissue, using only three sheets of tissue in all. After all the flongs are made and are put



Photo by Eckler

FRIENDS.

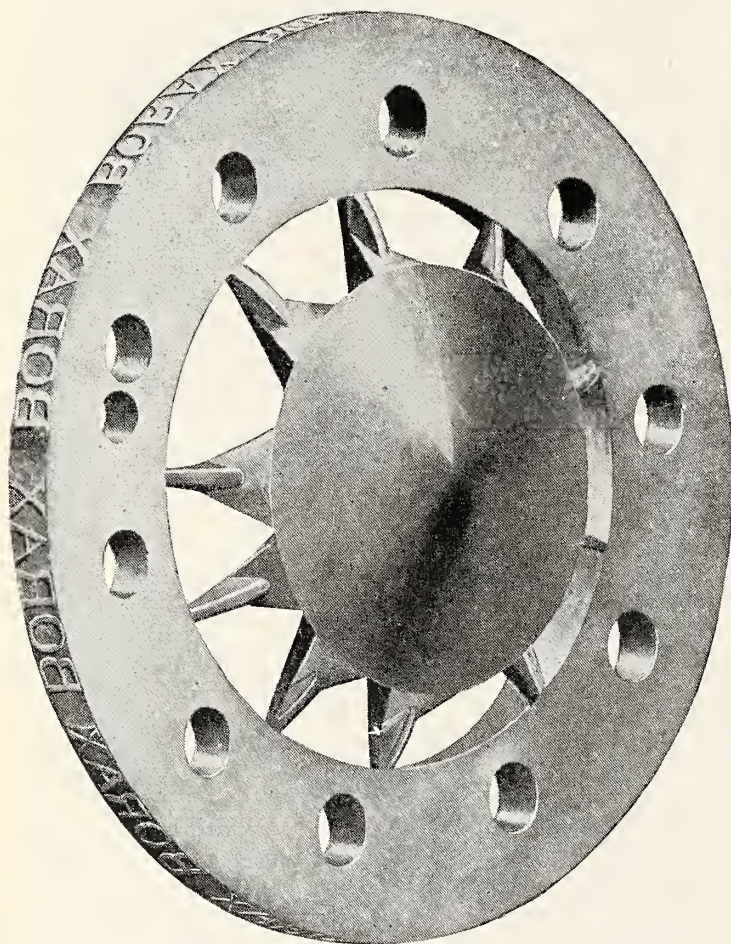
in the box, it is necessary to cover them with a slightly dampened blanket. Care should be used not to have the blanket "sopping" wet, as that is where the trouble lies in fifty per cent of brush molding. It seems to be generally thought that matrices for brush molds should be exceedingly wet and spongy. While it is true that an extra wet matrix does not require as much beating as a dryer one, there are other details to be considered than labor if you are desirous of acquiring the best results. When the form is ready to be molded, see that the half-tones are about the thickness of a newspaper higher than the type, and be particular to clean them thoroughly. In molding, if the matrix rises from the form in places, after it has been beaten over a couple of times, it is a fair sign that the matrix is a little too dry. Take a piece of muslin and wet it; wring surplus water out, and lay on the top of the matrix; beat with the muslin on a couple of times, then take the muslin off and finish molding. The half-tones require more beating than the type. A first-class brush is an important feature in making a good mold. It is *absolutely essential* that the brush be burnt perfectly even and parallel with the back. No matter how expert a molder is, he can not accomplish good results with a poor brush. In planing the matrix down the half-tones should be planed very hard, and care must be used not to twist the matrix off of the cut. Overlay the half-tone with a piece of ordinary blotting-paper, the exact size of the cut, but first chalk it well with powdered French chalk to prevent its adhering to the matrix after it is dried. The drying-blankets should be soft and absorbent. If the blankets have been used on several forms before being washed, it is necessary that a fresh one be used on the face when there are half-tones in the form. If the blankets are very thin, seven or eight ought to be used; if they are the average regulation stereotype drying-blanket, four or five will do. When the

form is put in the steam-table, the platen must be screwed down extra tight. If a wrench is used one man ought to be able to fill the bill; if it is screwed by hand it will require two men to pull it tight enough. After the form has been in the steam-table one minute, it must be turned again equally as hard as the first time; then in two minutes turned down again, and that will answer. After the matrix is dry, if there is a ridge around the half-tone on the back of the matrix, where the overlay was, use a piece of sandpaper to take it off. Follow these directions and I feel assured that you will overcome most of your difficulties. If still you do not meet with success, let me know more of the particulars and I will endeavor to give more of the required information.

STEREOTYPING.

BY H. D. TAPPAN.

The casting of stereotype plates is an interesting part of the stereotype process. The great number of details that are attached to this part of the work require close observation at all times. Some of the difficulties that arise are very often



STEREOTYPE PLATE FROM HALF-TONE CUT.

extremely confusing, and in order to correct the trouble it is necessary for the operator to concentrate his mind on the difficulty, if he wishes to ascertain the exact source from which the trouble arises. In the majority of cases a little extra time and perseverance will enable the operator to learn what the difficulty is, and if successful he will be well rewarded for the time and energy spent. There are innumerable difficulties, especially where there is a variety of casting, and it would, no doubt, be misleading to attempt to give any certain rules for casting. Very nearly every job has its special features.

In the majority of cases the first thing the stereotyper thinks, when he encounters difficulty, is that the metal must be out of order, and he proceeds to "doctor" it with some

ingredient. Meeting with no better success, he will possibly try another, with equally discouraging results — only getting deeper into the mire. It is not policy for a person who does not thoroughly understand stereotyping to attempt to improve the condition of stereotype metal. To be entirely successful it is absolutely essential to know the formula of the metal you are working, as stereotype metals vary in proportion. It is true that stereotype metal will get out of order at times, but the cheapest and best way to remedy this is to send the metal back to the smelter and have it thoroughly refined, which can be done at a small cost.

In a great many instances the mold is responsible for defective castings which, at first thought, would readily be blamed on the metal. Often the casting-box needs to be altered; sometimes by changing the angle of the box you can remedy the difficulty. If the gauges pinch the mold, not allowing it to conform to the shape of the box, the results will look similar to casts made from poor metal.

Sometimes when water-back boxes are used it is necessary to keep the water turned off on some jobs. It is more difficult to use a water-back box in making thin casts than it is when thick or type-high casts are made. Owing to the small body of metal in thin casts, it is necessary to keep the body and the back of the casting-box at nearly the same temperature. When the back is cold and the body hot the metal is chilled too rapidly on the back, and consequently it shrinks from the face before it has had time to set properly. If it is possible to use a water-back box, the results are more satisfactory than those that could be accomplished with a casting-box without the water-back. After making a few casts the temperature of the casting-box becomes the same as the temperature of the metal, and (when a water-back is not used) in order to make speed it is necessary to reduce the temperature of the metal, making it slushy. In consequence the plate will not be as sharp as a plate made with hot metal, which enables all the small crevices in the matrix to be reached. It is absolutely essential that hot and easy-flowing metal be used, especially when cuts or half-tones are to be cast, if the best results are to be obtained.

The accompanying illustration shows a stereotype plate which is a complete circle. This half-tone is made with a one-hundred-line screen, and is reproduced in a stereotype plate, from which this is printed. There are several interesting and technical points in connection with the making of these circular plates which will be treated in detail in the next number.

WOULD GLADLY ABSOLVE THEM ALL.

Rev. Mr. Doyle, editor of the *Catholic World*, with common sense and good humor, assumes an attitude on the Typographical Union's oath that he will hardly be called on to change. Asked if he would absolve a printer he laughed. "I shall answer that query," he replied, "in the words of the humorous Southern priest who, when asked if he would refuse to bury the Union dead, replied that he'd be only too glad to bury every one of them. So should I be only too glad to absolve every mother's son of the Typographical Union." And, as one good turn deserves another, so the union will be highly pleased to put its label on all the church's printing.—*New York Unionist*.

NEWSPAPER IN THE ARCTIC CIRCLE.

There is only one newspaper which is published in the arctic circle and that is the *Nourlanaste*, or *Eastern Star*, which is issued once a week at Sigerfjord, in the extreme north of Norway. It is written in the Lap language and is a very small paper, consisting of only four pages. Its contents are chiefly short articles on religious subjects and items of local news. The peculiarity of the little paper is that it has no advertisements, probably because the wants of its readers are few and easily satisfied.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

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PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

A FREE AND LIBERAL-MINDED UNION ORGAN.—The *Litho-Gazette* is the recognized organ of the combined litho. trades in Great Britain and Ireland. Unlike most mediums of this sort circulated by trades unions, it is an unbiased journal. It prints historical and technical, judicial and international articles and correspondence, and is undoubtedly a potent factor in the interest of not alone the British workman, but transcontinental coöperative organizations as well.

TO MAKE LITHOGRAPHIC STONE SENSITIVE TO LIGHT.—D. W. P., Toledo, Ohio, writes: "Can you give me a formula for making a lithographic stone sensitive to light, for half-tone work? I have tried asphaltum with fairly good success, but it evaporates before I can get it on smoothly and the result is uneven. I use it as it comes prepared by a well-known firm." *Answer*.—In the January, 1903, issue, page 395, will be found an article treating of a light-sensitive solution—the ordinary albumen and bichromate. The manner of extracting the asphaltum from bitumen for this purpose will be found in that article.

THE McBRAIR SUBSTITUTE FOR LITHOGRAPHIC STONE.—M. S., Newport, Kentucky, writes, on a card bearing postmark of Cincinnati, Ohio: "Have you heard of the substitute for lithographic stone invented by Charles McBrair? It is claimed by the inventor that it has all the properties of stone and is as light as paper, and cheaper. What do you think of it? Is it destined to revolutionize the whole art of Senefelder?" *Answer*.—We are sorry to say that the name of McBrair has not yet reached us. A similar invention, however, has existed for some time. For further information, our correspondent is referred to the item headed "A New Lithographic Surface," in these columns.

DAMPING THE ALUMINUM PLATE.—"Old Printer," New York, writes: "I noticed in one of the recent issues of THE INLAND PRINTER, which I read very carefully every month, that tannic acid and other chemicals are used and recommended for the damping water. I have been an aluminum printer from the time the first experiments were made in the Sixth avenue laboratory. Am now daily engaged in printing from the metal. I can say that I have cast aside all mixtures, and find that the main thing about aluminum printing is to always keep the water, fountain, damping rollers and table clean and in perfect

condition; then, in cold weather use hot water. Do not let rollers lay upon the plate when stopping for any length of time, and do not allow your plate to dry and gum up."

REGARDING EMIGRATING LITHOGRAPHIC WORKMEN.—K. K., Weidmanslust, near Berlin, writes: "I am a lithographic steam pressman and intend to emigrate to the United States. I would ask you to kindly inform me about the conditions prevailing there regarding wages, etc. Perhaps you would be in a position to help me obtain such a place or at least to get me the addresses of some of the firms to whom I could write." *Answer*.—The wages paid range from \$20 up. The conditions of the trade are such that it would not be easy to obtain a position here, on account of the strong unions and the feeling prevailing between the employer and the workmen, each faction working hand in hand to protect the interests of the other. It would be useless to write to any establishments. We would advise you to address the "Lithographers' International Protective and Benevolent Association of the United States and Canada," 25 Third avenue, New York.

DEATH OF THE ORGANIZER OF THE L. I. P. & B. A.—Richard Norris, born in Ireland in 1838, died August 25, in New York city. He was founder of the *National Lithographer* and its editor since 1893, which journal became, under his management, the recognized organ of the lithographers' unions. Well known as a lithographer and a lithographic labor organizer, he created what is known to-day as the L. I. P. & B. A., whose charter members began the movement as members of the Knights of Labor. He was honored in the profession and among his neighbors, remaining a member of the L. I. P. till his death. His jovial disposition and extensive travels through every State of the Union made him probably the most widely known lithographer in the country. He leaves a wife and eight children. The eldest son, Richard, Jr., who has ably replaced his father in the editorial chair, was an expert lithographic pressman until called to enter upon the duties of his present office.

TINTING OF THE STONE.—J. B. S., Peoria, Illinois, writes: "While I agree with C. M. B., of Baltimore, to the extent that I do not think that the high etching will stop the difficulty of greasing or tinting of the stone, caused by inferior coated papers, I do not agree with him in the conclusion he reaches, namely, that the difficulty is caused by the dissolving of grease by alum. I think that the tinting in this case is caused by the effect of the alum or other astringent substance upon the uncovered parts of the stone regardless of the ink, though improperly mixed ink will aggravate the difficulty. My theory, borne out by experiment and practical experience, is that the alum or other astringents used in the bleaching, coating or fixing of the paper has the same effect on the stone as counter-etching. Alum will counter-etch or extract the nitric acid from the stone, and so will other substances, and unless this extraction of the nitric acid is overcome, the stone is going to tint. I am of the opinion that the difficulty must be combated almost entirely by the proper use of chemicals in the water, taking it for granted that the ink used is of the proper consistency."

"COMBINATIONS" IN THE LITHOGRAPHIC INDUSTRY.—A. C. & S., Ltd., Melbourne, Australia, writes: "We thank you for favor of May 12, giving names of firms from whom posters may be bought. Do you know anything of the 'combination' of lithographers?" *Answer*.—There are combinations of lithographers of all sizes and shapes. First there is the "Lithographers' Association of the United States, East and West," representing the interests of the litho. employers, with offices for its eastern section in the Bank of the Metropolis building, New York. Then the "Lithographers' International Protective and Benevolent Association of the United States and Canada," representing the litho. transferrers and pressmen, with offices at 25 Third avenue, New York. Then there is the "Press Feeders' Association," the "Stone Grinders' Association and Plate

Preparers' Union," the "International Secretariat," representing the working lithographers of the world, with branches in every country where lithography is done, with headquarters in London, England, and last, but not least, the "Lithographic Artists', Designers' and Engravers' League of America," with offices at Odd Fellows' Hall, Eighth street, New York, which represents all those engaged in artwork on stone.

ETCHING-GROUND RECEIPTS.—J. F., Chicago, Illinois, writes: "I wrote you about three weeks ago regarding etching ground. I enclosed a stamp for a reply, but as yet have not heard from you. I thought probably you would answer my query in the



Photo by Eckler.

ON THE HOT SPRINGS MOUNTAIN.

September issue, but that has nothing. I have been a subscriber to *THE INLAND PRINTER* and a reader of this department for some years, and am at a loss to understand why I should not receive an answer." *Answer.*—It is not the practice of department editors to answer correspondence by personal letter unless a fee, commensurate with the amount of work involved, is enclosed with the letter. In order that all readers may gain the advantage of replies to queries, answer is made only through *THE INLAND PRINTER*. If personal reply is desired, a fee of at least \$1 should be enclosed. A good, all-round etching ground is made of ordinary dammar varnish mixed with about one-fourth its quantity of liquid asphaltum, and to prevent it from becoming too brittle a little venice turpentine, say to a pint of etch ground so mixed add the size of a pea; the addition of a quarter of a pint of sulphur-washed ether will cause the ground to flow smoothly upon the stone. An etching ground which is to remain for a long while upon stone can be made by fusing over slow fire the following: 20 parts syrian asphalt, 6 parts pure beeswax, 5 parts mastic in lump form, 5 parts marseilles soap, 100 parts turpentine. These ingredients are boiled together—the asphalt first, then the mastic, wax, soap and turpentine, and kept well corked in a bottle. To every part thereof add a like quantity of dammar varnish (which has been previously mixed with, say, one-fourth sulphur-washed ether). The etching ground is put upon the stone with a flowing varnish brush; thinning down is done with turpentine.

This etching ground can be made more tenacious and remain effective for a longer period by adding (after the boiling of the aforesaid), 5 parts of caoutchouc which had previously been dissolved in 12 parts of oil of lavender. If this mixture is used, the dammar is better omitted.

A NEW LITHOGRAPHIC SURFACE.—A transferrer, of Newark, New Jersey, says: My son is a member of the L. A. & E. & D. A., in New York, and has asked some of the most skilful lithographers, without getting any satisfaction, about a new composition which I used in Chicago last year. I also inquired from several brother workmen, but without success. This represents a new surface for drawing. Photographed or transferred upon, then rolled up with transfer-ink, the composition plate can be laid down upon stone or plate and transferred, or transfer can be pulled from this original and transferred to stone for printing. This composition plate can then be kept for the future, and it is, therefore, not necessary to keep the stone with old originals. My intention would be, if you can tell me where to get this plate, to have all our originals transferred thereto and then grind off the stones to put on new work." *Answer.*—Our correspondent was on the wrong track if he asked the litho. artists for information which would be entirely out of their domain. The "Printers' Organization" would have been the fountain to draw from. However, while we have the matter in hand, we shall be pleased to answer to the best of our ability. The process spoken of by our correspondent is most likely a method of transferring upon hardened gelatin films. The surface is either smooth, for pen drawing and transfer, or grained for crayon originals. These films are made impervious to water by soaking the gelatin in a solution of alum. Then a drawing made upon the surface can be treated just like a litho. stone, with the exception that impressions need not be taken therefrom, but the rolled-up originals can be laid upon the clean stone or metal plate *direct* and transferred; then, instead of being ruined like an ordinary starch transfer paper impression, the transferred film can be taken up from the stone either to serve for similar processes of transferring, or it can be preserved for an indefinite period and used many times for making other transfers, either with other impressions on starch transfer paper or as a transfer medium direct. In this way you can use this method of substituting inexpensive films instead of the cumbersome stone, and let the latter be used for fine originals which, when transferred to the films, can be again ground off. We would, however, advise the taking of several originals before grinding off the stone, in case of accident. The films come from Germany, but we believe American litho. supply houses can furnish the same.

DIFFERENCE IN TONES OF BLACK UPON THE SAME TRANSFER.—R. S., Glasgow, publisher of the *Lithographic Circular*, a bright and instructive little trade paper devoted to the interests of the lithographic artist and designer, writes: "I have to thank you for the reply to my query regarding cosmogravure etching ground and resins which do not flow. I now submit a query to you, published in the *Lithographic Circular* for July, signed 'Writer,' but which received no answer. If you think it sufficiently interesting, I will be glad to have a reply thereto through your litho. column. The query referred to is as follows: 'Can any of your readers account for the difference in tones of black between litho. writing work and plate transfer work, when printed together from the same stone?' Work is often patched up from both sources, but undoubtedly the plate part shows the best tone of black. The writing is always blacker and more sooty-like, except when carefully manipulated. I have asked several skilled transferrers if they can account for the difference, but can get no suitable explanation. My own opinion is that it must arise from the different composition of the plate transfer ink; but I am not certain. If any of our lithos. could explain this, they would receive the thanks of the trade." *Answer.*—In America there is very little writing done on trans-

fer-paper. The most work is either drawn on stone, engraved, or set in type and transferred to stone, or exposed upon sensitized ground, as in process engraving. The practice of transferring from plate to stone has also gone out of use. However, the peculiarity observed by the "Writer" was noticed many years ago, when the editor of this department used to put down the autographic circulars which were in use before the typewriting machine came into use. We did not pay any attention to the matter at the time, but think that it is caused by the density of ink which would be found upon an impression from an engraved plate, whereas the writing done with autographic ink must be thin enough to flow, consequently it loses in body, its acid-resisting particles are thinned out, and it can not take such hold upon the stone when the saponification of the latter takes place by etching. It would be the same if the impression which is pulled from the engraved plate or stone would be taken with an ink thinned down with turpentine so as to divide its acid-resisting materials. The result would be a gray, weak-looking transfer. It will be found by experiment that if writing upon transfer-paper is done with good, strong litho. tousse, transferred carefully with impressions from engravings, the work will be of the same tone of blackness throughout.

STYLE AND TASTE STANDARDS IN DECORATIVE ART.—J. W., Brooklyn, New York, writes: "I am a young man learning designing. There are a number of designers here, and I notice, in making up their sketches, that they often take a bit from architectural books or other lithographed works. I have never seen them make a design from thought or inspiration, and when I speak about the fact, they say that we must keep up-to-date—'be in style.' Now, I am desirous of learning art, and shall go to drawing school this fall, but, pray, can you tell me what is 'style'? Whence does it come? What determines it? How can I tell if I am right or wrong? How can I learn of the standards that rule taste in designing? If you, dear sir, can enlighten a benighted individual in the columns of the highly prized INLAND PRINTER, if ever so little, you will cause me to feel very thankful to you." Answer.—In answer to our earnest young student, we would say that we must confine ourselves here only to decorative ornament as necessary for purposes of embellishment. The subject of high art presents a broad field for research which would transcend even the capacity of a fair-sized volume. Our correspondent sees designers use specimens of ornamental and other work. Well, in these specimens, if they are the right kind, have been laid down the standards of style through the works of the brightest minds that have ever thought on art, centuries ago. These standards have been determined, on the one hand, by religion or mythological developments which have fostered and embraced morality, family, church, law, school, state, etc., and on the other hand by science and industrialism. These styles have been changed by various climatic, social and political conditions, resulting in what we to-day know as the "styles or orders of ornamentation." Beginning with the antique, namely, Egyptian, Assyrian, Indo-Chinese, Greek, Etruscan, Roman; then passing on to the early Christian (or Roman Christian), Byzantine, Arabian (in Spain, Sicily, Egypt, Persia, India, Turkey); then on to the medieval, flourishing in Italy, France, England, Ireland and Germany, culminating in the Gothic style, developed in France, Netherlands, England, Germany and Italy; followed by the modern or Renaissance, and Rococo. The foundation of all art is the more or less truthful rendering of nature and its works. The thing decorated should always retain its usefulness and practical shape, besides accentuating rather than hiding the peculiarities of the material from which the object is produced. Regarding taste, we will say that, although designers must have records of the former productions in decorative design, so as to imbue themselves with the spirit of those great classic works, they should not copy or repeat them in a lifeless, meaningless way. The underlying principle for our modern designers should be the spirit of this

age, based upon its national, religious, intellectual, industrial, social, political, martial and other leading or dominant conditions. They should only go to the old masters for encouragement or for motives, but get the inspiration from nature and from our actual living surroundings. We could here trace the characteristics of each individual style and follow its development from place to place, but our space is too limited. One thing yet we would like to emphasize: In these days of the grotesque and fantastic, style and taste may ever be changing, but the principles of art never change. Let us just skip, in a few bounds, over the history of art to show how the styles were influenced. We usually go back to the Greek for the purest art forms, and they were the most highly cultivated people, but they obtained their style from the Assyrians, who in turn drew from the Egyptians, each successively improving on or deviating from his predecessor. So also when the Christian religion became potent, its early converts shunned the style practiced by the barbarians, and yet they wished to embellish their temples. The result finally became a distinct style, which culminated in the Gothic. (See article on this subject in the May issue in this department.) Likewise did the law of Mohammed, forbidding the pictorial representation of living forms, have a decided effect upon Arabian style of decoration and gave us the splendid geometrical forms admired to-day. The Renaissance style was the effort to revive the classic styles and combine them into a new life, which was successfully done by the great masters of that period. Everything that was done was for the betterment of art, until the constant striving for impossible and bizarre things finally produced the abortion called the Rococo. We hope to have given our young friend a few brief points on the subject. If he wishes to follow it further, he should procure suitable books upon the decorative arts, for instance: Chabat's "Fragments d'Architecture," Paris, or Owen Jones' "Grammar of Ornament," or Henry Shaw's "Encyclopedia of Ornament," London. These books can be ordered through THE INLAND PRINTER, New York or Chicago.

OBJECT TO GLAZED PAPER.

There is a disposition among some British printers to discountenance the use of highly glazed surface papers, which are now so much in vogue. According to one authority on printing matters, there are two reasons why their use should not be encouraged. The fancy prices often got a few years ago for printing on these papers can not be obtained now. Competition among printers has brought them down. Another reason is that a great deal of shockingly bad printing is done on these expensive papers—their glaze and polish and general showiness hiding bad make-ready and inferior presswork.

For half-tone blocks the printer found the introduction of a highly glazed paper just the thing for his purpose, and therefore it would be absurd to decry all papers that have a superpolished surface. It is contended that it is the second-rate or third-rate printer who abuses the material which the skill of the papermaker has supplied, and showiness is all that such a printer regards, and it is felt by leading printers that it is high time a protest should be made against the shoddy work now so prevalent, and whose inferiority is attempted to be hidden by the use of showy or highly glazed paper.—*The Paper Mill*.

PRINTING DISPLAY IN NEWARK.

During the second week in November, specimens of art printing will be exhibited at the Public Library, Newark, New Jersey. Librarian Dana and his assistants have been gathering material for this exhibition for over six months. Specimens have been received from European and American printers, and these, together with facsimile pages of early printing and rare books from the shelves of collectors, will make an interesting exhibit for the printers, as well as all who appreciate beautiful workmanship in whatever line it may be found.

NEW GOVERNMENT PRINTING OFFICE TOO SMALL.

Although the new Government Printing-office at Washington is the largest establishment of its kind in the world, it is too small to take care of the immense volume of work which it is called upon to do for the Government. Secretary Cortelyou will, therefore, ask Congress at the next session for the authorization of two large wings, to cost \$2,500,000. If this plan is carried out, the completed structure will fully occupy the square of ground on which the printing-office stands. The new building adjoining the old Government Printing-office cost \$2,430,000. The proposed additions will conform to it in architecture, and will take the place of the old building.

SOUVENIR OF THE WHOLESALE DRUGGISTS' CONVENTION.

Bearing the imprint of the Smith & Porter Press, Boston, and with drawings signed by Bird, the menu of the Wholesale Druggists' Association and the Proprietary Association of America is cleverly reminiscent in design and arrangement of



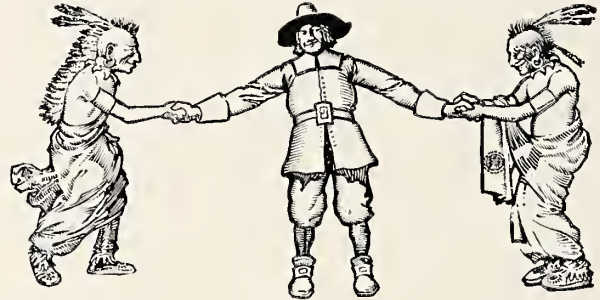
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the time when medicine men of a different color prowled in the purlieus of Boston and the druggists' prototype attended pow-wows held for the purpose of devising ways and means of providing for the diminution of the English settlement. It is impressive in size, and in typographic style follows the rude and virile fashion of the chapbook, which, together with the alleged antique spelling and the suggestive illustrations of Mr. Bird, which are reproduced, combine in the production of a brochure that is a credit to all concerned in its creation. It is fittingly printed on harsh linen paper in dark green and yellow, and is tied with a string by hand. It is refreshingly strong and simple in treatment, and the puritan flavor is infused throughout, if a few phrases under the caption of "Ye goode thynges to eate" are excepted, which do not rightly harmonize with the spirit of the context. Chateau Yquem,

1891, or Chateau Pontet Canet, 1887, assuredly were not found among the simple though mayhap potent beverages of the pilgrim fathers, but were probably placed among the "goode thynges" as a concession to the converted taste of the modern medicine man.

DO AUXILIARIES PROMOTE DIVORCES?

The ladies who are so enthusiastically advocating the establishment of women's auxiliaries in connection with the printing trade unions have not as yet claimed their organization fosters divorce suits. But such is one of the first fruits of an



THE GLAD HAND.

auxiliary. In Indiana, where there is something doing all the time, especially in politics, literature and divorces—Noah B. Smith has been held before the court by his wife, Lela. Simply told, the story is Noah was a member of the trainmen's brotherhood and induced his better half to join the ladies' auxiliary. This double-barreled union family lived in sweet concord—or as near that blissful condition as is possible in a State where divorces are marked down to twelve dollars—until Noah joined the switchmen's union. Between the brotherhood and the union there is a long-standing quarrel about jurisdiction or something of that nature. The unionists contend the brotherhood men are unfair—but they do not use any such mild, printable terms—and vice versa. Like all converts, Noah was enthusiastic and soon came to be looked upon as a leader by his new-found friends. But his happiness was not complete. Mrs. Smith remained loyal to the trainmen and refused to join the switchmen's union's auxiliary. This embarrassed Noah, for who could trust a leader whose wife defiantly wore the button of the despised brotherhood? We can easily imagine that in the Smith household there were



THE WAY TO THE INN.

heated discussions in all phases of the vexed question, while the coffee cooled and Mrs. Smith's best culinary efforts lost their appetizing flavor. Indeed, worse than that may have happened, for the lady rushes into court and deposes that Noah has become so abusive she can no longer remain in his ark. To which Noah retorts that his spouse's fealty to the brotherhood is so embarrassing to him he can not live with her longer, and intimates his indifference as to whether she follows the lamented Mr. McGinty or not. But Noah's couch is not a bed of roses, and his embarrassment at times must be

painful. Picture him in the midst of an oration denunciatory of the ruthless trainmen, when he hears a snicker; it disconcerts him, as he straightway fancies the snickerer is going to taunt him with his wife's recreancy to the switchmen's noble cause. He becomes unmanned, flounders, collapses and takes



SAMOSET INN.

his seat. To be thus humiliated in his own union home is not to be tolerated, for who could retain "leadership" under such trying conditions? Noah is surely entitled to our sympathy.

At last accounts the judge was wary and had reserved his decision. He probably feared embroilment with organized labor, for he is reported to have feebly asked if the quarrel



HANDING THEM A COUPLE.

between the switchmen and trainmen could not be settled. Or, perhaps, he felt it would be easier to effect such a settlement than cause the white-winged dove of peace to return to this Hoosier Noah's ark.

This is an age of change, and it is possible the well-known and popular labor motto "In union there is strength" will be



AFTER-DINNER SPEECHES.

made to read "In a union and an auxiliary there lurks divorce." Let us hope not, however. In this sea of perplexity, of one thing we may be assured: If the bonds of matrimony are severed in the case of Lela versus Noah, it will be a union-made divorce and entitled to the label. Glory be.

THE APPRENTICE AND HIS WORK.

The apprentice to any trade or line of work should occasionally have a word of encouragement. The workmen, in fact the employers of the future, are the apprentices of to-day. Practically every business man of the present time has worked himself to the head of an establishment from the bottom. Some of the fellow workmen of the apprentice may teach him both by word and example that life is a hopeless struggle, wholly unsatisfactory as to results. And if the apprentice is not of strong mold by nature he may believe what some of his older comrades may tell him. Sometimes the apprentice has parents at home who warn him against the pessimism of those workmen who have never made a strong endeavor to get to the front by right means, and sometimes the apprentice meets pessimism at home as well as in the shop. To such young workmen it ought to be occasionally said that life is worth living and that the struggle to get a start is not so long nor so hard as it may seem. The apprentice ought to be told that his first lesson should be to be a good workman; to learn his trade; to have it thoroughly; to do careful work; faithful work. And he should be taught to work industriously and hard. If a man is absorbed in his work time passes rapidly; if he is uninterested it drags. If his work affords him no pleasure the hours of labor will seem long and irksome and he will want to look out of his window or watch the clock. The apprentice should be taught to be proud of his occupation; to be proud that his sleeves are up and that he has an apron on. The rolled-up sleeve and the apron are badges of honor and ought to be so considered by any bright young fellow who is starting in to learn a trade. Why should he not be proud of his work? Work is honorable and all sensible people so regard it. One great lesson of the observance of Labor Day is that it teaches the honor and dignity of labor and causes the young fellows to be proud of their occupation. A good Labor Day parade is an educator in the direction of causing men to be proud of their trades and callings. The apprentice should be taught to try to earn his wages and to give his employer good service and not to regard his employer as his enemy. Men never get to the front in any trade or calling who start into their work feeling that their employer is their enemy; they never reach promotion; they seldom own shops of their own, because one element of success is lacking. The worst offense that can be committed against an apprentice is to teach him that the sole purpose of his work is to kill time and secure his pay. Such a doctrine is bad for the boy. The apprentice should be taught subordination and obedience; for such are the lessons all successful men were taught in their youth. Men who "break the bonds of circumstance" are not those who break the laws of fairness toward an employer. Here's to the apprentice of to-day, the journeyman and employer of the future!—*Des Moines Daily Capital*.

MISSION OF ORGANIZED LABOR.

The mission of a labor organization is to better the conditions under which man suffers in this sphere with its little span of life; to drive care from the brow of toil, to keep bright the light in the eye of hope, to curtain with a smile the features of despair, to feed the hungry of the mind and the stomach, to quench the thirst for knowledge and love, to whip want from this land of plenty, to destroy despots and place liberty above greed, to make the world what nature intended it to be—an abiding place for men and man himself the brother of his fellow; to have hopes whose fruition lies this side of the grave and aspirations whose day of success looms right above the clouds; to enjoy the beautiful gifts of our common Mother Earth, without paying usury to those whose only claim is possession, and whose possession is maintained by a purchasable law.—*Frank Thoman*.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer" A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSsing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

PRINTING ON PALM-LEAF FANS.—W. H. W., of Greenville, Ohio, has sent us portions of a palm-leaf fan showing printed advertisement on same. He says: "Will you kindly inform me by what process printing is done upon palm-leaf fans, as per sample?" *Answer.*—The usual way is to have design and wording cut on a wood block or soft metal (engraver's), and have a rubber cast made from same. Mount the cast on a wooden base, so as to be type high, and print in the usual way, employing a soft tympan made of rubber blanket, covered with a couple of sheets of manila paper, or a sheet of muslin, if preferred.

WANTS OUR OPINION ON PACKET-SIZE HEADING.—A. J. B., of Dublin, Georgia, sends a packet-size note-head, printed in red and chocolate-brown inks, and writes: "Please find herewith a specimen of note-heading in two colors. Please let me know whether it is a fair sample for a country shop or not; our press is very old and the rollers bad for this damp climate." *Answer.*—The design of the heading and the entire typography is excellent; the job is well made ready, and the color arrangement good. With better rollers and a dry spell the entire job would have been really commendable as a bit of neat printing. Try again; we consider the heading a success, minus the faults pointed out.

"THE SMALL FARMER."—Such is the title of a really neat monthly issued by the Calcutt & Macomber Publishing Company, of 31 East Seventeenth street, New York city, four numbers of which we desire to acknowledge the receipt of. The price is 10 cents a copy. The covers are of different design and color each month, and are certainly handsome. Everything connected with this publication is well done, while the paper-stock, inks, etc., are as good as need be. The half-tone illustrations appear on colored tint grounds, while small pictorial embellishments are pleasingly distributed on the margins of many of the pages, these appearing in colors differing

from the text. Perhaps the only lagging feature of this excellent agricultural journal is the indifferently good type pages, which lack sharpness and legibility. Better presswork would much improve the defects appearing in the reading text. *The Small Farmer* began only ten months ago and now claims a paid-up subscription of fifteen thousand copies. Aside from its handsome features, it is worthy of recognition for its interesting and instructive contents.

MIXING INKS TO WORK IN COLD WEATHER.—C. C., of Winchester, Illinois, writes: "I am asking for information in regard to inks. In the first place, when (in cold weather especially) job ink does not work just right, what would you do for it? Does coal-oil make it work any better, or is it a good plan to use it?" *Answer.*—We do not approve of the use of coal-oil in job ink for the purpose stated, but it may sometimes be used in news ink with advantage, if applied sparingly and well mixed with the ink. Job ink, black, is generally made with linseed varnish—that is good black ink. A varnish made of half linseed oil and dammar varnish is a better mixture than coal-oil, as it softens the body of the ink without destroying its quality.

HOW TO IMITATE TYPEWRITTEN LETTERS.—The H. P. Company, of Easton, Pennsylvania, sends a copy of a circular printed with typewriter type in purple ink, which shows the usual blur incidental to writing done on the typewriter machine. They ask: "Will you kindly let us know through your Pressroom Notes and Queries column how imitation typewritten letters like the enclosed are made? We can not get the hang of it. We presume it is run through some sort of roller affair." *Answer.*—The ink is especially prepared for the purpose by the admixture of oil and anilin color to match, and run between rubber rollers shortly after printing. Another method is to print with copying-ink and run the printed sheets through dampened rollers a few hours after printing.

WANTS PACKING FOR CYLINDER PRESS.—C. H. & Sons, Kankakee, Illinois, say: "We want some packing for general work on a Cranston drum cylinder, bed 33 by 48. We use express wrapping over the rubber blanket, but this is not altogether satisfactory. What do you recommend?" *Answer.*—If you can get medium thick manila paper you will find it better than what you are using. The quality should be free from lumps and the grain run the long way of the sheet. It is possible to get the size you require in rolls. Good book paper may also be used, and quite advantageously on much of your work, but for newspaperwork we suggest muslin over the rubber blanket and a medium thick manila over that, oiled occasionally during the run of the edition. Get a copy of "Presswork," as that will tell you all about tympan and cover-sheets.

A NEAT CARTON BOX.—O. M., of Victoria, British Columbia, sends a sample of carton box cutting and printing, and says: "I am an interested reader of your valuable journal and have derived much benefit from its pages. I am a young pressman and would like to have your opinion of the printed carton here sent you, especially as to the choice of colors and presswork. You will notice that the embossing is quite low; this was because the board cracks. Will you kindly give me advice in this line and also others?" *Answer.*—The entire execution of the carton is good, but the coloring could have been enhanced by the use of a much brighter red than the one employed; also by a little yellower and more cheerful green for the ground color. The brown panel in which the words "Halibut Cutlets" appear would have been much improved and helped the entire effect of the lid. You might have embossed the two words named a little stronger. The presswork is all right otherwise.

PRINTING ON WOOD.—E. P. B., of Aitkin, Minnesota, writes: "Would you kindly give me a little information? I wish to have some printing done on boards about five-eighths of an inch thick that have been well varnished or painted, and wish

it done so that it can be washed and kept clean. The size of printing will be run from ten-point type to about forty-eight-point, and I may want a small illustration also, in the form of a trade-mark. I do not know much about the printing business, but I do not think it could be done on an ordinary press. Would a rubber stamp, fitted on a roller, do good work, or would it require steel type. The board will be ten inches wide by sixteen and one-half inches long. I should want about two hundred words printed on the board besides some outlining." *Answer.*—You should give your order to some concern that makes a business of printing on wood for box-makers. Such a concern could give you definite and practical information; besides, the necessary equipment for wood printing is at hand in such establishments. A rubber stamp would not do good printing on wood.

"NEW YORK CITY SKY LINE," printed on a sheet 14 by 43 inches, issued as an advertising poster, has been sent us with the compliments of Messrs. F. & P. Corbin, New Britain, Connecticut. The Messrs. Corbin are extensive manufacturers of hardware specialties. Continuing, they say: "The work—the picture—was done in our own shop, on a Whitlock two-revolution press, using Sigmund Ullman Company's double-tone ink. The picture is printed in deep double-tone brown, and shows the lower and older portion of New York as it is approached from Jersey City. In the section of the city shown in the picture, the greater portion of the business is done that has made New York the great commercial and financial center of the world, as well as the city of 'sky-scrappers.'" As an advertising feature, the Corbins are to be congratulated for their liberal enterprise and for the able manner in which this interesting picture has been executed.

ABOUT A SLURRING PRESS.—S. L. B., of New Orleans, Louisiana, says: "I would like to ask you if there is any way to overcome the trouble of a Challenge Gordon platen press 'blurring' the printing? Please let me know how to remedy this." *Answer.*—Slurring is usually caused when the platen of the press is not set evenly on the impression screws, or when the form is locked up too high in the chase, especially if the form be large. We suggest that you lock up a large metal type (or a six or eight em pica wood letter) in each of the four corners of a chase; put on the regular thickness of tympan, and with these test the accuracy of the platen to the bed of the press. If there is a defect in its position it will be apparent on the tympan or on printed impression. Raise the impression screws that are too low so that all of them become uniform and give an even impression. Try a type form on the press after doing this, making sure that it is locked a *little below the center* of the chase. Should this not prove effective, have a competent machinist look up the cause of defect. Sometimes a worn-down friction stud causes looseness in the large gear wheel and permits a slight wobble of the platen as it is taking the impression. A new stud is a remedy for that defect.

JUST HAPPENED THAT WAY.—J. M., of New York city, sends two printed sheets showing the same half-tone illustrations, regarding which he writes: "Will you kindly advise me the cause of what appears to be a 'filling up' on sample enclosed on place marked? To my mind, it was not caused by the make-ready nor the rollers, and not by the plate, either. I printed that plate, with three others of the same character, but could not remedy the defect marked, nor could I find the cause. What confused me most was that, by turning the form around, it printed all right, as may be seen from sample enclosed. All the conditions were the same, and a plate of the same character, occupying the same position as the plate on which the defect showed, printed perfectly." *Answer.*—

That we may begin right, and see whether a plate of the same character printed perfectly in the same position as the defective one, we have turned the sheet to conform with the turn of the form, and find that the defective part on plate 11 would strike on the open margin between plates 8 and 9, thereby escaping the objective feature. Now for the reason of the "filling up" on plate 11; it is our belief that a defect in the circumference of one of the form rollers produced it, or else a "buckle" in the tympan; either will cause such a defect in printing. Had you thought of changing the ends of the form rollers you might have overcome the difficulty much easier and quicker



Photo by Eckler.

A OUACHITA RIVER MILL DAM, HOT SPRINGS, ARKANSAS.

than by turning the form around and making ready a second time. Try this when again troubled. The trouble is an old one, occurring on platen presses as well as on cylinder presses, defects or irregular enlargements in the circumference of form rollers being the main cause in most cases.

A SCALE OR METHOD BY WHICH INKS MAY BE ESTIMATED.—F. N. B., of Buffalo, New York, asks this question: "Can you furnish me with, or tell me where I can procure, a scale or method by which I can estimate how much ink it takes for both small and large jobs? In our printing department we are having considerable difficulty in 'guessing' how much ink it takes when we are estimating for regular jobs, and after we get it, the quantity that it actually takes is generally a great deal different than that on which we estimated." *Answer.*—We are not aware of any reliable scale, theory or work on this subject. It is simply a matter of careful observation and experience and a wise deduction from both. Observant color printers have succeeded in getting pretty near the cost, by actual quantity used, of all inks entering into an estimate on a job, but they have acquired this by experience and by keeping records of the quantities used on general work. They also know that some grades of ink go further in covering than others, and that the weight of almost the same color often varies greatly. Not only do weights vary, but also the size of equal weights, such as one pound of rose lake and one pound of vermilion. Hence you may see that this is a matter that should be schemed out by a competent and observant practical person in your factory. That course will get you right in a short time and eliminate most of the guessing.

TWO BEAUTIFULLY EXECUTED BOOKLETS.—To The Morrill Press, of Fulton, New York, must be ascribed the honor of having sent us the most perfect pieces of printing for review this month. One of the booklets is for the Stratford House, New York city, the printing of which appears in soft terra-

cotta color on delicate cream-coated paper, with cover toned to a slightly yellower cream tint. The building and different floor plans appear in straw and melon tints, outlined by black. The typography appears in double-leaded ten and eleven point old-style. The stock has been roughed and the binding finished with single knotted old-gold silk cord. But the masterpiece of the two specimens is that gotten out to commemorate the fiftieth anniversary of the Citizens National Bank of Fulton, New York, and may be fitly styled a brochure. The typography appears in the same beautiful old-style, and the several pages adorned with half-tone portraits, etc., so exquisitely engraved and printed as to rival the best steel-plate illustrations. All the text appears in black, and this is set off by wide margins in the make-up of the pages and medium face diagram rules which are printed in raw sienna color. The cover is double-folded, the stock being dull mouse color, on which is printed the bank's arms, and the name of the same, the colors being melon-toned drab, deep green and black. All the work has been delicately roughed, and the book tied with light mouse-colored silk cord. The presswork on both booklets is perfect in every respect, and reflects the very highest degree of advancement in the printing art.

PRaise FOR THE SCHOOL.—Though the Presswork Branch of the Inland Printer Technical School has been in operation but a short time, its value to workmen in this line is already apparent, and pupils from all sections of the country are being enrolled. One of the graduates from this branch of the school writes the following letter:

Inland Printer Technical School: CHICAGO, October 5, 1903.
The sight of the advertisement of the Inland Printer Technical School recalls my attendance and the benefits that have accrued therefrom—the increased earnings, to my mind, being the least of the benefits. The feeling of confidence in my ability to make a creditable showing on the most difficult and delicate half-tone form, either in plain colors or process, I count as far more value and comfort to me than the mere money value. Formerly a form of vignetted half-tones would be received by me with many misgivings and worry lest the outcome would be unsatisfactory.

Thanks to the system taught at your school and the painstaking care of the efficient instructor, Mr. Cashion, I can now approach work of that kind with a feeling of pleasure and assurance that the result will be all that can be desired by the most critical observer.

Kindly convey my thanks to Mr. Cashion for his invaluable instruction on the perfect system of make-ready, and wishing you every success in your very worthy undertaking, I am

Yours respectfully,
G. H. WALLACE.

A WELL-LAID-OUT BOOKLET.—E. H. L., of Faribault, Minnesota, has sent a copy of an "Athens" booklet, size 6¾ by 10¾, of music style make-up. The work is printed on fine white-coated stock, with a delicately colored antique cover, the title being surrounded in neat rule panels and printed in black and red. About ninety-two pages are taken up with historical and descriptive matter, a map showing the location of Faribault, also many well-executed half-tone illustrations of residences, public school and devotional buildings, factories, manufactures and prominent citizens of the place it seeks to make public. Faribault is styled "The Athens of the West," because it is a noted educational center and a city of beautiful homes and thriving industries. Our correspondent, who is foreman of the pressroom, writes: "Under separate cover we send you an 'Athens,' a booklet printed at this office, which we know you will take pleasure in criticizing, and to have you do so will give us great satisfaction." *Answer.*—Perhaps it might be unkind on our part to criticize so voluminous a booklet from the standpoint of an office fitted out as metropolitan printing-offices are, because that would not be fair. The press on which it was printed likely falls far behind in leading essentials of practicability. This can be seen on every page, and yet the presswork is fairly good. Apparently the entire book was printed in eight-page forms, which may account for the irregularity of color, impression and other defects. The illustrations have not been handled as artistically as they would have been

in a more pretentious establishment, but they will do, and not bring discredit upon any one either. Of course, many of the cuts are much better than others, and these help to pass over parts not up to standard. Part leaded and part solid matter does not add to the beauty of the book. However, this "Athens" will be conceded a neat piece of printing, its cover-title being the most artistic part of it.

"THE LAY OF THE BOOKLET" is the title of a novel bit of designing and printing by the Griffith-Stillings Press, of Boston, Massachusetts. Like all things that find an outlet from that printing "incubator," it is tasty, catchy and to the purpose.

We have received from R. Wolfenden, King's printer, Victoria, specimens of half-tone presswork of scenery in British Columbia. The work is distinguished by a high degree of skill; its brilliancy is combined with softness and delicacy of detail, and the interpretation has preserved the atmosphere of the scenes in a degree that can not be surpassed. We are informed that the work has been accomplished on a press that has been for eighteen years in continuous service. Mr. Wolfenden is certainly deserving of his official title.

COURTS CRITICISM ON HIS PRESSWORK.—A. F. K., of Port Huron, Michigan, has forwarded a number of samples of his presswork which possess much merit, and evidence equal care in the different stages of production. He writes: "I mail under separate cover some specimens of my presswork, which I ask you to criticize. All of this work was run in a two-roller pony press. The green tints on the Boston cracker and oyster cracker labels were made from white lead and varnish, the success of which I leave you to judge. I wish you to criticize particularly the three-color hanger, same being my first attempt at three-color work, and was run at a speed of eighteen hundred an hour, being as slow as our press will run. I also have a number of half-tone specimens that I would like you to criticize, and would like to know if I could have them returned (by paying return postage) should I send them to you, as some of them I only have the one copy of, and I wish to preserve them. I owe my success in presswork, in a great measure, to THE INLAND PRINTER, having been a constant reader of your journal for the last four years, and have a number of volumes bound, and find them to be the best reference to be had." *Answer.*—What is most to be admired about your work, as shown by the samples sent, is the smoothness, uniformity and solidity of all your colors, whether used as backgrounds or in defining lettering and design. The colors have a cheerful life and freshness which is in good keeping with the purposes of the work. These are characteristics too often lost sight of in executing neat colorwork. The substitution of white lead for white ink was a safe one; but this has been done by others under similar circumstances, for finely ground white lead readily yields to manipulation with printers' varnish, and works clean and solid and dries desirably. Indeed, fine ground paints may be utilized when printing-inks are not to be had. The make-ready and register on most of your samples is praiseworthy, but you have yet to learn much about the niceties of detail in perspectives; for instance (and this is a sample case), the illustrations of the different crackers have been diverted from their naturalness by too much blue. Now, this color should have been handled more skilfully, so that a mere tint might show over the warm yellow ground. The cracker on the deep red label is the worst in this respect. The same remarks will apply to the illustrations on the large hanger, for you have omitted much detail in making the overlays for the pictures shown; indeed, if skilful overlaying has been done it is not observable. The small specimen of three-color effort is the better of the two. With less yellow in the foreground, by which is meant breaking it up to phantomlike proportions, and strengthening the escaping smoke above the smokestack by another overlay, this picture could have been improved. Still, it must not be forgotten that all of your samples were done on a two-roller press, running too fast for best results.



BY CHARLES F. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained as may be of interest to the trade. Address The Inland Printer Company, Chicago.

A *BLOTTER* from the *Cape Breton Enterprise*, of New Sydney, Cape Breton, is short and tasty, and is a good piece of advertising.

A *NEAT* and well-printed folder from the Colorgraph Printing Company, Providence, Rhode Island, tells in a simple yet expressive style about this printery.

A *SMALL* envelope folder from The Electric Press, New York, advertises the printing turned out by them. The folder makes a good filler with business correspondence.

MARSH & GRANT Co's October blotter is bright and artistic. It shows a clever reproduction of a cluster of oranges used on a blotter by the Chicago & North-Western Railway.

THE Pirsch Press, Dayton, Ohio, is sending out a mailing card which bears a rather striking illustration, but not, however, in harmony with the argument, which is good.

No. 2 of a series of "Goo-Goo Eye" mailing cards follows in the footsteps of its predecessor, and is original in conception and strong in color. It comes from the Griffith-Stillings Press, Boston.

THE BARTA PRESS, Boston, sends out a handsome and well-designed four-page folder. It is printed in four colors. The design on the two inside pages is very attractive. The text is strong and contains some good arguments.

Two books from the Morrill Press, Fulton, New York, bring out in a very forcible manner that it is a producer of the kind of printing that pays. Both books are excellent examples of the printer's art and are well executed in every respect.

"YOU DON'T NEED A MAGNIFYING GLASS" is the caption on a small blotter from the Dewey-Davis Printing Company, Jamestown, New York. The illustration is crude and not as attractive as it might be, but the general arrangement and the color combination are good.

MAVERICK-CLARK COMPANY, "The biggest printers in the biggest city in the biggest State," San Antonio, Texas, sent out a mailing card showing a magician performing a trick on the address side of the card; its title, "The Trick o' It." The argument is good, but the printing could be greatly improved.

A *SMALL* blotter from Cunningham & Co., Williamsport, Pennsylvania, is hardly all that a blotter should be, coming from a printing establishment. It says: "For goodness sake, let us do your printing." Better go a little further and tell your customer why. The punning adjuration is hardly sufficient.

A *PHOTOGRAPHIC* reproduction of a billposter's paste-brush is the unique cover used on a book by N. W. Ayer & Son, Philadelphia. The inside shows several reproductions in color of some of the large posters designed by N. W. Ayer & Son. The book is well gotten up and shows some excellent examples of this art.

CRESCENT PRINTING COMPANY, Cincinnati, sends out a well-printed folder advertising the above plant. The cover is printed on purple Princess cover-stock in aluminum ink, and bears for caption, "Sit Down and Think." It has a cut-out which holds a return card with the address of the receiver, following a request for one of the handy telephone cards that

the Crescent Printing Company sends out. The inside is printed on deckle-edge book-paper and contains some good advertising copy.

A. H. BERRY COMPANY, engravers, Kalamazoo, Michigan, are sending out a book showing some of the specimens of their plant. The book is well printed, but the cover-design printed on gray stock is rather crude. The title and the general conception do not harmonize with the excellent character of the work shown on the inside of the book.

Two *BRIGHT* and well-designed folders advertise the Ruskin School of Advertising Art, New York. This is a new school, and if it does as the folders say, it will in all probability fill a long-felt want. The school is under the management of Arthur Meyer & Co., printers, designers, engravers and photographers, who ought to make practical men out of their students.

THE QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina, sends out a booklet telling about the above printery and also bearing a number of testimonials from customers. The general appearance of the book is good and ought to create an impression. The design of its trade-mark is a good one, but could be worked up so that it would be stronger and more effective.

HUDSON-KIMBERLY PUBLISHING COMPANY, Kansas City, sends the eleventh annual prospectus of the Dallas Business University. The book is a most complete job and is carefully printed throughout. The great variety of colored inks used in the book takes away from the general dignity which the book should command. It has too much the appearance of a specimen book of some printing-ink concern. The book is well bound.

THE Sharpe Press, Carrollton, Georgia, has devised a rather clever but expensive scheme to advertise their print-shop. They are photographing various well-known and interesting characters about the town and sending prints mounted on gray stock, with the firm imprint pasted at the bottom, to their customers. This idea strikes the writer as a good one in a small city where there are a certain number of well-known characters whose photographs would be interesting to the average man.

"FINE FEATHERS" is the title on the cover of a book from the Peninsular Engraving Company, Detroit, Michigan. The cover-design is handsomely done and a credit to the house. The sketches and designs throughout the book are well executed. The yellow ink on the blue stock is a little harsh, and it would have been greatly improved by using some lighter shade of ink. The story done in verse throughout the book is a little lengthy, but may be good advertising. Who can tell?

KAUFMAN ADVERTISING AGENCY, Broadway, New York, sends a box of beautiful things concerning themselves. "About a Printery" is a booklet done in a simple and original style, a credit to the Kaufman Advertising Agency. A large book showing interior views of the offices, etc., printed on Japanese vellum, with the text printed on a high-grade hand-made book-paper, bound up in the Roycroft style, makes a most excellent book. It is the "anti-waste-basket" kind, and you can rest assured it will find a place in the average business man's heart.

A *CALENDAR* for October from The F. W. Roberts Company is well printed and bears an attractive design in two colors. It reads:

The chrysanthemum month calls for new outfits.

The old business story must be dressed in new and charming clothes.

New Printed Things will be going out to represent every successful business.

Many of the new things will come from

The F. W. Roberts Company,
Cleveland.

"PRINTING THINKS," done up in a booklet by the Northfield News, advertises the above plant. The arrangement throughout could hardly be improved upon. The back cover-page gives some good points which could have been utilized at

the bottom of each page throughout the book. For instance, at the bottom of the first page, "The Northfield News keeps good printers"; at the bottom of the next page, "The Northfield News does good printing"; the next page, "Carries good stock"; the next page, "Uses good inks," etc. In this way the book would be much brighter and more attractive and would make a better advertising proposition.

ANOTHER booklet received represents the *Journal-Herald* staff and employes of Delaware, Ohio, and is sent out as a "Greeting" to its friends and patrons. The contents of this booklet are made up of half-tone views of the front office, composing-room, pressroom, the managing and city editors' corners, and portraits of all the staff and employes, including the paper carriers. While the printing is not a piece of art work, it represents a certain degree of neatness and business acumen sure of appreciation.

THE SPARRELL PRINT, Boston, Massachusetts, advertises its shop by means of a magazine insert printed on both sides, bearing a rather attractive design. The illustrations are not quite as effective as they might be. The text is good. The side we like the best runs as follows:

You Can't Tell by looking at a frog how far he can jump. That is an old homely expression—but you *can't* tell. Printing is somewhat different, inasmuch as you *can* tell how much you are influenced in favor of buying the article advertised by looking at the printing. We can't tell by looking at you when you are looking at our printing whether you will come into our office or not. You *may* send in. You *may* telephone. You *may* write the order or ask one of our men to call in and get it. We *can* tell that after reading our advertisements you will sooner or later send your advertisement to us. Everybody does, and you follow the sensible fashions, of course:

New Location. Facilities Doubled. Street Floor Offices.

BEACON PRESS, Boston, sends out a monthly calendar. The one for the month of October is done in verse and runs as

October's the month when the chestnuts
Fall free from the opening burrs,
As the frost does its work in the night-time,
And the wind through the treetops stirs.

October's the month when the student
To college returning with joy,
With his hair grown long and thickly,
Lets football his thought employ.

October's the month when the yachtsman,
The America's cup secured,
Lays his vessel up for the winter,
By different joys allured.

October's a month when the printer
As busy would be as he can;
So bring in your orders and leave them
With TODD, the reliable man.

A SERIES of six mailing cards from Bowron & Murray, writers and printers, Ashland, Wisconsin, is well written and printed. No. 4 has the best argument and runs as follows: "Some Fine Day, after we've popped up in your mail often enough, we wouldn't be a bit surprised at getting an order from you—just a trial order, you know. Fact is, we rather expect to hear from you. Every week some of our cards bear fruit, and the beauty of it is, many of the new customers have sent in for a second dose of printing. Must be we're giving satisfaction, or that wouldn't happen. Don't need anything just now? Well, we'll keep a-comin', and when you're in need, we'll be glad to hear from you. We've got the material to do work with, and the ability to do it. It's up to you to say, 'Go ahead.' Don't wait until the last minute. We're fully equipped to turn out 'hurry' jobs, and do so every day; but a little extra time allows for the finishing touch necessary to make a job just right." The only criticism on this series which would make it better advertising would be to use different colored stock on every card, and use more variety in the general display. Do all you can to impress the man you want to reach with the fact that your print-shop is full of good ideas for displaying advertising matter and that you create as well as print. The balance of the specimens show good taste.

COLOR IN THE GRAPHIC ARTS.

SIXTH PAPER.

ADDITIONAL red vegetable colors for our purposes are obtained from dyewoods. None of the woods which contain coloring matter—with the exception of fustic, which flourishes in Hungary, Spain and Italy—are native to Europe. They are brought to European ports in the form of great logs, roughly bundled together, and are prepared for use in the so-called rasping-mills. The wood is first made into chips, shavings or a powder, and in these the dyestuff, which does not exist as such, must be developed from the so-called chromogens or color-generating substances present. This is done by a sort of fermentation. The mass is kept moist and exposed for several weeks in dark, warm and airy rooms to its own action and that of the atmosphere, the process being aided by frequent turning over, to bring all parts into contact with the air. After the fermentation is completed, the wood is boiled with water and the coloring extract thus obtained in a dilute state. This extract is concentrated by evaporation, and it is better if the process takes place with exclusion of air; extracts evaporated in a vacuum suffer no decomposition from the air and remain perfectly soluble in water; if evaporated, on the other hand, in open pans, an insoluble constituent is always formed through decomposition. The extracts are evaporated at least to the consistency of a syrup, and sometimes to a perfectly firm, resinous mass, with a shell-like (conchoidal), lustrous fracture.

Lakes are formed from these extracts by the process already familiar to us, in which the extract, dissolved in water, is mixed with starch, chalk, sulphate of alumina or alum, and precipitated with soda. The shade is influenced by admixtures of metallic salts, such as stannous chlorid; the presence of iron is to be most carefully avoided during the whole manufacture, as it will give the dyestuff a brown tinge.

Among the red lakes we have next to mention "Florentine lake," also called "Vienna lake," or "crimson lake," produced from the redwood or Brazil-wood tree. These Florentine wood-lakes are not the genuine ones; the original Florentine lakes were those manufactured from pure cochineal, thus genuine carmine lakes. Another color obtained from dyewood is "bronze-brown red," from the logwood or Campeachy tree.

The component of logwood valuable in color-technics is called haematoxyline; other components vary with the location of the tree, which is native to Campeachy Bay, Domingo, Honduras, Guadeloupe and Jamaica. The use of logwood in dyeing depends upon the fact that decoctions of this wood with metallic oxids give colored precipitates, that is, lakes. Precipitates with pure haematoxyline, however, show no characteristic or constant color; haemataïn, the product of the oxidation of haematoxyline, is the real effective color generator. It is usually formed during the dyeing process. From the extract of logwood the greatest variety of shades may be obtained, according to different admixtures: copper, iron or tin salts give blue; concentrated acids, alkalies, basic salts, alumina, quicksilver or antimony give red; besides these, some very beautiful shades of yellow and violet can be produced, and even black, the latter by the use of chrome.

Still other dyewoods of interest are sandalwood and some species of calamus; the latter yield by exudation the already mentioned "dragon's-blood," and the so-called "agate" and "garnet" lakes may be mentioned as their products.

The dyewoods have still a very important part in the dyeing of textiles, but in the graphic industries that is no longer the case. The wood-lakes have the disadvantage of printing badly for the most part; especially if clogged by starch or similar admixtures; they do not dry very well, and are not remarkably fast to light and air. Neither are they in general of great brilliancy, and the manufacturers have tried to brighten them by the addition of carmine lakes and coal-tar dyes. In this way they have succeeded in bringing upon the

market at last, under the name of Florentine, Vienna, crimson and garnet lakes, colors which contain no dyewood extracts at all, but are pure coal-tar dyes.

The most beautiful of all red shades which we can produce, not only of lakes, but of red colors in general, are the "eosine" lakes, obtained from the factories under the names of "geranium lake" and "celosia lake." Eosine is manufactured from naphthalene, the familiar malodorous product of coal tar. This is oxidized to phthalic acid, and from the latter is obtained the so-called fluoresceine, which is of the nature of an acid, and changes in an alkaline liquid to a dark-red solution; it is a dye in itself, and has the quality called fluorescence, that is, it shows, in a highly dilute state and under light, changeable shades of green and yellow. This changeableness of color is seen in the fracture of fluorite, in mother-of-pearl and on the inside of shells; from its appearance in fluorite, a compound of fluorine and calcium, the word fluorescence is derived. Ordinary petroleum shows this quality; in itself yellowish, it appears blue when rays of light fall upon it. Fluorescence is a spontaneous illumination of bodies, stimulated by the absorption of rays of light, whereby these rays, as it seems, are changed into rays of another color and so reflected. Thence it is, that a fluorescent liquid does not present the same appearance when light is passed through it, whereby there is no reflection, as in reflected light.

While fluoresceine is little used as a color, a derivative of it, the above-mentioned eosine, has become a very important coal-tar dye. It is a compound of fluoresceine and bromine, discovered by Caro in 1873. It is an extremely brilliant bluish-red, which can be greatly varied in shade by introducing chlorin and iodine into the compound; and the resulting varieties of eosine, "phloxine," "rose bengale" or "Bengal pink," and "cyanosine," are again capable of modification. Eosine lakes are produced by mixing a dilute solution of eosine with hydrate of alumina suspended in water and adding a solution of lead or zinc salts. The metallic salt causes the eosine to be precipitated and fixed upon the substratum of alumina and lead. By using different eosines, and varying the other ingredients, a great number of shades of geranium lake are produced. All these colors are easily recognized as eosine lakes if a thin coating laid upon paper, with water, shows a bluish red tinge. If it is suspected that cinnabar or minium is brightened with eosine, give the color a good shaking in a test-tube with water to which a little alcohol has been added. If, after the precipitation of the color, the supernatant liquid is red, with a greenish-yellow fluorescence, there is no doubt of the presence of eosine. Such products come upon the market under the name of "anti-cinnabar" or "vermillonets." The name "eosine" is derived from the Greek "eos" ("dawn"), and is meant to express the richness and beauty of the color.

These splendid colors are unfortunately of very little permanence, which is easily explained by the volatility of the inorganic elements, chlorin, iodine and bromine, employed in their manufacture. Fluoresceine forms with these unstable compounds. If matter printed with eosine lakes is exposed for ever so short a time to direct sunlight, the red color almost entirely disappears, and these lakes are not permanent, even in ordinary daylight. In addition to this, they have an inclination to "run" in water, and this makes difficulties for the lithographer. It is not always possible to avoid this in the process of manufacture, but within a comparatively short time a method of producing eosine lakes in a varnish or lacquer form has been learned. Geranium lakes, by reason of their printing capabilities, are among the best graphic colors.

Since 1878, a discovery made by Griess, of the so-called "azo" dyes, has been widely exploited. These are derivatives of benzene and naphthalene, into which several atoms of nitrogen are introduced and disposed in a particular way. These compounds color yellow, orange and shades of red to brown, and are characterized on the whole by a moderately

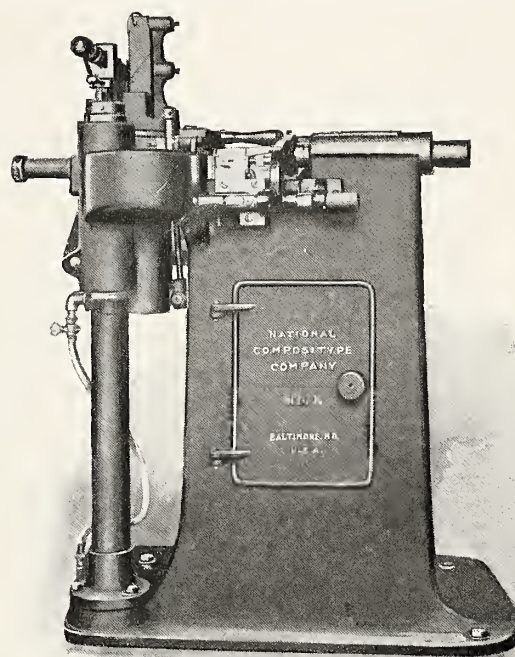
high degree of permanence. Although not equaling the eosine lakes, they are yet of unusual beauty. The lakes produced from them are known as "brilliant red lake," "ruby lake," "scarlet lake," "purple lake," "Persian red," "Indian red," and so forth; at their foundation are, first of all, as "azo" dyestuff, the different varieties of "ponceaus" and scarlets. These lakes, as printing colors, will take varnish, and are for the most part of a permanence in light and air well worthy of note.

In many cases there are produced, for special purposes, cheap red colors, such as colors for posters. Minium or colcothar is taken as the foundation, and a strikingly effective color for a short duration of time is prepared by the addition of bright lakes. Such a color works remarkably on placards which are to serve for only a few days, but would not suffice for signs to be displayed for any length of time in shops or show-windows.

(To be continued.)

THE COMPOSITE SORTS CASTER.

According to the promoters of the "Composotype Sorts Caster," Baltimore, Maryland, is to be the scene of another revolutionizing invention in the printing world. It will be remembered that Mergenthaler first heralded his invention of the Linotype from the famous City of Monuments. Another Baltimorean now presents to the job printer a machine



BROWN COMPOSITE.

which promises to create as great a revolution in this branch of printing as the Linotype did in the newspaper and book-printing field.

It is several years since a machine called the Composotype was first heard of. Like many another, the first announcement of this invention was given but little consideration, printers having learned by past experience that it is unwise to become unduly disturbed over pronouncements of promoters of "epoch-making machines." That this machine was a typesetter and not a typesetter was additional reason for neglecting its pretensions.

However, the inventors were steadily working to perfect their machine, and have quietly proceeded, not only in its manufacture, but in its installation, and already have the machine in practical commercial operation in several large offices in Baltimore and New York city.

The Composotype is a typesetting machine designed to be

installed in printing-offices for the purpose of supplying sorts or complete fonts of job letter in any quantity desired. The machine is entirely automatic in its operation and can be attended to by an entirely unskilled boy. It will produce any size of type from six to thirty-six point; quads, spaces, or ornaments from one point in thickness up to the em quad. It is only necessary to be equipped with a set of matrices employed in the machine—furnished at a low cost—to enable the printer to produce any amount of type of the size or face represented. Sorts of any font can be made as required almost instantly, the change consuming from one to three minutes' time.

The matrices, one for each letter or character, are made by electrotyping from the original type and using the shell so made as a matrix. These shells are backed and mounted in a small brass plate, any one of which can be instantly inserted in place in the caster. As the highest degree of accuracy is employed in fitting and making the matrix and the mold, the matrix can be clamped in place without adjustment whatsoever and within three minutes the machine begins producing type perfect in every respect.

It will be seen that worn-out characters or depleted fonts of type are unnecessary inconveniences in the composing-room equipped with the sorts-caster machine, as it is possible to have the type always new and the cases full.

The Compositype is being manufactured by the National Compositype Company, of Baltimore, Maryland, and is the invention of Mr. John E. Hanrahan, an experienced type-designer and practical typefounder; Mr. Frank H. Brown, a printer of wide experience as a compositor and Linotype operator, and Mr. George A. Boyden, a professional mechanical engineer. With such a triumvirate of brains and skill, the Compositype is unusually favored in making its initial bow to the printing world.

ARBITRATION IN NEW ZEALAND.

In New Zealand there are 55,000 registered workers, of whom only 17,000 are unionists; the non-unionists, that is, are in a majority of two to one, and by all the principles of democracy they ought to rule. Under the New Zealand Arbitration Act the court has power to direct employers to employ a unionist in preference to a non-unionist, and it has done this in not a few cases. It is now proposed to bring in a bill which will deprive the court of its freedom in this respect, and will compel all employers to give preference to unionists as against non-unionists.—*From "Trade-Unionism and Democracy in Australia," in the American Monthly Review of Reviews for October.*

HIS ONLY TEACHER.

I notice in your issue of October the article headed "A Boon for the Ambitious Printer." Could there be a greater boon for the ambitious printer than THE INLAND PRINTER? In October, 1898, I entered the printing business, with no more knowledge of the business than an infant. My only teacher has been THE INLAND PRINTER. I never worked in an office ten minutes in my life except my own. Your publication has been by my side all the time—in fact, my teacher, and a good one. I read it from cover to cover every month and am sure it has been a boon to me.—*Homer H. Martin, Clinton, Missouri.*

MODERN BINDERY NEEDED.

It is declared by the *Manufacturers' Record* that there is enough local business to support a modern bookbindery employing three hundred hands in New Orleans, Louisiana. There are several successful establishments there, but they are not competitors with the large metropolitan plants of the kind it is suggested that New Orleans could support.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

PRINTING IN FRANCE.

The question of manuscripts submitted to printers being considered professional secrets is raising quite a commotion in French political circles, because a certain Captain Poirrier, of the 104th regiment of infantry, recently sent the text of a speech he intended to deliver to a printer, who, after reading it, declared he could not produce the work as requested. The captain thereupon demanded the return of the manuscript, but found it had been placed in the hands of the authorities, and he was condemned to confinement for thirty days for trying to have a speech printed containing terms reflecting on the government. The trade is much distressed over the affair, the general opinion being that the printer violated a professional secret in allowing the manuscript to go out of his hands. Whether or no the text of the speech in question got into the hands of the authorities by design or accident, the printer has been held morally responsible by nearly all his fellow craftsmen, who regard anything submitted to them as involving a point of honor that it shall go no further.

AMERICAN MACHINERY IN FRANCE.

In France, as well as Great Britain, American machinery is making headway. Our consul at La Rochelle writes as follows on the subject of the machinery trade in France: "The United States holds the lead in competing with foreign and domestic manufacturers of machinery here. By this I do not mean to say that American exporters have secured all the trade possible for them to obtain in this district; on the contrary, much more remains to be gained than has already been won. This may be best accomplished by studying the local needs, habits, prejudices and even caprices of the buyers. The greatest drawback to the development of British trade in machinery in Europe is due to the effort of American exporters to induce these people to purchase machinery which is not fitted to their needs, or to which they are wholly unaccustomed. This does not imply that no new or improved invention should be put into the French market, but in introducing these it is necessary to clearly demonstrate their utility."

NEWSPAPERS IN AUSTRIA.

Frank W. Mahin, an Iowa newspaper man, now American consul at Reichenberg, Austria, has written an interesting article about newspapers in Austria.

"I have never seen an advertisement of a bank, book store, grocery, manufactory, drug store or dry goods store in an Austrian journal," Mr. Mahin avers. If that rule were applied in this country, the mortality rate among the newspapers would be about one hundred per cent. And American newspapers would not suffer much worse than American women, either.

"The most profitable advertising in Austrian papers is notices of deaths. These are always announced in a space proportioned to the wealth and importance of the decedent. It is a regular display ad., surrounded by a black border; always in the same stilted, eulogistic phrases. An inch would be enough for a poor man; a page for a wealthy merchant or manufacturer. Marriage engagements and offers are next most lucrative. Women advertise for husbands, always mentioning the size of their 'dot.' Men advertise for wives, always specifying how much money must accompany the successful

candidate. It is quite the regular thing, as in France, to assume that a man must be hired to marry a woman.

"And our old friend, the card of thanks, needless to say, is also next to pure reading. It must occupy the same space as the death notice of the individual did, and be paid for at the full one-time rate. Our Austrian newspaper friends may be a trifle leisurely, but they can show the best of us a few things.

"Austrian papers print all the advertisements together, on the last pages. Advertisements and reading matter are never mixed, and the advertisements are better read. I persistently dodge the advertisements in American papers, but always look through the advertising pages of Austrian papers, as I do through the back and front pages of an American magazine. If people are universally thus moved, the Austrian and magazine method of bunching advertisements is clearly the better for the advertiser."

JAPAN'S IMPORT OF PAPER.

During the year 1902, the imports of books, paper and stationery at Kobe amounted to £247,524. The following particulars are given by the British consul:

Cardboard was received to the extent of 4,965,124 pounds, of the value of £35,329, an increase compared with the year 1901 of £33,000. The bulk comes from the United States.

Cigarette paper was received last year to the value of £26,839, an increase of £15,061 compared with the previous year. The imports are used by the cigarette factories in Osaka and the supplies are received from France and Austria-Hungary.

Match paper imported in 1902 amounted to 3,745,113 pounds, of the value of £25,654, an increase of £7,825 compared with

paper to Japan are Belgium, United Kingdom, Germany and the United States.

Yokohama imported printing paper during 1902 to the value of £79,776; photographic paper, £10,314; all other descriptions, £111,700; and pulp for papermaking, £13,804. Commenting on the paper trade, the British consul points out that there was an increase in the imports of printing paper of



EDITORIAL ROOMS OF MODERN JAPANESE NEWSPAPER.

£26,556, compared with the previous year, and that the supplies, which were especially for newspapers, came from Belgium, the United Kingdom, Germany, United States and Austria-Hungary. In fancy paper there was an increase of £13,600, Germany, Belgium, Austria-Hungary and the United Kingdom being the principal contributors.

THE PRINTING TRADE IN GREAT BRITAIN.

The chief matter of concern to British manufacturers is the new protection policy advocated by Mr. Chamberlain, as, should such a measure become law, it will probably mean the exclusion of American and German printing machines and appliances, which at the present moment are rapidly making headway here, and so lead to an improvement in the trade of the British printers' engineers, who are to a man in favor of a protective system. On the other hand, the agents for the leading American and German firms have no desire to see protection introduced in any way whatever, and in the meantime are pushing their machines for all they are worth.

The sale of American flat-bed machines, which has been especially brisk in this country of late, shows some signs of falling off, possibly caused by the existing depression in the printing trade, which is greater than usual at this season of the year.

A great want among British book and magazine printers is some new form of perfecter that would be an improvement on the cumbrous machines at present in use, and any American firm who could introduce a really good thing would be certain of finding remunerative sales. Among the minor appliances used in the trade, such as folders, numbering machines, perforators, punches and the various classes of machines used by bookbinders, the demand seems to be increasing, and there is scarcely a firm of any note which has not introduced them in some form or other.

Messrs. R. Hoe & Co. have made extensive additions to their London works, which are now the largest occupied by printers' engineers in Great Britain. Hitherto the chief business of Messrs. Hoe in England has been the building of newspaper rotaries, the ordinary printing machines having received less attention at their hands. When the new works are in full swing this will be remedied, and flat-bed letterpress and lithographic machines will be built, as well as many other presses and appliances used by printers. Although these machines are to be built on the American model and from American plans, yet the firm claim that they will be "made



THE TOWN CRIER OF OLD JAPAN.

Before the advent of newspapers the newsvender went through the streets shouting the news.

1901. The imports were chiefly from Germany, Norway and Sweden.

Printing paper imported in 1902 amounted to 7,917,793 pounds, of the value of £63,234, an increase of £28,464 compared with the year 1901. The countries supplying printing

in England," and on this account expect to be able to push them freely in the trade.

The Johnston Die Press Company, which came to grief some time ago, is about to be resuscitated, and a prospectus has been issued asking the public to subscribe capital to the amount of £75,000 (\$375,000). Mr. H. Yardley Johnston is to be the leading spirit in the new company, as he was in the old, but whether the public will subscribe the amount wanted is very problematical.

London and our other great cities have grown to such an extent as to render the cost of living for the workmen and the provision of space for workshops so expensive that for some time past many of the leading establishments have been removing their works or establishing branches of their London houses in some country town, with much benefit to both employer and employed. Now the first "Garden City" to which the works and the workers are to emigrate has been located, and ground has been secured for it about thirty-five miles north of London, in a beautiful stretch of country intersected by several railways, which afford rapid communication with the metropolis. Already a number of printing-houses have signified their intention of migrating thither, and several newspaper proprietors are among the shareholders in the company which has been formed to lay out and build the city. This company starts with a capital of £300,000 (over \$1,000,000), in shares of £5 (\$24) each, and the board of directors is composed of such men as Edward Cadbury, of cocoa fame; W. H. Lever (Sunlight soap), T. H. W. Idris and T. P. Ritzema, of the London *Daily News*.

PRINTING FROM CELLULOID IN ITALY.

Italian publishers and newspaper proprietors are seriously interesting themselves in a new process of printing for which important claims are made. The Genoese firm of Bacigalupi has acquired all rights in the new process, and a few days since all the newspaper proprietors and leading printers of Milan assembled to witness a series of practical tests, which are all described as having been perfectly satisfactory. The invention consists in the substitution of celluloid for preparation of lead and antimony, and gives an admirable reproduction from all kinds of plates and blocks.—*The Tribune, Rome, Italy*.

If these gentlemen were readers of THE INLAND PRINTER, they would have learned that printing-plates of celluloid and similar compositions in the United States are common, and that a substantial business in same has been developed. These plates are forwarded by mail to most of the country newspaper offices of North and South America (where English language prevails), and during the past twenty months have become a prominent article of export to New Zealand, Philippine Islands, Australia, Eastern China, East India and South Africa. It might prove highly interesting to Italian printers and printers at large to learn that making of celluloid printing-plates has been reduced to a high state of perfection in the United States and is already commercially important.

Further, they would have learned that the use of the plate has been greatly facilitated by introduction of an aluminum base. The plate about $\frac{1}{8}$ of an inch thick is made exactly type-high when mounted upon base.

The printer uses one set of six or twelve cuts of base continuously. Plates are always of uniform thickness, so that plate and base combined are type-high and instantly ready for use upon arrival of steamer at Hongkong or any of the places mentioned.

THE NEW HUB.

The Drummer—Podunk Junction is putting on metropolitan airs since that weekly paper was started there.

The Merchant—Indeed!

The Drummer—That's what. They print the Associated Press dispatches as local news.

FIRST NEWSPAPER TO USE ILLUSTRATIONS.

The New York *World*, the first newspaper to use cuts to illustrate the reading matter in its columns, recently contained the following historical reference to this feature which has become so prominent in modern newspapers. The writer, Mr. S. H. Horgan, is the editor of the Process Engraving Department of THE INLAND PRINTER, as also author of technical books on the subject.

"The first illustrations in the New York *World* were printed in January, 1884, in an article on heraldry. They showed the crests of well-known American families. But it was the appearance on the front page of the *World*, Sunday,



S. H. HORGAN.

February 3, 1884, of eighteen illustrations that first startled the public and the other newspaper proprietors. The pictures were caricatures by Valerian Gribayedoff of the Wall street magnates of that day, illustrating an article on Wall street 'Nobility.' Illustrations followed in the *World* on each succeeding Sunday, and the circulation boomed. The other newspaper managers thought the 'cut' idea a crazy fad that would soon die out. But years later they were obliged to follow the *World's* lead and take to illustration to redeem their circulations. How valuable a feature illustrations have grown to be on a modern newspaper may be seen in the Sunday issues. In a recent issue 1,088 columns of matter were printed. The space of 415 of these columns was occupied by illustrations, 129 columns of which advertisers used.

"Newspaper illustrating has become an important source of employment. It is estimated that there are ten thousand photographers, artists and engravers required to make the cuts for the twelve thousand papers of the United States that are now using illustrations.

"The writer has been preparing illustrations for the daily newspapers for twenty-nine years, beginning on the New York *Daily Graphic* in 1874, and consequently appreciates to the fullest what a revolution the New York *World* wrought in newspaper illustration by its issue of February 3, 1884."



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address The Inland Printer Company, Chicago.

ALFRED STEELE, of Denver, Colorado, has patented a type-washing brush of novel construction. The brush has a receptacle on the back to contain the type-washing liquid, the back of the brush having perforations which are normally closed by spring plates. When the brush is applied to the type, the pressure will cause the spring plates to move and uncover the perforations, thus permitting the typewash to flow through the bristles.

SUBURBAN PRINTING.

The printer who is trying to do business in the outlying districts of a city should not deceive himself into thinking that on account of cheaper rent, etc., he can undersell the printer in the central portion of the city, and must therefore look to that source for business. He will find himself undersold by the city printers who deal in specialties and have therefore reduced the cost of production. There are two sources to which the suburban printer must look for business, and these sources he must cultivate assiduously. He must, in the first place, get his work from people close at hand—his neighbors—and in order to do this he must make them especially acquainted with the fact that he is in the neighborhood and is located there for the express purpose of getting the business of his neighbors, and then, by impressing upon their minds particularly his address, he will gather in a large amount of business by virtue of his accessibility and enterprise.

The second class of patrons he must depend upon is, of course, personal acquaintances, and his list of such he should extend and cultivate as much as possible. His evenings should be given to gaining acquaintances and he should become a member of clubs, lodges, etc., where he may come in contact with business men who have it in their power to turn business his way. Above all, a printer who wishes to rise in the world and establish a large and successful business should not become a slave to details. He should leave those to others whose time is not so valuable as his own, and do most of his work with his brains. Otherwise he must continue to remain an "attic printer."

ACCURACY.

One element of success in the printing business that is all-important is the element of accuracy. A printer will be a failure or a success in the proportion that he possesses this faculty. It is needed in any business, say you. But in the printing business there are more opportunities for mistakes than in any other business, because there are more details to look after. To the printer, either employer or employed, I would say, keep in mind three rules: First, be accurate; second, be accurate; third, be accurate. Accuracy is needed in making the estimate, in taking the order, in laying out the work, in the proofreading, in the presswork and in the binding. If you are inclined to be accurate you have one of the essentials of the business and may become a success. If you are not accurate, better get out, or stay out, of the business.

NATIONAL FOREMAN'S ASSOCIATION.

It is a noticeable fact that every business and craft has felt the need of organization. They have all arrived at apparently the same conclusion, namely, the need of annual conventions at which to talk over and discuss means to better conditions and cheapen the cost of production. Notwithstanding the

organizing done, there yet remains one of the most important—nay, the very life and sinew of the printing industry—which, up to the present time, has failed to avail itself of what has proven the salvation of many proprietors and publishers. Every man who follows the printing industry and whose interests are closely bound up in it, owes it to himself as well as to his employers to give the very best that there is in him. And it is to be presumed that all do. But, on the other hand, it is a well-known and undeniable fact that men following the printing profession as journeymen printers have frequently fallen into disrepute by changing from one office to another—eminently competent in the office in which they had labored or learned the business, but completely "at sea" when it came to working in a strange office. Many a valuable man has been given the name of "blacksmith" for no other cause than that, in going to work in a "strange" office, he found conditions and the system of doing things entirely different from that to which he had been accustomed. In a great many cases he suffered as a consequence, but not rightfully.

Foremen invariably give a journeyman printer every opportunity to grasp the ways and conditions existing in their particular office before impressing the stamp of disapproval upon his competency. Valuable men are frequently discouraged by the small amount of work they accomplish in a strange office, where they may be employed temporarily, and really through no fault of their own. The journeyman demands the "scale" in vogue in the city wherever he happens to apply for employment and receives it. But does he, or the organization to which he may be affiliated, fulfil their part in demanding a fixed price? Invariably they do. How much more so would this be true were the foremen of the country linked together in an association, if for no other purpose than to endeavor to bring about uniformity in conditions under which the transient or journeyman labors. Instead of being compelled to work under a disadvantage when securing work in a strange office, the journeyman would find that uniformity prevailed in nearly all essential details wherever his footsteps might lead him—taking off his coat and at once becoming a full-producing factor in practically every department.

An association of foremen would have a tremendous bearing, both with employers and employees. In the former case, the employers would at once reap the benefit of a, so-to-speak, "old hand," and in the second instance, the "newcomer" would at once be skilled in the ways of the office. An interchange of the various plans and systems, eventually adopting one that would give the best results, would enable the foreman, who may have learned the business in the office in which he has grown up from the position of apprentice to that of foreman, to exchange ideas with men who may have had a wider and more varied range of experience, thereby making himself still more valuable to his employer. The time is propitious for a step in this direction, and there is a laurel wreath awaiting the man or men who will give more uniformity to the systems which now prevail in the various composing-rooms of the country.

WILL J. ROHR.

CARRIES IT IN HIS HEAD.

I most sincerely criticize the article in your July number, entitled "A Label for Type Cases," as I think that any one who makes a pretense of understanding the art of printing will not need distinguishing labels on the cases. I have been foreman in this office for about three months, and I have more than two hundred kinds of type, yet I doubt if you could puzzle me on any sort. I have had but a few years' experience in the business, but I believe that any person who does not know where the type is without labels on the cases, would better quit the trade. The cases were labeled when I entered this office, and one of the first things I did was to destroy them. I have all the cases of the same type faces under one another, beginning with the smallest size at the top, which, I believe, is the proper arrangement, as the compositor should not be obliged to run here and there for the same faced type. W. W.

MACHINE FOLDING ON BROAD THIRTY-TWO-PAGE FORMS.

Apropos of the fact that folding-machine manufacturers still catalogue machines handling the broad or music fold as "special," the writer will describe a practical and economical way of handling this class of work on any three or four fold machine.

If the work in hand be a pamphlet which is to be wire-stitched through the binding edge of the several sections, with cover pasted on, delivery of a thirty-two-page form at the fourth fold will answer the purpose, but if the various sections are to be inserted and saddle-stitched, it will be seen by folding a sheet of the stock that the binding edge or saddle of the signature delivered at the fourth fold is at the top of the printed page instead of the left-hand edge, where it should be. It then becomes necessary to deliver the work at the third fold (supposing the fold to be of thirty-two pages) with the signature twice the size of the printed page. The work is then sent to the cutting-machine and divided into signatures of the size of the work, which is prepared for the stitcher by inserting the upper half of the double signature into the lower half.

If the work consists of several thirty-two-page signatures, it will be more economical to have the forms imposed so that the signatures may be inserted as they come from the folder, that is, double size. One trip to the cutting machine and another insert completes the work to the stitching point. It will be found that the cutting and the one extra insertion are cheaper processes than would be that of folding the sheet by hand.

The forms should be so imposed that the upper half of the double signature inserts into the lower half. This gives the stitcher a folded edge to open for saddle-stitching.

It will be found a help toward securing accurate register of pages to have a rule or a point printed on the outside page of the double signature at the point where it is to be cut. Obviously this rule should be the same distance from the top of the lower printed page as is the top edge of the signature from the top of the upper printed page.

To simplify the work of the stone-man in imposing this class of work, it is best to consider the form as sixteen pages. In the following figures, those at the left of the braces represent the pages considered as if a sixteen-page form (one page of the form consisting of two of the printed pages), and those at the right represent the pages of the work:

1 { 9 2 { 10 3 { 11 4 { 12 5 { 13 6 { 14 7 { 15 8 { 16
1 2 3 4 5 6 7 8
9 { 17 10 { 18 11 { 19 12 { 20 13 { 21 14 { 22 15 { 23 16 { 24
25 26 27 28 29 30 31 32

These figures cover a single thirty-two-page form only. Where the work consists of several forms, the figures beyond eight must run consecutively from the intervening forms.

B. E. S.

AN IMPROVED JOB PRINTING-PRESS.

Frank W. Pohl, of St. Cloud, Minnesota, has been granted a patent on an improvement in job printing-presses. The novelty in this device consists in having a rotating impression cylinder, the sheet being taken by grippers and carried around against the type form, when it is released and delivered below the feed table, the type bed moving downward as the impression cylinder revolves.

NOT THE POETIC BRAND.

"Do you get many lays?" asked the long-haired poet, who had accidentally strayed into the village editor's sanctum.

"We do," replied the man behind the scissors. "Quite a number of rural citizens pay their subscriptions in eggs."—*Chicago News*.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

J. B. WAINWRIGHT, Lisbon, Ohio.—The blotter is attractive and, in a degree, original. Perhaps, if the outside border had been in red, better contrast would have been obtained.

A. B. HEATH, Albion, Nebraska.—The type display on the Annual Fair cover is not quite strong enough in relation to the borders used. The wording is more important than the ornament.

W. B. HUDSON, Middlesborough, Kentucky.—Display is rather awkward and sometimes ineffective in the samples shown. An initial letter should line at the top with the rest of the word, but never rise above.

EMIL WEITNAUER, Davenport, Washington.—The letter-head is set in ordinary style. A single display line on a heading looks better set in caps. and small caps., or caps. and lower-case. An all-cap. line is rather stiff.

ELMER D. NELSON, London, Ontario.—The display on the rate-card is rather inefficient, although helped by the two colors. More contrast in type sizes, and the descriptive matter in a lighter letter, would improve its appearance.

GUS H. HOLTON, Omaha, Nebraska.—Plain rule designs are better than ornamental borders used with plain gothic type. Printing part of a title in two colors, one over the other, is unnecessary and a departure from common sense.

A. C. WALLIN, Arlington, Minnesota.—The legend "Job printing done up right" on the letter-head is insincere, as the composition on the same disproves the assertion. A slight improvement would be the omission of the panel design.

THE *Reading Eagle*, Reading, Pennsylvania.—A plainer, neater style would have been more suitable for the circular shown. It is overdone in the way of ornament that might be suitable for advertising work, but very inappropriate for church printing.

THE *Westland Educator*, Lisbon, North Dakota, is a magazine from which the imprint has been judiciously omitted. We think education has suffered by the indifferent treatment shown, the presswork especially falling short of even an ordinary degree of good appearance.

A HANGER, attractive and dignified, possessing a cosmopolitan touch in color, type and design, and issued from the job department of the London (Ont.) *Advertiser*, adverts to the merits of that paper. Printed on gray stock, in red, black and blue, it is simple, legible and forceful.

H. A. SUMMERS, Bellows Falls, Vermont.—With the limitation noted, the card is fairly satisfactory. A text letter is not desirable for a card containing so much matter, as the smaller sizes are not plain enough. The most obvious fault is the small size of the address line.

E. M. BRUMBACK, Silver City, New Mexico.—Careful attention to the little details is shown by the samples submitted. Rules are well joined, a desirable result when the condition of the material will permit. The cover-designs are ingenious, but the desire to pile on rule and ornament should be restrained.

JED SCARBORO, Brooklyn, New York.—The value of taking a phrase in general use and deftly using it in a special way to bring about desirable association with it and the firm advertised, is shown by the "For Further Orders" folder. The illustration is striking, and the reading pertinent and sufficient.

THE TOBACCO LEAF PUBLISHING COMPANY, New York.—The effect of some good writing is oppressed and minimized by indifferent typography done on the "With the Retailers" booklet. No particular difficulties are in the way to prevent the matter in this booklet being dressed in more style, both in type arrangement and color.

TRIBUNE PRINTING COMPANY, Minneapolis, Minnesota.—The "Stylish Furs" booklet is attractively printed, from the dainty cover-design in purple, green and gold, to the imprint. There is just a suspicion of too much color on the half-tones. The title is a good example of consistent letter-spacing, but would be more shapely if the lower part had been set smaller.

AMONG the many handsome type specimen booklets issued recently, one from the Keystone foundry illustrating and displaying their Cardinal and Cardinal Italic, is extremely distinctive. It is garbed in a brilliant scarlet cover, on which is tipped a three-color print, and the paper of the inside is a deep straw color, making an excellent foil to much attractive display in black and red. The faces are desirable for

the finer grades of commercial work and as body type for booklets. The larger sizes especially lend themselves to title-page display on account of legibility and beauty.

THE ORIOLE PRINTER, Clifton Forge, Virginia.—The arrangement and spacing of the phrase "To blot out bad printing" is strongly reminiscent of the kind of printing referred to on the blotter. It is attention to these little things that count on the side of good printing. The two panels should not be so widely separated, as the connection between the two statements is not apparent.

A HANDSOME booklet, made for the Boston Printing Press Manufacturing Company by the Griffith-Stillings Press, of Boston, has an attractive cover embossed and printed in four colors. The lay-out of the book shows an interesting variation from the conventional arrangement, and the entire affair forms a lucid and convincing exposition of the popular Prouty Press.

CUNNINGHAM & Co., Williamsport, Pennsylvania.—A program is rather difficult to handle sometimes. There are certain bounds in style beyond which to go is contrary to good taste. This limit is extravagance. The "Gun Club" program is appropriately printed, and the only suggestion possible is that the type on the cover-page should be the same as the interior display.

E. IMBERT & Cie., Grasse, France.—Some interesting railway booklets and folders in lithography and three-color printing illustrate attractively the Swiss mountain country. The work is excellent, especially in color and presswork, and the booklet entitled "Bernese Wonderland" in addition shows a very harmonious combination of type, half-tone and three-color printing.

ANDREW REID & Co., Newcastle-upon-Tyne, England.—The postal-cards are interesting, and, no doubt, will make desirable advertising material. The designs are "catchy," and combine the picturesque and advertising elements in a way that should make them attractive business-bringers. This method of advertising is being used extensively nowadays, and these are good examples of their class.

BROWNING, KING & Co., New York.—A very attractive booklet is bound up in a very ordinary cover. Quite often an attractive outside covers an indifferent interior, but in this case the reverse is true. Some design more in harmony with the color plan of the inside pages, or even a simple type arrangement printed on an artistic cover-stock of equal grade with the inside, should have been used.

W. A. BROWNING, Scranton, Pennsylvania.—The specimens show a fair grade of workmanship, both in composition and presswork. We take exception to the composition of a title-page shown in exactly the same ornamental style as advertisements preceding and following it. A plainer setting would have set it apart from the advertisements and given it the dignified appearance that all title-pages should possess.

HARDER & DE VOSS, Hamburg, Germany.—A polyglot announcement in five languages is interesting, apart from consideration of its typographical excellence. This, together with some circulars in Ollendorf English, shows much advertising enterprise, but the composition is in the conventional German style, and entirely wanting in the snappy originality that characterizes the best American advertising typography.

THE NORTH ELECTRIC COMPANY, Cleveland, Ohio.—A picture always gives feature to a cover-page, and the long panel view of a country road surrounded by a hot-pressed border and the title printed and embossed in black ink on black stock form a most attractive cover to "The Rural Telephone." The presswork on the half-tones inside is one of the highest class, but this error is covered up somewhat by stippling.

HEWES & POTTER, Boston, Massachusetts.—The reading matter on a mailing-card should first be legible and, secondly, brief. This first essential is violated on the Suspender card by setting all the type in caps. Lower-case is much more readable, and, except for very brief statements, should be used for the body of the advertisement. Mailing-cards should be as brief and pertinent as possible, in order to be effective, but above all, they should be legible.

GRIP, LIMITED, Toronto, Canada.—The combination of pyrography and wash drawing, and a three-color reproduction of the same, is a novel method of cover-designing. On the specimen submitted the design is attractive, but the lettering, especially the firm name, so rude in execution as to detract from the finished appearance of the design. The coloring seems rather dull, and, although perhaps a facsimile of the original design, it might have been more brightly printed.

The combination of type, inks and paper is the function of the printer, and upon the right appreciation of the artistic laws that govern this union depends his standing in this field of useful endeavor. The printing done at Hal Marchbank's Print-shop, on the Towpath, at Lockport, New York, possesses in every way the quality of harmony resulting from an intelligent combination of the aforesaid elements, and is an interesting exhibit of novel and artistic forms of commercial work.

A BOOKLET issued by the advertising department of John C. Moore, Rochester, New York, called "Advertising by Mail versus Advertising by Male," is a consistent and harmonious bit of typography. Apart

from the text, which is good argument, it has merit in the way of design and color selection that its class does not always possess. One possible objection is the composition of the title. A more free and natural arrangement would have agreed better with the otherwise simple treatment of the book.

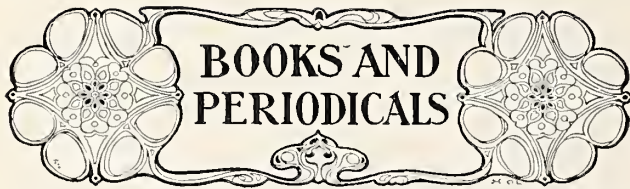
J. D. McARA, Calgary, Canada.—In a two-color advertising booklet, very often the desired result of printing in two colors is spoiled by careless color division. This is sometimes due to the customer, whose judgment is often errant in such matters, and when the selection is left to him, the result is not nearly so effective as intelligent display in one color. One line in the brighter color on each page is much more effective than when the colors are divided equally. The first gives distinction, the latter confusion. The embossing on the Cushing letter-head is good.



COVER-DESIGN.

IN considering printing done by amateurs, it is scarcely possible in a limited space to point out all the faults shown, nor is it worth while to write a few commendatory phrases which might be insincere. The Georgetown (Colo.) High School Record is the result of the combined efforts of two sixteen-year old boys, without previous experience. Its deficiencies are many, both in style and workmanship, but as difficulties in printing can only be overcome in detail, we suggest a careful study of each part of the work by itself. The composition is correct and free from errors, but headings and display could be improved very much, and next, a more uniform grade of presswork, together with the use of a better grade of ink, would bring the book somewhat nearer the perfection that is the end and aim of all honest work.

The Type Founder (Barnhart Brothers & Spindler) contains specimens of Talisman, a new letter, and an interesting addition to the family of freely designed type faces so popular nowadays. It possesses individuality, distinction and legibility, being free from occasional letters of eccentric design, and is entirely suitable both for use in advertising display and the more modest forms of commercial work. It is a desirable letter for general use on account of its adaptability to all kinds of printing. Some attractively displayed pages show its possibilities in actual composition. The Fleur-de-lis and Lauris, two new borders, are novel and handsome, and in addition are designed and cast in a way that shows no joints between the pieces, a desirable feature that will, no doubt, be appreciated by printers. An article entitled "Electricity Applied to Chase Manufacture" gives an interesting description and comparison of electric-welded chases with cast-steel ones. Copies of The Type Founder will be mailed on application.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address The Inland Printer Company, Chicago.

A HANDY reference book, entitled "Registry of Water-marks and Trade-marks," published by Andrew Geyer, New York city, gives a complete list of water-marks used by paper mills and registered trade-marks of all grades of paper made. The price is 50 cents.

A VALUABLE addition to the library of the layman who desires non-technical information regarding trade-mark laws is the "Soap Brand Record and Trade-mark Manual," by Mr. Lamborn. This devotes eighty-five pages to a statement of the existing trade-mark laws, and is published by C. S. Berriman, New York.

THE golden jubilee number of *Die Abendschule* (The Evening School), a German illustrated family paper, circulation one hundred thousand, published by the Louis Lange Publishing Company, St. Louis, Missouri, has been received, and, in regard to typographical make-up, presswork, and the three-color illustrations, it is one of the best German family papers in this country. It contains a true imitation of the first four-page number, issued in 1854, to show the difference of the old-time style and up-to-date typographical work.

"BOSTON: A GUIDE BOOK," by Edwin M. Bacon, is the title of an elaborate guide published by Ginn & Co. The material is new and has been obtained from original sources and documents, and the author's name is sufficient warrant of its trustworthiness. Eight pages of color maps at the back and numerous diagrams provide adequate map material. A helpful table of contents, the logical arrangement of material, running titles and a complete alphabetical index make the volume a convenient and useful adjunct of the traveler's equipment. The book is issued in an attractive black and gold binding.

Things and Thoughts, a bi-monthly magazine published at Winchester, Virginia, and edited by R. Gray Williams, has lost its identity in *The Alkahest*, of Atlanta, Georgia. The magazine was established some thirteen months ago for the encouragement of Southern ideals and *belles lettres*, and the numbers have been a worthy effort in that direction. Articles and authors distinctively Southern have been given prominence, and some of the best writers in the South have contributed to its pages. *Things and Thoughts* has been at all times high and forceful in tone and has stood for the best traditions of the Southern patriot and scholar. Mr. Williams will contribute, occasionally, to *The Alkahest*.

A BOOKLET of considerable interest to manufacturers and business men in general is that on "The Law of Trade-marks of the United States and the Principal Foreign Countries," recently issued by Luther L. Miller, a Chicago attorney who devotes himself exclusively to trade-mark and patent law. The treatment of this subject of increasing interest in the business world is necessarily general in a booklet of but thirty-two pages, but the condensation will not hurt it with those for whom it is intended, for it covers succinctly the points on which the man with a trade-mark to put out most needs information, and gives a brief summary of the laws in

force in this and other countries. In a supplementary booklet treating of the subject from the advertiser's viewpoint, Mr. Miller advocates changing the present laws so that the Patent Office would register all trade-marks presented without looking into the legality of ownership, leaving such questions to the courts. By this means the Government registration fee could be reduced to a merely nominal sum, and practically all owners of trade-marks would see the advantages of registration and would be induced to register them in the Patent Office, the rights of the public being thereby better conserved. Mr. Miller contemplates issuing a third booklet on commercial copyright.

GREEK IN TYPE—An Essay for Printers. By Herbert W. Williams. Gisborne, New Zealand: The Te Rau Press.

Although Greek is termed "a dead language," an acquaintance with its idioms and vocabulary is advantageous to the printer, especially on bookwork. This essay contains all that is essential to the compositor, details of no practical value being omitted.

HOW AND WHERE TO SELL MANUSCRIPT. Published by the United Press Syndicate, Indianapolis, Indiana. Price, 50 cents.

The purpose of the little volume is to tell the writer of short stories and contributors to publications how to prepare and dispose of manuscripts. The addresses of more than nine hundred publishers, classified according to the character of the publication, are given, together with many valuable suggestions and hints.

INK MANUFACTURE, including Writing, Copying, Lithographic, Marking, Stamping and Laundry Inks. By Sigmund Lehner. Translated from the German by Arthur Morris and Herbert Robson, London. New York: D. Van Nostrand & Co. Price, \$2.50.

In the fifth edition, as in the preceding ones, the author has strictly adhered to the practice of including only such novelties as have been proved useful by his own personal experience, and the old text has been carefully revised and amended where necessary. A short introduction serves to outline the history of inkmaking, and the body of the book is devoted to comprehensive directions and recipes for making the many varieties of inks.

HEAPS OF TROUBLE FOR THE EDITOR.

No doubt our readers are wondering why they have not received the *Sentinel* during the last three weeks. We will now explain. On account of drunkenness and carelessness on the part of our foreman while we were out of town, our press was broken so that we had to send the parts to Baltimore for repairs. It has taken three weeks to get them back and get in shape to do any printing. For this reason we simply could not send out the paper. We regret it very much, but it was a matter that we could not help. We now have a new printer and have the press repaired and hope to visit our readers regularly hereafter. Bear with us and excuse us for these mishaps, for you do not know of the many worries and troubles of a man who runs a paper.—*Lagrange (N. C.) Sentinel*.

LUBRICATION OF GEARING.

It is a too prevalent idea that waste lubricants are good enough for gear teeth. This idea doubtless arises, where it exists, from the conception that gearing must wear by frictional contact, and that its life depends solely upon how well constructed it is for its particular work. The lubrication of gearing is entirely different from that of journal bearings. In gear teeth the lubricant that will best serve the purpose for which it is intended must possess tenacious qualities to adhere and build a deposit on the working surfaces of the teeth, thus preventing metallic contact and subsequent wear and noise, and with a like deposit on the opposite sides of teeth reduce side clearance, and form a cushion for back lash.

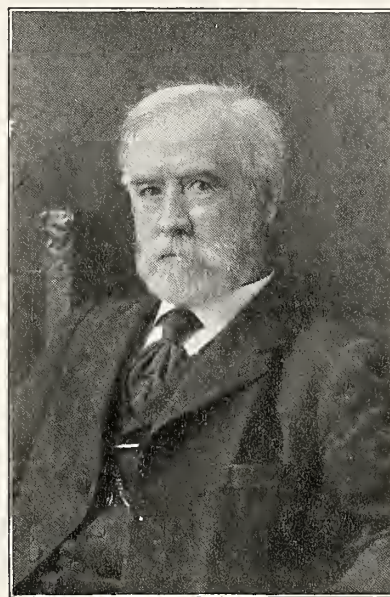


CHICAGO PRESSFEEDERS' STRIKE.—A sequel to the arbitration case held under the agreement between the Franklin Union of Pressfeeders and the Chicago Typothetæ, reported in the October INLAND PRINTER, developed the last week in September, when the Franklin Union notified the employing printers of Chicago that, owing to what the union alleged to be defects in fully signing the agreement under which they had been working and under which the arbitration case was held—and decided adversely to the contention of the union—the Franklin Union declared the agreement or contract null and void, and notified the employing printers that a new scale would be put in effect on Monday, October 5. The scale submitted showed an increase in wages of from \$1.50 to \$4. The scale also showed that the Franklin Union claimed jurisdiction over paper-joggers, pressfeeders, folding-machine feeders, pressmen's assistants, paper-cutters and stock-handlers. As before stated in these columns, Franklin Union is an incorporated union, and is independent and not affiliated in any way with any other organization. It is the only organization of the kind. All other pressfeeders' unions are under the jurisdiction of the International Printing Pressmen's and Assistants' Union. The Franklin Union, it is stated, recognizes the card of the other pressfeeders' union, but insists on all pressfeeders seeking work in Chicago becoming members of the Franklin body, for which an initiation fee of \$20 is charged. The rules of the Franklin Union contain more or less vexatious stipulations regarding the office routine and the work which shall or shall not be done—an interference not relished by pressmen, superintendents or employers. The situation was canvassed by the officers of the Chicago Typothetæ, and unofficial assurances were given by the Pressmen's Union that, as the trade was seriously menaced by the alleged bad faith of the Franklin Union, the Pressmen's Union would send for President Higgins, the head of the order, and obtain from him a charter for a pressfeeders' union under the jurisdiction of the I. P. P. & A. U. These statements were made before the Chicago Typothetæ by the officers of the Typothetæ, and the moral support, at least, of the Pressmen's Union was assured, and it was also understood that the pressmen, appreciating the gravity of the situation and the continued encroachments of the Franklin Union, would exert themselves by every honorable means to bring about a more stable and reliable condition of affairs. Upon these assurances the members of the Chicago Typothetæ pledged themselves to notify the pressfeeders in their employ that the advance would not be granted and that the Franklin Union would not be recognized in the future. In all the shops which adhered to the provisions of this measure and in which were distributed the notification to the pressfeeders, the boys struck work. Some of the employers, however, had a mental reservation, and modified their course of action to simply notifying the pressfeeders that they would not pay the scale—that the matter was being considered, etc. The pressfeeders continued in these shops. This was at once an encouragement to the Franklin Union and discouraging to the employers who had acted in good faith. On the arrival of President Higgins, it developed that the Pressmen's Union, having accepted a large number of Franklin men into their ranks as pressmen, was much divided and was not disposed to be obedient to the orders of the chief executive. The most that could be promised the employers was that the pressmen would work with any feeders that the employers would furnish. Promises were made that the pressmen would feed if paid the pressmen's scale. Pressmen were therefore asked to feed, but refused. Fear of the

supposed odium attached to such a course and of personal violence acted, it is alleged, as deterrents. A number of the largest offices, in the meantime, were making good records by the help of girl feeders. However, at a meeting of the Typothetæ, after several conferences with the pressmen, a suggestion was made that, to relieve the pressure upon those who had contract work of immediate need, a committee of seven be appointed to make terms with the Franklin Union, the voters to the plan only to be bound, those in a position to continue the fight to keep it up. At the time this section goes to press the conferences are still being held.

CENTURY EXPANDED ROMAN AND CENTURY EXPANDED ITALIC.

The latest type specimens issued, in exceedingly attractive and tasteful style, by the American Typefounders Company—the Century Expanded Roman and Italic—show a dignity and strength in design that will cause them to be welcomed



THEODORE L. DE VINNE.

by the discerning printer, who will readily perceive in these faces the widest range of adaptability.

Mr. Theodore Low De Vinne, who suggested the original lines upon which the new Century printing types were developed, requires no word of introduction to the printing world. A persistent and enthusiastic student of the work of the early printers, their printing and their typefounding, he is the foremost living authority in these matters, and also in those pertaining to modern typography and its methods. Mr. De Vinne's printed contributions to craft literature are full of practical information and research. *The Century Magazine*, for which Century types were designed and cast, is printed at the De Vinne Press in New York.

Mr. De Vinne by precept and example has always strongly advocated "masculinity" in typography. In the examples before us, ranging from six-point to thirty-six point, the strength and distinctiveness of the faces are exemplified forcibly. It is, as Mr. Thomas would say, "A dividend-paying type," a good useful letter, a handsome face, and one that will wear well.

AN INSTRUCTOR OF APPRENTICES.

I have taken THE INLAND PRINTER a number of years, and my only regret is that I did not commence taking it early in my apprentice days. I can not speak too highly of it as an instructor for apprentices.—*J. M. Carney, Erie, Pennsylvania.*

SIXTEENTH CENTURY PRINTING IN MEXICO.

THE first printing-press in the New World was set up in the City of Mexico. While this fact is undisputed, the date is the most unsettled question that ever agitated "Old Bookmen" circles in the world of letters known as "Americana." Beyond all doubt, the best authority in this matter is Sr. Joaquín García Icazbalzeta, and his opinions I have adopted in this article. Icazbalzeta began in 1846 to collect data for his great work, the "Bibliografía Mexicana del Siglo XVI," a descriptive catalogue of all books published in Mexico previous to the year 1601. Forty years he spent on this work, it finally appearing in 1886. The results of his prolonged and profound studies may be thus summed up: The printing-press was brought to Mexico by the Viceroy Mendoza, at the request of Archbishop Zumarraga; it arrived in January, 1536; its first work was the printing of tracts and similar leaflets for the use of the missionaries; the first book published was the "Escala Espiritual para Llegar al Cielo," of San Juan Climaco, and it appeared early in 1537. I have never seen a copy of this book, and none is to be found in the catalogues of any public or private library in the world to my knowledge. However, my friend C. F. Gunther, of Chicago, claims that many years ago he secured a copy of the "Escala Espiritual," and that it must still exist stored away in one of the trunks that crowd his warehouse. He asserts, moreover, that the book is dated 1532 instead of 1537. In this he is evidently wrong, being led astray by the statement of that old chronicler, Gil González Davila. The latter says in his "Theatro Ecclesiastico de la Primitiva Iglesia de las Indias Occidentales" (Madrid, 1649), page 23: "In the year 1532 the Viceroy, Don Antonio de Mendoza, took the press to Mexico. The first printer was Don Juan Pablos, and the first book which was printed in the New World was that which San Juan Climaco wrote, with the title 'Escala Espiritual para Llegar al Cielo,' and which was translated from the Latin into Spanish by the V. P. Fr. Juan de la Madalena." Now, it is a matter of history that the Viceroy, Mendoza, did not come to Mexico until 1535. The translator, Fr. Juan de Estrada (or Juan de la Madalena, as he was called in the cloister), took the habit in 1535; and during his novitiate, which lasted a year, he made this translation, "with skill and elegance." Consequently, one of two alternatives is evident; either Mr. Gunther has a genuine "Escala Espiritual," and is mistaken as to its date, or else some unscrupulous dealer in "frauds" has removed the title-page of some old black-letter tome and substituted a forged title-page of the "Escala." The truth will probably not be known until Mr. Gunther's valuable collection of incunabula and "Americana" is unpacked, arranged and catalogued. Should this book prove to be genuine and in fair condition, it would readily fetch in the book mart \$5,000, and perhaps, under spirited bidding, \$10,000 gold. The present non-existence of the "Escala" is due to the fact that it was intended exclusively for the use of the novices of the convent of Santo Domingo in this city, and, being placed in the destructive hands of students, it soon disappeared from view as do the school-books of to-day.

The press on which the "Escala" was printed was installed in the "House of the Bells," on the southwest corner of Moneda and Cerrada de Santa Teresa de la Antigua streets, almost directly in front of what is now the general postoffice. The press belonged to Juan Cromberger, of Seville, Spain. He never came to Mexico, but all the works published in Mexico prior to 1546 bear his imprint or that of his heirs (as he died in 1539 or 1540). The real printer was Juan Paoli, of Brescia, Italy, who was sent to Mexico with the press by Cromberger. Paoli being the plural of Paolo in Italian (Pablo in Spanish), his name was converted in Mexico into Juan Pablos. His imprint is found in nearly all the Mexican books issuing from the press from 1546 to 1559.

The oldest book printed in Mexico, which I have seen, is

the "Doctrina Breve," written by the first bishop of Fr. Juan Zumarraga, and dated 1543, "*en esta gran Ciudad de Tenuchtitlan Mexico de esta Nueva España en casa de Juan Cromberger.*" Ten or fifteen copies of this book are known to exist, and it has been sold at prices ranging from \$400 to \$800 gold. The "Tripartito," written by Dr. Juan Cerson (whom many still believe to be the real author of the "Imitation of Christ"), was published by Cromberger in 1544. The Andrade copy sold for 300 thalers, the Ramirez copy for £54. Rickel's "Compendio Breve" appeared, also, in 1544 in two editions. The first has sold for £41 to 340 thalers; the second for £23 10s. to 400 thalers. Another very rare book of the year 1544 is the "Doctrina Cristiana," by Fr. Pedro de Cordoba. But two or three copies are known to exist, and they are certainly worth \$500 gold apiece.

Among the works published in 1546 by Juan Pablos was a "Doctrina Cristiana," written by the greatest scholar of the Aztec language, Fr. Alonso de Molina. This was probably the first book in an aboriginal language in the New World. It has entirely disappeared, and, should a copy turn up, it would command a great price. Several works in the Aztec language for the use of the missionaries appeared in the next few years; and in 1548 the "Doctrina Cristiana," translated by Fr. Juan de Guevara, was published in the Huastec language, spoken by a large tribe of Indians in the State of Vera Cruz. Fr. Alonso de Molina's "Vocabulario," in 1555, of the Aztec language, was the first dictionary of an Indian language in the New World. Of the extremely rare scholastic textbooks on philosophy and theology written by Fr. Alonso de la Vera Cruz, two, the "Recognitio Summularum" and "Dialectica Resolutio," were published by Pablos in 1554, the "Speculum Conjugiorum," in 1556, and the "Physica Speculatio," 1557. A good set of these four books has been sold for \$1,000. Another book of the year 1556, a "Catecismo y Doctrina," in the Utlateco or Quiché language of Guatemala, written by Bishop Francisco Marroquin, is no longer to be found, and another book almost unknown is the "Dialogos," by Cervantes Salazar, published in 1554.

The largest volume from the press of Pablos was the "Dialogo de Doctrina Cristiana," in the Tarascan language of Michoacan, by Fr. Maturino Gilberti, in 1559. It has about six hundred pages, and, being in a tongue unknown to the compositors, must have cost immense labor to both publisher and author. The Council of the Indies ordered the book to be suppressed after publication (probably because it contained portions of the Scriptures in a tongue other than Latin), and this accounts for its rarity, a very badly wormed copy having been quoted at £105. Gilberti's dictionary of the Tarascan language, of the same year, is the second dictionary in an aboriginal tongue of the New World.

The second printer, in point of time, in Mexico, was Antonio de Espinosa. He secured a license to print (held exclusively theretofore by Juan Pablos), in 1559, and his first book—Maturino Gilberti's Latin Grammar—bears this date. He continued as a publisher until 1575, and his printing-house was at 2 San Augustin street. He published many fine grammars, catechisms, etc., in the Indian tongues, and in 1571 appeared his greatest work, the "Vocabulario en lengua Mexicana y Castellana," by Fr. Alonso de Molina. This is an enlarged edition of Molina's Aztec dictionary, published in 1555. It was reprinted in facsimile by Dr. Julius Platzman, in Leipsic, in 1880, and is still the standard dictionary of the Aztec language.

Pedro Ocharto, the third printer, purchased the press of Juan Pablos in 1560. Perhaps his most celebrated work was the "Cedulario," by Dr. Vasco de Puga, which is the first collection of the laws of the Americas. It was printed in 1563. The Library of Congress at Washington recently acquired a splendid copy for \$200 gold. Ocharto printed catechisms, grammars and dictionaries in the Indian languages. The erudite historian, Sahagun, who wrote many and most valu-

able works, lived to see but one of them printed, the "Psalmodia Cristiana." Ocharto published it in 1583, and but one copy of it is known. Sahagun was over ninety years of age when he died of the grippe, in 1590, and was buried in the convent of San Francisco in that city.

Pedro Balli, the fourth printer, published from 1575 to the end of the century. Among his works are the "Doctrina Mexicana," by Fr. Juan de la Anunciacion; "Arte Zapoteco," by Cordoba, and the "Arte Mixteco," by Alvarado.

The fifth printer was Antonio Ricardo (probably Ricciardi), a Piedmontese from Turin. He was brought to Mexico by the Jesuits, and his shop was in the college of San Pedro y San Pablo. He did splendid work, a "Semonario Mexicano," by Fr. Juan de la Anunciacion, being a notable example; but he remained in Mexico two years only, 1577 to 1579. He went hence to Lima, Peru, and was the first printer in South America. And so it remains a remarkable historical fact that an Italian discovered America and Italians were the first to introduce "the art preservative of all arts" into our two great continents.

Enrico Martinez, the world-famed engineer, who constructed the Huesuetoca tunnel for the drainage of the Valley of Mexico, was the sixth printer. He was from Holland, and his original name was probably Henryk Martyn. Books bearing his imprint range from 1599 to 1606, the latter being the celebrated "Reportorio de los Tiempos y Historia Natural de esta Nueva España," of which he was, also, the author.

The seventh and last printer of the sixteenth century was Melchor Ocharto, a son or nephew of Peter Ocharto. He published the "Confesiones" and "Advertencias," by Fr. Juan Bautista, in 1599 and 1600. His press was installed in the Franciscan College of Santiago Tlaltelolco, in the northern part of the city.

The early printers were also booksellers. The first bookseller mentioned who was not a printer was Andres Martin, who in 1541 had a book store on the ground floor of the Hospital del Amor de Dios (on the street of the same) on the north side of the present San Carlos Academy of Fine Arts.—*W. W. Blake, in Modern Mexico.*

ARIZONA KICKLETS.

Mr. Siles, from the State of Illinois, who has been in the chicken business, has come to Arizona and is to establish a weekly paper at Bald Hill. Mr. Siles will last about two weeks, and then his bald head will be seen in Bald Hill no more. He believes in moral suasion, while Bald Hillers believe in No. 32 cartridges.

In an incidental sort of way we remark that the circulation of the *Kicker* is now twice as large as the combined circulation of every newspaper on the face of the earth. We do hate to lie about such things, but we are determined not to let any New York publisher crow over us.

During our editorial career we have in one way and another become possessed of three mountains, two canyons, five gorges, two landslides, one extinct volcanic crater and twenty thousand acres of desert land, and any tenderfoot looking after bargains is asked to call and look over the stock and get our prices.—*Pittsburg Post.*

ADMIRER BY ALL.

It would, perhaps, interest you to know that THE INLAND PRINTER is admired by the heads of the various departments in the establishment in which I am employed, and probably further subscriptions will be sent you. Personally, I am inclined to think that a glance at the general "get-up" can not help but afford one a lesson in display without perusing its pages; and all followers of the typographical art should avail themselves of the great advantage.—*Gerald L. Chard, Bombay, India.*

Written for THE INLAND PRINTER.

PRINTING IN AUSTRIA.

BY A SPECIAL CORRESPONDENT.

THE German empire exerts a powerful influence on industrial enterprises in Austria, and on the graphic branches in general and printing in particular. This influence manifests itself by causing close competition, which tends to retard the development of the graphic branches in the home country and which only in the course of the last few years has somewhat abated. It is evident that this applies only to the German-speaking provinces of the Austrian crown land. Germany covers nearly the entire demand for light literature in Austria. In the latter country there exists scarcely a single prominent family journal, only the comic papers, which have ridiculously small editions. By this it is not meant that the German-Austrian has small requirements in the line of reading. Through inexpensive editions of the classics and *belles lettres* literature, the largest publishing houses in Leipzig, Stuttgart and Berlin provide the reading public opportunities to acquire good books and periodicals. By issuing large editions, the publishers are placed in a position to put their works at such low rates upon the Austrian market that the home printers do not dare attempt to compete with those prices; while Austrian printing products find little or no sale in the German empire. If Austria is the weaker in this competitive war, the cause can be found in the very circumscribed freedom of the press, and for further reason, the printing in that country is limited to but a few centers, and the largest part is devoted to agricultural subjects. Leading in the graphic arts in Austria is the capital, Vienna. On account of its large population compared to other cities of the empire, it has the greatest number and the largest printing establishments.

In the Vienna printing-offices, comparatively few books are issued. They confine themselves for the most part to school-books and booklets of political and local import. But to compensate for this, there is more time devoted to the printing of illustrations. The illustrated postal cards, whose enormous use shows their popularity, are, as far as they are executed in print, produced almost exclusively in the home country, and particularly in Vienna.

The largest daily papers have their own printing-offices, and a few details in regard to the press and printing places may not be entirely without interest.

There are published in Vienna about twenty daily papers, of which scarcely half can show an edition exceeding twenty thousand. With the exception of two, the *Neue Wiener Journal* (New Vienna Journal), and the one organized only about a year ago, the *Zeit* (Times), they are all political party papers. Most of the daily papers appear early in the morning, and are produced during the night. Some of these also issue in the afternoon a so-called evening paper, which is obtainable for half the price of the morning paper. The most prominent and best established daily paper is the *Neue Wiener Tagblatt* (New Vienna Daily), with an average edition of forty thousand copies. This paper has at its disposal a copious revenue, two-thirds to three-fourths of its usual thirty-two pages, and on holidays over one hundred pages of the paper are devoted to advertisements. As second largest paper, the *Neue Freie Presse* (New Free Press) may be named. This is acknowledged as a world paper, which is due to the fact that it is the only one procurable in foreign countries, as well as to the size of its edition, which comes second to that of the above-mentioned paper. Then follow the *Illustrierte Wiener Extrablatt* (Illustrated Vienna Extra), the *Oesterreichische Volkszeitung* (Austrian People's Gazette), the *Deutsche Volksblatt* (German People's Gazette), and the *Arbeiter-Zeitung* (Labor Paper). The last two are party papers, which oppose each other's opinions daily. An innovation in late years is the so-called "2-kreuzer" (kreuzer, about ½ cent) editions of single papers. The pioneer was the *Oesterreichische Volks-*

zeitung (Austrian People's Gazette), which prints a paper of reduced size, which sells for half price, 2 kreuzer, and has just as large a circulation as the original. As there is a separate advertising rate for this after-edition, and its composition does not cost anything, it is evident that this is very profitable. This result other papers did not ignore. The precedent was soon followed by the *Arbeiter-Zeitung* (Labor Paper) and the *Reichswehr* (Realm Defender). The latter paper shows the interesting result that the second edition now has a circulation more than double that of the original. As the only evening paper appearing daily, the *Weltblatt* (World Paper) deserves to be mentioned. This paper copies the news of the previous day from the other papers, but bears the date of the next following day.

In several of the newspaper offices typesetting machines are used for a partial production of the composition. According to numbers, the Linotype ranks first, followed by the Monoline and Typograph. Only compositors that have served apprenticeship may be employed as operators on these machines, according to the terms of the newspaper compositors' wage scale. These are, in point of wages and working hours, much better situated than the hand compositors. Almost all newspaper compositors belong to the Newspaper Compositors' Union, and since all daily papers are printed on rotary presses, as a matter of course there is quite a large number of pressmen employed, who likewise have a union of their own. One of the principal efforts of this union is to insist upon the rule that only pressmen who have served an apprenticeship may be employed on rotary presses. The reason for this is the fact that formerly the custom prevailed to train the workmen in the factories that produced the machines as operators of the rotary presses. This was, in certain ways, very advantageous for the newspaper printing-houses. As all rotary presses were imported from foreign countries, mostly from Germany, whenever the press got out of order the expert machinist was at hand, who could quickly discover the fault and correct the difficulty without any waste of time. The pressmen saw a sharp competition arising in this branch of the business, which is one of the best-paid, but their assistants also belonged to their competitors.

In the largest newspaper offices, the rotary pressman has very little to do. His assistants do all the work under his direction, such as the fastening of the sheets to the cylinder, the feeding of the paper, etc. These subordinates, who had formerly learned other trades besides the printing, soon acquire through intelligence and attention an intimate knowledge of the press, and learn its operation. Then, if the position of pressman becomes vacant, they crowd themselves to the front, and in most cases get the position. This second competition on the part of these assistants is opposed by the qualified pressmen to the extent that they choose as far as possible for their assistants the unemployed flat-bed pressmen, and since the latter receive a compensation which is not less than the minimum wage scale, in this way several flies are killed with one blow. First, the society's treasury for the unemployed is relieved, and second, non-printers are prevented from succeeding to the positions of rotary pressmen.

In the Vienna newspaper offices there are four systems of rotary presses represented, two from the German factories at Augsburg—Koenig & Bauer and Frankenthal—and one firm has some presses from Woerner, in Buda-Pest. Only a single printing-office, that of the *Zeit* (Times) has a rotary color-press, on which the Sunday supplement is printed.

Besides the daily papers, there are only two illustrated weekly papers worthy of mention. These are the *Interessante Blatt* (Interesting Paper) and the *Wiener Bilder* (Vienna Pictures). Both are devoted to sensational news, which, tersely represented by word and picture, does not fail to make its impression upon the less-educated and sensation-loving public, for which reason both papers have, for Vienna, large editions.

Besides the newspaper offices in Vienna, there are somewhere in the neighborhood of three hundred other printing plants. The largest of these is the Vienna Government Printing-office, which employs about a thousand persons, and in its extensive building, covering a whole block, all branches of graphic methods are sheltered. Here all kinds of governmental work are produced, as well as post-marks, stamps, etc. Second to this comes the largest office of the joint stock company, Steyermuehl, a branch of which is the printing-office of the two daily papers, *Neue Wiener Tagblatt* (New Vienna Daily) and *Oesterreichische Volkszeitung* (Austrian People's Gazette).

The printing establishment of the Austrian-Hungarian Bank, also a large enterprise, devotes itself to the production of bank notes and all kinds of bonds. Of the many Vienna printing-offices, some have an assured reputation far beyond the borders of the realm. This is the case with the Holzhausen Printing House, which possesses type in nearly all existing foreign languages, which is used in the printing of Bibles, intended for use in the missionary service in inner Africa and Asia. A similar establishment is the printing-house of the Methodist congregation, which prints principally Syrian, Armenian, Koptic and other Bibles and prayer-books, and has all oriental types at its disposal.

Conditions in the Vienna printing-offices have improved considerably in every respect in the last ten years, and this is a gratifying indication, as prior to that time there was no progress being made. Many large printing-offices built for themselves printing palaces, with the latest and most modern appliances; other large firms united into stock companies. The wages of the workmen were increased and the working hours were reduced, which was only accomplished after long and tedious negotiations between the employers and the journeymen printers' unions, whereby a fixed wage scale with a minimum wage was settled. Of the compositors, a large part are paid by special agreement, and it is their endeavor to raise the price per thousand as much as possible, while, on the other hand, the pressmen are trying to introduce everywhere the "one-machine system." This consists of the regulation that each pressman should attend to only one press. The carrying out of this purpose has not yet been accomplished and may yet require considerable time, and for this reason the minimum scale is fixed as compensation for attending a second press. Attendance to more than two presses is greatly opposed by the pressmen, and all energy is used to eradicate it. This desire is justified. The pressman has, besides his other duties, to attend to the locking-up of forms, adjust the galleys, prepare the make-ready for color forms which are to follow, and clear away the forms already printed. In view of the fact that large editions are not very numerous, no wonder that the pressman finds difficulty in superintending a number of presses.

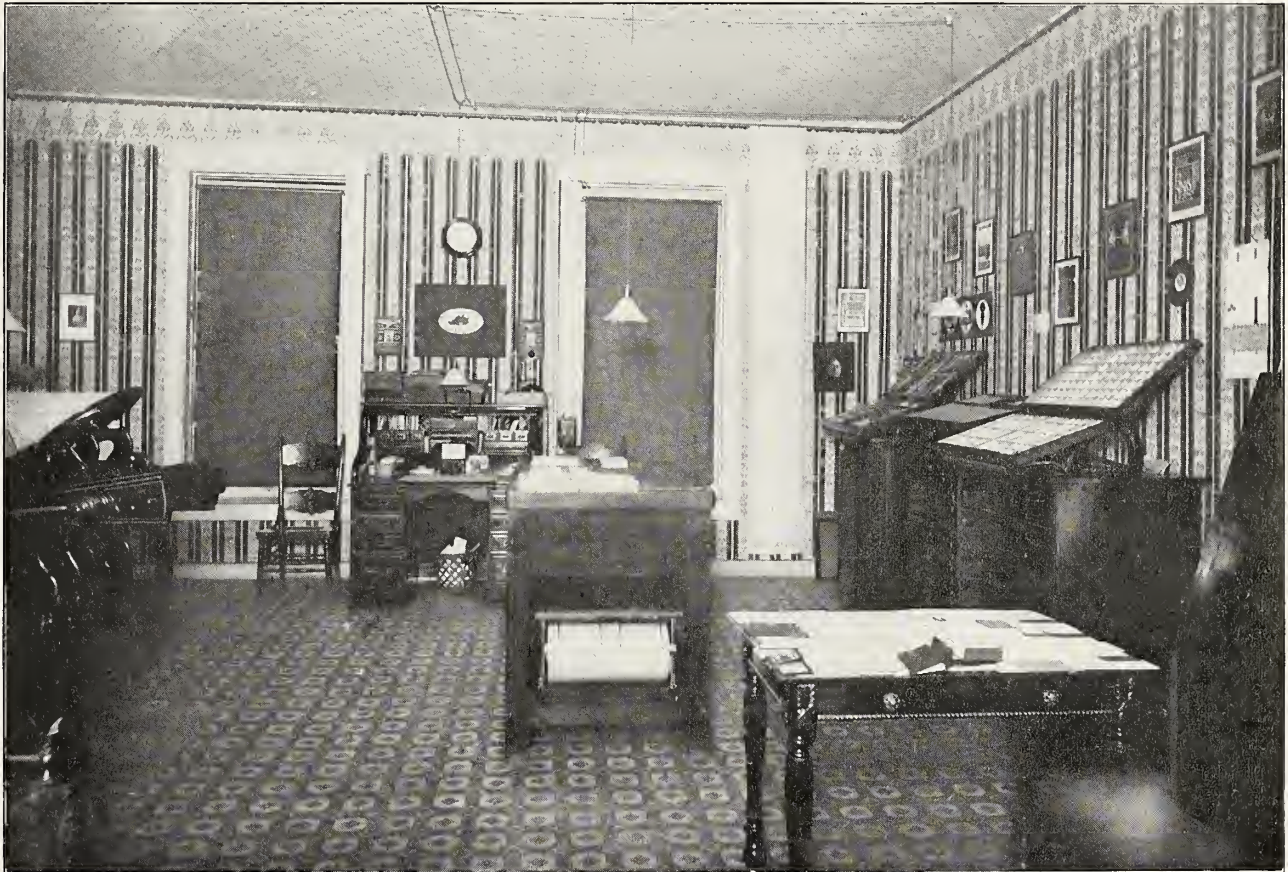
The great revolution in the manufacture of printing-presses which originated in America has not been overlooked by our printers. In nearly every printing-office there is a platen press of the Gally pattern, built after American samples by German manufacturers and imported in large quantities into Austria. Likewise, the color presses with front delivery, as well as the two-revolution presses, which are also American inventions, are slowly but steadily being adopted. American presses, with the exception of one in Vienna, have so far not been imported. The causes that prevent a larger importation of the presses are: the expense of transportation, the high cost price, and, in case repairs are necessary, the great cost of replacing the parts and the long delay that would be sustained. Nearly all the presses in use in Vienna and in Austria consist of stop-cylinder presses, and have been provided either by the large printing-press factories of Germany or the home firm of Raiser. The German cylinder presses differ greatly from the American, and this is also the case with single parts. Where the American presses are generally supplied with table inking apparatus,

this is represented on German presses by a cylinder inking apparatus. Only on the color presses built after American samples is there a combined attachment of table and cylinder inking apparatus. In Austria and Germany, the cylinder inking apparatus is preferred to the table inking apparatus. The steel spreading rollers and cylinders have, besides a rotary, also a side motion, which prevents the formation of stripes (blotches). With the introduction of the Autotype, various new processes of color-printing have come into use. These, consisting partly of photo-mechanical processes or carried out after the Staub method, could not take solid root in this country because they depend on expensive licenses, and sometimes also require the acquisition of separate apparatus; therefore the old processes are still in vogue, in so far as the

A MODEL PRINT-SHOP.

To those whose idea of the country job-printing office is a dirty, poorly lighted loft, the accompanying view of the interior of a modern shop may be something of a revelation. The plant is that of Will Poland, "Particular Printer," Urbana, Ohio. Young, ambitious, enthusiastic, with his whole heart and soul in his work, Poland is turning out specimens of artistic job printing that will bear comparison with the productions of the best city printers. Many examples of his designs have been reproduced in *THE INLAND PRINTER*.

His equipment is modest, comprising two platen presses (a quarter medium and an eighth medium), a cutter, a few series of well-chosen display types, plenty of body-letter, and



PRINTING-OFFICE OF WILL POLAND, "PARTICULAR PRINTER," URBANA, OHIO.

necessity exists in the use of the excellent grippers. A further improvement resulted in the technic of color-printing by the adoption of adjustable iron blocks, which were also imported from America through Germany to Austria.

EMPLOYERS' ORGANIZATIONS.

The unusual activity of the unions during the past year has spurred the employers into forming organizations of their own, either to combat the unions or to make an alliance with them to increase prices and divide the proceeds, at the expense, however, of the consumer, be it remembered. Candor compels us to state that such an alliance is an unnatural one and not likely to be lasting, because sooner or later competition is bound to enter with resulting cuts in prices and wages. This "raising of wages with a derrick" can not have any permanence and must of necessity be short-lived. In order to be permanent wages must go up by and through natural causes, and into this phase of the subject it is essential that trade-unionists should direct their investigations.—*W. H. Kelly, in International Bookbinder*.

a complete labor-saving outfit of rules, leads, metal and wood furniture, with the latest style of cabinets and stands. The floors are covered with linoleum, with heavy cord mattings about the presses, stone and stands; while in the open spaces inexpensive rugs are spread on the floor. On the walls above his roll-top desk are collections of specimens, framed and under glass; and the walls are hung in paper of unobtrusive design, with posters and pictures in every available space.

When a new customer enters the place, he is at once struck with Poland's taste, and the neat appearance of the place has much to do with maintaining prices and inducing trade. Mr. Poland states that he finds no difficulty in keeping his shop clean and orderly, and adds that the initial cost of the decorations has returned to him over and over again through its direct appeal to the sensibilities of his visitors.

Mr. Poland's example should influence others. *THE INLAND PRINTER* would like to hear from printers who believe in cleanliness and thrift, and whose offices have the modernity shown by Mr. Poland.

Written for THE INLAND PRINTER.

THE PRINTER AND THE RAILROAD MEN GO A-FISHING.

BY BRER SCHMIDT.

THERE were five in the party, Lafe, "Old Bill," Celsus, "Beed" and myself. The plans and specifications were for a fishing trip, of course. "Old Bill" would not have been in the party were it otherwise. "Beed" would go to anything from a dog fight to a camp-meeting, if there were fair prospects for plenty to eat—and drink. Lafe is a quiet sort of fellow, gets a new suit with religious regularity every three months, and on the rare occasions when he becomes joyously exhilarated sings, "When the Corn is Waving, Annie Dear," in a mild tenor. Celsus wears glasses and looks intelligent.

It was an all-night ride to the fishing grounds in the north woods, and the early part of it was spent in the usual manner. It has always seemed passing strange to me how busy a party of fishermen can get from the moment the trip begins. The train is scarcely in motion before they are all deeply engrossed in a game of cards, and the bottle passes merrily back and forth; no time is wasted. Talk about commuters! A German friend of mine tells me that a man going fishing is like a "losgelessenerkettenhund"—and I am strongly tempted to believe him. If the amount of stored-up energy that is permitted to effervesce on a trip of this kind were turned loose on the old city hall, it would melt to the ground as though a tornado had struck it.

A twelve-mile wagon ride in the morning brought us to one of the loneliest and most dismal spots on the footstool—a mosquito-infested tamarack swamp, through which a two-foot stream ran its crooked way. "Old Bill's" eyes kindled with enthusiasm.

"Ah, boys," he cried, "here's an ideal trout stream!"

"Where?" inquired Celsus, who had not as yet discovered it in the tall grass. After it was pointed out to him Celsus proceeded to array himself in his finery. He had brought with him one large creel; one pair hip wading-boots; one pair gloves; one fly-book, attached to his belt; one bait box containing worms, ditto; a helmet with a mosquito net apparatus which covered his head; a bottle of pennyroyal with which to anoint himself and scatter consternation among the mosquitoes, and a long, thin-stemmed pipe, the which to smoke with the same object in view. The Knights Templars of the Crusade were accustomed to wearing their steel vests and knickerbockers, but as Celsus was not in the habit of wearing his accoutrements regularly his progress was necessarily somewhat slow, although no whit less dignified than that of the proudest knight that ever wore a visor or came up the pike.

We immediately proceeded to "whip the stream," as Lafe termed it. "Whipping the stream" is rare sport and very simple. All you've got to do is to walk carefully up to the stream, avoiding water-holes as much as possible, and when you have found it, push the grass away and let your hook down into the water. It requires a little practice to get the hook into the water at first, and I found the easiest way to accomplish it was to kneel down, take the hook in the left hand—holding the rod in the right—and plunge the left hand with the hook into the water, thus preventing the hook's catching in the tall grass and insuring its immersion in the stream. After this has been done it is a good idea to stand perfectly quiet, holding the rod firmly, so that the hook will not be lifted out of the water.

We fished in this manner for perhaps an hour, Celsus and I, and then returned to the wagon—which "Beed" had not left, as there were several cases of beer aboard. "Beed" claimed his heart had been troubling him of late, and he feared the "swish of the rod, the hum of the reel and the rush of the

trout" would be too exciting for him in his then weakened condition. Lafe joined us presently. "Old Bill" and our guide had plunged into the forest in a business-like way and gone down stream. We waited. While doing so I made a discovery. When I felt that a large colony of mosquitoes, deer flies and other insects had camped on the back of my neck, I found that by a sudden uplifting of the head and a humping up of the shoulders I could crush a vast number of them at once, thus saving a great many single slaps and at the same time laying the foundation of a coating on the back of my neck which after some hours proved almost invulnerable to further attack.

Our conversation was desultory. "Glorious day, isn't it?" hazarded Lafe. Celsus intimated that Lafe was getting his share of it, and then conversation flagged again. After a



Photo by Eckler.

IN THE GORGE, HOT SPRINGS, ARK.

time "Beed" called attention to the deliciousness of the sardines we had brought with us, but as it developed that he had just finished the last can not much interest was aroused. I forgot to mention that we had with us a large tent and the necessary supplies for a week's camping out among the health-giving pine forests.

"Old Bill" and the guide returned late in the afternoon, full of enthusiasm, perspiration and bites. I had the team hitched to the wagon and pointed in the direction from whence we came.

"Got seven beauties," said "Old Bill."

"Who caught 'em?" promptly asked Lafe.

"Well, I caught the two largest"—in an injured tone.

The return trip was made in silence, broken only by a volley of slaps and muttered imprecations. Bill's two largest fish were five and six inches long, respectively, and he had only fished five or six hours, all told.

The beer was all gone and "Beed" had made such inroads on the provisions that we did not take the trouble to carry back what was left.

We arrived in Chicago the second morning after we had left.

BETTER THAN A COLLEGE EDUCATION.

It would be like trying to build a house without lumber to do business without THE INLAND PRINTER in our office. This office, being established for the benefit of the students of the University of Georgia, employs a large number of young men, and what they learn from the pages of your journal is more valuable to them in many respects than their college education.—O. C. Schofield, foreman, *The University Press, Athens, Georgia.*

THE POETS AT A HOUSE PARTY.

[A modern mortal having inadvertently stumbled in upon a house party of poets given on Mount Olympus, being called upon to justify his presence there by writing a poem, offered a Limerick. Whereupon each poet scoffed, and the mortal, offended, challenged them to do better with the same theme.]

THE LIMERICK.

A scholarly person named Finck
Went mad in the effort to think
Which were graver misplaced,
To dip pen in his paste,
Or dip his paste-brush in the ink.

OMAR KHAYYAM'S VERSION.

Stay, fellow traveler, let us stop and think,
Pause and reflect on the abysmal brink;
Say, would you rather thrust your pen in paste,
Or dip your paste-brush carelessly in ink?

RUDYARD KIPLING'S VERSION.

Here is a theme that is worthy of our cognizance,
A theme of great importance and a question for your ken;
Would you rather—stop and think well—
Dip your paste-brush in your inkwell,
Or in your pesky pasting pot immerse your inky pen?

WALT WHITMAN'S VERSION.

Hail, Camerados!
I salute you,
Also I salute the sewing machine, and the flour barrel, and the
feather duster.
What is an aborigine, anyhow?
I see a paste-pot.
Ay, and a well of ink.
Well, well!
Which shall I do?
Ah, the immortal fog.
What am I myself
But a meteor
In the fog?

CHAUCER'S VERSION.

A mayde ther ben, a wordy one and wyse,
Who wore a paire of gogles on her eyes.
O'er theemes of depest thoght her braine she werked,
Nor ever any knoty problemme sherked.
Yette when they askt her if she'd rather sinke
Her penne in payste, or eke her brush in inke,
"Ah," quo' the canny mayde, "now wit ye wel,
I'm wyse enow to know—too wyse to tel."

HENRY JAMES' VERSION.

She luminously wavered, and I tentatively inferred that she would soon perfectly reconsider her not altogether unobvious course. Furiously, though with a tender, ebbing similitude, across her mental consciousness stole a reculmination of all the truths she had ever known concerning, or even remotely relating to, the not easily fathomed qualities of paste and ink. So she stood, focused in an intensity of soul quivers, and I, all unrelenting, waiting, though of a dim uncertainty whether, after all, it might not be only a dubitant problem.

SWINBURNE'S VERSION.

Shall I dip, shall I dip it, Dolores,
This luminous paste-brush of thine?
Shall I sully its white-breasted glories,
Its fair, foam-flecked figure divine?
Or shall I—abstracted, unheeding—
Swish swirling this pen in my haste,
And, deaf to thy pitiful pleading,
Just jab it in paste?

EUGENE FIELD'S VERSION.

See the Ink Bottle on the Desk! It is full of Nice Black Ink. Why, the Paste Pot is there, Too! Let us watch Papa as he sits down to write. Oh, he is going to paste a Second Hand Stamp on a Letter. See, he has dipped his Brush in the Ink by Mistake. Oh, what a Funny Mistake! Now, although it is Winter, we may have to Endure the Heated Term.

STEPHEN CRANE'S VERSION.

I stood upon a church spire,
A slender, pointed spire,
And I saw,
Ranged in solemn row before me,
A paste-pot and an ink-pot.
I held in my either hand
A pen and a brush.
Ay, a pen and a brush.
Now this is the strange part;
I stood upon a church spire,
A slender, pointed spire,
Glad, exultant,
Because
The choice was mine!
Ay, mine!
As I stood upon a church spire,
A slender, pointed spire.

MR. DOOLEY'S VERSION.

"I see by th' pa-apers, Hennessy," said Mr. Dooley, "that they'se a question up for dee-bate."

"What's a dee-bate?" asked Mr. Hennessy.

"Well, it's different from fish-bait," returned Mr. Dooley, "an' it's like this, if I can bate it into the thick head of ye. A lot of people argyfy an' argyfy to decide, as in the prisint instance, whether a man 'd rayther shtick his pastin' brush in his ink-shtand, or if he'd like it betther to be afther dippin' his pen in his pashte-pot."

"Thot," said Mr. Hennessy, "is a foolish question, an' only fools wud argyfy about such a thing as thot."

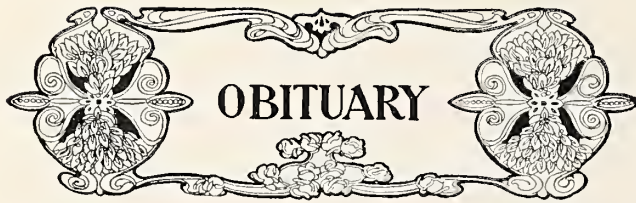
"That's what makes it a dee-bate," said Mr. Dooley.—
Carolyn Wells, in the Saturday Evening Post.

PRINTERS' SPECIMENS.

A portfolio of samples of composition and presswork has been issued by The Inland Printer Company. It is an interesting collection of type and cover designs, vignetted half-tone and three-color work, and will prove valuable to all students of the art preservative. The presswork was done by students of The Inland Printer Technical School, and pressmen especially will appreciate the collection as an evidence of the practical results obtained by students under competent instruction, and that the opportunity of benefiting by this instruction is now available to all union men. The pages in type show the facilities of the school for instruction in correct job composition, but apart from these considerations the portfolio is instructive on its own account as an exhibit of modern printing. The price is 60 cents.

AMERICAN COPYRIGHT LAW.

It may be remembered that when the one-sided American copyright law was passed there was considerable agitation against it in this country and several trades vigorously protested against it. But there being no means available in the hands of the imperial government for counteracting it, the agitation died down, and British authors are now sending large numbers of books to the States to be set up and returned in plates.



THE death of Mrs. Dana Slade, Jr., occurred on August 5. The bereaved husband is the senior member of the firm of Slade, Hipp & Meloy and is well known to those connected with the printing-trades in Chicago.

HENRY D. LLOYD, a well-known writer on economic subjects, died September 28 at his home in Winnetka, near Chicago. Mr. Lloyd came to Chicago in 1872, and until 1885 occupied a position as an editorial writer on the *Chicago Tribune*. Since then he has devoted his time to writing books and to the publication of articles on labor problems in the current magazines.

PETER THIENES, who was considered the fastest hand compositor in the United States, died at his home, in Indianapolis, Indiana, September 22. He was born in Edinburg, Indiana, in 1857, and served his apprenticeship in a country newspaper office, in later years working on the large daily newspapers of the West. He engaged in many contests with swift hand compositors before the advent of the Linotype and won on several occasions.

ALEXANDER RAMSEY WARREN, who died at Greenfield, Iowa, lately, is believed to have been the oldest printer in the country. He was born in Oneida county, New York, October 1, 1811, and became a printer at the age of fifteen. He saw the old *United States Gazette* printed on a hand press in Philadelphia, and he was present when the first two-cylinder presses made by Hoe were set up and started by slave-power in Washington and Philadelphia. In President Jackson's time he worked for Duff Green on government printing contracts.

At the age of ninety-one, Benjamin Drew died in Boston recently. Benjamin Drew was for many years a proofreader in the Government Printing-office at Washington. He was an authority on typography, and was the author of "Pens and Types," a text-book for writers and printers. He also wrote "The North Side View of Slavery," and a work descriptive of Plymouth's old burial hill. Mr. Drew was a contributor to the *Carpet Bag*, under the name of "Ensign Stebbins," and was a contemporary and friend of Benjamin P. Shillaber (Mrs. Partington) and other humorists of that day. For thirty-five years he was a teacher in the Boston public schools, and just before the War of the Rebellion he engaged in educational work in St. Paul, where a public school building now bears his name.

TWO THINGS SETTLED.

The whole people are in a most serious mood regarding the rights, the duties and the dangers of labor organizations. In the uncertainties that beset the subject, two things are plain: Labor unions have come to stay. They will grow rather than diminish.

They call for the wisest guidance if they are really to build up the American workingman and not to destroy the great characteristic of American citizenship while they are struggling merely to gain the strength of compact organization. Every great movement in a democracy must be tested at last by its influence on the individual. The care of classes is the business of older and less efficient social systems. The normal nurture and the free development of the individual is the mark of democracy. There is no more urgent demand for wise leadership in the world than the demand for wise leadership of organized labor to-day.—*World's Work*.



THE Ault & Wiborg Company, ink manufacturers, has moved its Chicago branch house from 82 Sherman street to 383 Dearborn street.

THE F. Wesel Manufacturing Company, New York city, has lately taken a good sized order for printing machinery to be shipped to Brussels, Belgium.

THE Sutherland Printing House and the Municipal World Publishing House, at St. Thomas, Ontario, Canada, have been amalgamated and will hereafter be known as the Municipal World, Limited.

THE photograph reproduced on page 115 of THE INLAND PRINTER for October, entitled "A Country Swain," credit for which was inadvertently omitted, was made by Victor Dye, of Sandusky, Ohio.

THE Enterprise Electrotype Company has just started an electrotyping business in Rochester, New York, with an up-to-date plant supplied by the F. Wesel Manufacturing Company, of New York and Chicago.

THE average circulation of the *Typographical Journal* for the past ten months—since the new law placing all members of the International Typographical Union on its mailing list went into effect—was 42,680.

JOHN T. PALMER, whose printing plant at 406 Race street, Philadelphia, Pennsylvania, was damaged by fire recently, has moved into the premises at Fifth and Locust streets, with a new equipment of type and machinery.

WILLIAM DURANT, of Boston, who recently celebrated his eighty-seventh birthday anniversary, will, in February next, complete seventy years of active service in the office of the *Boston Transcript*. He is now the treasurer of that publication.

THE Hollenbeck Press, the oldest printing establishment in Indianapolis, Indiana, and one of the oldest of the kind in the West, is planning to enlarge its plant by the erection of five buildings to cost not less than \$250,000. Bids have been advertised for.

THE *Florida Magazine* and the *Alkahest Magazine*, of Atlanta, Georgia, have been consolidated, and the new magazine will hereafter be printed and published at Atlanta. Mr. Ackerly will continue with the publication as manager, with office at Jacksonville.

MR. W. S. THORPE, formerly the owner of the American Engraving Company, St. Paul, Minnesota, has purchased a new plant which he has located in Los Angeles, California. The plant was furnished by the F. Wesel Manufacturing Company, of Chicago.

THE co-partnership heretofore carried on by John H. Zeh and Robert A. Himebach, Philadelphia, Pennsylvania, under the firm name of Zeh & Himebach, has dissolved. The business will be continued at the same address, 46 North Twelfth street, by John H. Zeh & Co.

A. A. McCORMICK, after eight years as business manager and general manager of the *Chicago Evening Post* and the *Chicago Record-Herald*, retired October 3, and will spend the winter in California. Mr. McCormick will return to Chicago in the spring and again engage in business.

A NEW plant of printing and folding machinery is to be installed by *Collier's Weekly*, at a cost of \$100,000. With the new presses, *Collier's* will be printed throughout one side at a

time, allowing time for drying before being backed up, something done by no other publication of its character and circulation.

THE firm of Carl Hentschel, Limited, photoengravers, of London, England, is putting out, instead of its usual price-list and specimen book, a pamphlet entitled "Mr. Chamberlain and the Etcher—A Mysterious Midnight Call." The novelty of the thing is drawing the attention of British printers and publishers.

JOHN ALEXANDER DOWIE'S Zion Printing & Publishing House has been moved from Chicago to Zion City, near Waukegan, Illinois. It has a battery of seven cylinder presses, four jobbers, an electrotyping plant, a complete bindery, and typesetting machines will be installed in the near future, as also an engraving and lithographing outfit. All machinery is equipped with individual motors.

A. D. FARMER & SON TYPEFOUNDING COMPANY announces these changes: S. M. Weatherly, for the past four years treasurer and general manager of the company, has resigned, and is succeeded by William A. Vitty. Alfred S. Orchard, for the past four years superintendent of the manufacturing departments, has resigned, and is succeeded by D. O'Keefe. Mr. Vitty and Mr. O'Keefe have both been connected with the foundry for many years.

MR. FERDINAND WESEL, president of the F. Wesel Manufacturing Company, of New York and Chicago, returned October 15 from a four months' visit to Europe. Mr. Wesel and his family made the trip to the North Cape, "Land of the Midnight Sun." On business, Mr. Wesel visited Sweden, Norway, Denmark, Germany, Belgium, France and Great Britain, extending his already large acquaintance and the fame of the Wesel manufactures for printers and platemakers.

DURING the Louisiana Purchase Exposition the Barnes-Crosby Company will operate in the Graphic Arts Section of the Liberal Arts building a complete and modern photo-engraving and electrotyping plant. The equipment will be new, representing the latest developments of mechanical appliances in connection with these industries. It will be more than a mere exhibit of moving machinery, inasmuch as it will be an actual plant operating under actual conditions and producing actual work on a commercial scale.

GARRETT P. HYNSON, who was the founder of the Hynson Press, in Pitkin Lane, New Haven, Connecticut, has sold his interests in that concern and accepted a position with the Ben B. Hampton Advertising Agency, 7 West Twenty-second street, New York city. Mr. Hynson has the reputation of being one of the best art printers in America and his work has been favorably commented on by critics throughout the entire country. He will have charge of the art and art printing departments of the Hampton agency.

THE directors of the Associated Press, at their meeting in New York, elected the following officers: President, Frank B. Noyes, of the Chicago *Record-Herald*; first vice-president, E. B. Haskell, of the Boston *Herald*; second vice-president, J. H. Estill, of the Savannah *News*; Secretary, Melville E. Stone; assistant secretary, Charles E. Diehl; treasurer, Valentine P. Snyder. The executive committee is composed of Frank B. Noyes and Victor F. Lawson, of Chicago; Charles W. Knapp, of St. Louis; Whitelaw Reid, of New York, and Charles H. Grasty, of Baltimore. The vacancy on the board of directors caused by the resignation of Stephen O'Meara, of Boston, was filled by the election of A. P. Langtry, of the Springfield *Union*, and the other four directors whose terms expired were reelected. The other members of the board are: Albert J. Barr, Pittsburgh *Post*; Clark Howell, Atlanta *Constitution*; Charles W. Knapp, St. Louis *Republic*; Frank B. Noyes, Chicago *Record-Herald*; M. H. De Young, San Francisco *Chronicle*; Whitelaw Reid, New York *Tribune*; W. L.

McLean, Philadelphia *Bulletin*; George Thompson, St. Paul *Dispatch*; William D. Brickell, Columbus (Ohio) *Dispatch*; Charles H. Grasty, Baltimore *Evening News*; Harvey W. Scott, Portland *Oregonian*; Thomas G. Rapier, New Orleans *Picayune*; Herman Ridder, New York *Staats-Zeitung*, and Victor F. Lawson, Chicago *Daily News*.

OUR INCREASING TRADE.

Recent developments with reference to additional facilities for trade with China lend interest to some figures showing the growth of our commerce with that country, presented by the Department of Commerce and Labor through its Bureau of Statistics. Exports to China in the fiscal year 1903 aggregate about \$19,000,000, against less than \$4,000,000 in 1893. The total value of our exports to China in 1903 exceed those of any earlier year except 1902, when they were above the normal by reason of the light exports to that country in 1901, in which year importations were greatly interfered with by existing hostilities in the East. Comparing this growth with that of our commerce with other parts of the world, it may be said that our total exports to Europe in 1903 aggregate a little over \$1,000,000,000, against \$662,000,000 in 1893, having therefore increased less than sixty per cent during that period. Those to Asia in 1903 aggregate about \$60,000,000, against \$16,000,000 in 1893, an increase of two hundred and seventy-five per cent. To Oceania the total for the year is about \$36,000,000, against \$11,000,000 in 1893; but this does not account for the commerce with the Hawaiian Islands, which is considered as a part of the domestic commerce of the United States and separately stated. It is apparent from these figures that the growth in our exports to Asia has been more rapid than to any other section of the world except Africa, and the growth in the exports to China has been a very important factor in the growth of shipments to Asia.—*Harper's Weekly*.

AN UNUSUAL VIEW OF A VEXED QUESTION.

Mr. James C. Stewart, a contractor of St. Louis, Missouri, who is credited with having revolutionized building methods in England, has been talking to the ubiquitous interviewer while on his way home. He had the usual story to tell of the extreme conservatism of the Britons, but expressed the belief that they were on the eve of a new era. Mr. Stewart is of opinion that the British Isles offer an excellent field for enterprising young engineers and others with brains and push to introduce new things, as there is plenty of money on hand for investment in profitable enterprises. Asked as to how labor conditions in Great Britain compared with those in the United States, Mr. Stewart said:

"Double the number of men are required to do the work, but we pay the same amount of money. The English trade-unionist is slower than the American workman, but he does his work well."

"How do the English labor unions compare with those in America?" provoked this novel reply from a man who has had business relations with unions on both sides of the water:

"I regret to say that the English labor unions are more reasonable than those in America. The English labor unions will not order a strike for trivial causes, as sometimes happens in this country. The unions also require a higher standard of work than the American labor unions do."

AN APPROPRIATE HEADING.

"I've got a story," said the new reporter, "about a thief who pretended to be a lodger in a hotel and so gained access to the other guests' rooms, where he gathered in all the loose money he could and——" "Head it 'False Roomer Gains Currency.'" suggested the snake editor.—*Philadelphia Press*.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

GEORGE E. LLOYD COMPANY, the well-known manufacturer of electrotype and stereotype machinery, has removed its factory from Chicago to Elkhart, Indiana. The company has greatly increased its facilities there and is now in a position to furnish promptly anything in electrotypers', stereotypers' and photoengravers' machinery. The company will not produce a line which, in workmanship and material, it guarantees to be equal if not superior to any in the market.

WE wish to call the attention of our readers to the advertisement, on page 291, of a Daniels Planer, by the Murray Machinery Company, of Kansas City, Missouri. This planer is a strictly first-class article in every way, and something we can fully recommend to any patron. The company's business is not confined to the West, although located in what is sometimes called the West, but it sells all over the United States and Canada, besides exporting to a large extent. This would be impossible if the goods furnished were not strictly first-class. The company offers to sell to all responsible parties on thirty days' free trial, permitting the purchaser to be the sole judge of the merits of its machines and their fitness for the purpose. We recommend all parties wanting any stereotype, electrotype or engraving machinery of any nature to get prices and catalogue from the Murray Machinery Company before placing an order.

STANDARD INKS.

The Standard Printing Ink Company, of Cincinnati, Ohio, has issued a handsome and convenient catalogue of its inks, which is of a size convenient for reference, and for this reason, as well as for the variety of the color effects and the interesting method of their presentation, will be welcomed in many press-rooms and to the desks of the managers of printing-plants.

A NEW OVERLAY PROCESS.

From the earliest invention of the art until the present time a mechanical overlay has been sought which would be better, cheaper and speedier than pasting bits of paper on the tympan singly or in layers. The invention of the half-tone intensified the need for this improved process. The problem has been solved by the Bierstadt-De Vinne Overlay Process Company, whose advertisement may be found on another page of this issue. Although a description of the process would take more space than is available here, in practice the overlays are made in a short time, are practically indestructible, and produce better results than the most carefully made hand-cut overlays. Write to the company for more complete information.

A NEW AUTOMATIC PAPER-FEEDING MACHINE.

Chambers Brothers Company, Philadelphia, has, during the past few months, developed and placed on the market a new automatic feeder called the "King Feeder." The machine is very simple and is one that combs the sheets from the top of the pile, the combing wheels being adjustable so as to always operate on the margins—never on the printed portion of the

sheet. The combing wheels work independently of each other, and only operate on the sheet until its edge is brought to the required position. Should one part of the front edge of the sheet reach this position before the other part, the first combing wheel immediately becomes inoperative, but the remaining wheel continues to operate on its side of the sheet until the same is brought to position, when it, too, ceases to operate. Sheets are thus squarely presented, and always enter the folding machine in line. The usual buckling heads are dispensed with in the "King Feeder," simplifying the machine and eliminating quite a number of parts. Adjustments for various sized sheets are easily and quickly made. Facilities for manufacturing this feeder have been perfected, and the company is offering them on trial and approval. Eleven of them are in successful use in the bindery of one large Eastern publishing house alone. An illustration of this machine may be seen on page 192 of this issue.

A TRIP ON THE PENNSYLVANIA LINE.

The traveler en route from Chicago to Eastern points via the Pennsylvania Railroad finds it a great pleasure to be able to secure luxurious appointments in which comfort regardless of expense is the one idea. The interior decorations of the trains themselves, with their splendid light, ventilation and solid vestibules, the speed and safety guaranteed by the latest improved block signals, and "jar" reduced to a minimum—all produce a state of rest and tranquillity gratifying to the tired traveler.

At almost every station the buildings are surrounded by small parks, kept in condition by the company. The road-bed, composed entirely of rock ballast, insures relief from dust and dirt. The scenery is varied and at some points quite picturesque. The route lies through some of the finest farm lands in the country, dotted at intervals by miniature lakes. High hills in the distance, studded with many trees and gradually sloping down to the valleys below, add charm to the scene.

Leaving this beautiful yet quiet scenery behind, the Alleghenies come into view. The Conemaugh river rushes down the mountain side and winds its way through the fertile valleys. The Horseshoe Curve, the most stupendous piece of engineering ever accomplished, is on the Pennsylvania line. The unrivaled natural beauty of the Pack-saddle Narrows, of the Juniata basin, and the incomparable scenery along that same river are intensely interesting. A glimpse is afforded of Johnstown, that ill-fated city swept almost entirely out of existence by the breaking of the Conemaugh dam in the eighties.

The Pennsylvania Railroad stone arch bridge over the river at Johnstown was the only one that withstood the flood. This fact has led to the substitution of stone arch bridges for structural iron and the wood of other days. The principal one is erected over the Susquehanna near Harrisburg. This is the largest in the world, being 3,830 feet long, 52 feet wide, and has forty-eight arches. Four hundred and forty million pounds of stone was used in its construction. A similar bridge was opened August 23, 1903, over the Delaware river, between Trenton and Morrisville, at a cost of \$3,000,000, reducing the running time on the Pennsylvania Railroad between Philadelphia and New York twenty minutes.

The ferry service in Jersey City enables the traveler to reach the steamship docks for foreign points. The cab service in New York city is quite an innovation in the railroad business, yet the Pennsylvania company has inaugurated this for the convenience and comfort of its patrons. The courteous employees, uniformed ushers to assist, and the facilities for handling passengers throughout the entire system bring the traveler to realize, when the journey is ended, that no convenience or luxury has been omitted—that the pleasure and comfort of his trip has been greatly enhanced by the thoughtful care of the officials of the Pennsylvania Railroad Company.

FAMILIAR FACES.

Here are two faces known to almost every printer who buys machinery and supplies in Chicago. While not printing faces, they represent types of men such as have made Chicago so choice a market for the best things needed by the printer.

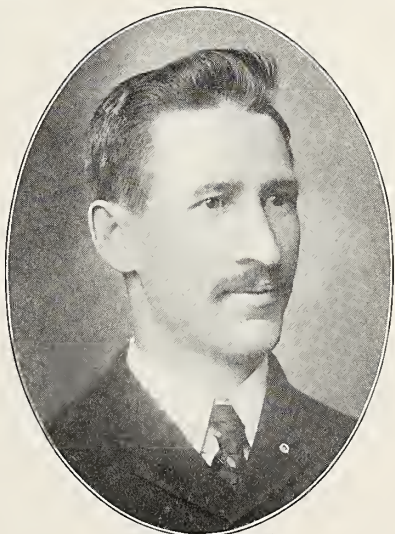
Andrew F. Wanner came to Chicago just before the great fire, and after practical training in a local printing-office, he allied himself with S. P. Rounds, then Western representative of MacKellar, Smiths & Jordan. In 1875 he started the supply



ANDREW F. WANNER.

business on his own account, and in 1884 organized the Union Type Foundry, the successful career of which was not a little due to the enterprise of Mr. Wanner. Upon the absorption of the Union Typefoundry by the American Typefounders Company, he reëntered the supply business under the firm name of A. F. Wanner & Co.

A change was made in this name in 1902, but it has now gone back to the original form, and Wallace S. Warnock, who has been associated with Mr. Wanner for several years as chief



WALLACE S. WARNOCK.

salesman, has been admitted to the firm. Mr. Warnock has had much practical experience, both as pressman and expert compositor, in the latter capacity serving with some of the foremost houses in Chicago, and he is thus peculiarly fitted for his present position.

The display rooms of A. F. Wanner & Co. are at 298 Dearborn street, Chicago, with an entrance also on Customhouse place. On the opposite side of Customhouse place is a

brick church which has been converted into a three-story and basement factory and warehouse for the firm, with a modern repair shop. They are certainly well equipped to supply the most varied wants of the trade.

GLOSSOID BRANDS

Is the distinguishing name of a ground, polished metal for engravers, supplied by the Star Engravers' Supply Company, 81-83 Fulton street, New York. It has a glossy surface, flat and free from imperfections, enabling the best quality of illustrations to be turned out in quicker time and with less labor than when inferior metal is used. Each sheet is carefully inspected before leaving the factory, and shipped in a sealed package, and this seal should always be looked for in opening the case. The removal of its factory into larger quarters places the company in a better position than ever to give first-class service, and prompt shipment of orders can be relied upon. In addition to "Glossoid Brand" metals, the company also carries a complete line of general engravers' supplies.

A MERGER.

It is not unusual for competing firms to combine, but for two concerns to consolidate, which have never come into competition with each other, although in the same line of business, is not so common. A coalition of this kind has recently been effected between the Globe Electrotpe Company and Geo. H. Benedict & Co., both of Chicago, the combination being known as the Globe Engraving & Electrotpe Company. The first, the largest electrotpe foundry in the United States; the second, one of the oldest and best-known engraving houses in the United States, also doing electrotyping; the result, unquestionably the largest electrotpe foundry in the world and an unexcelled engraving plant. Every method of making plates for letterpress printing, including half-tone and zinc etching, wax, wood and metal engraving, photolithography, nickeltyping and electrotyping, as well as designing, wash and pen drawing, is carried on in its own separate department under the supervision of an expert, but no printing is done. No change will be made in the management, and the same efforts to please patrons and keep abreast of the times that have distinguished these companies in the past will be put forth by the new concern. The address of the consolidated plants is now 407 to 427 Dearborn street, near Polk, Chicago.

PICTURESQUE AMERICA.

In beauty and variety of scenery the routes of few, if any, of the railroads of America can equal that of the Chesapeake & Ohio. A continuous panorama of beautiful vistas, from the gentle charm of fruitful farm lands to the uplifting grandeur of the mountains, with their autumn tints, delights the traveler to the journey's end. Hurried through the fertile valleys of the Potomac's numerous tributaries, now so placid and peaceful, but bearing historic memories reaching backward through four centuries, the mountains rise before the traveler, verdure-clad, not in the rugged sublimity of the rockies, but appealing by a gentler, more personal, all pervasive beauty. At every turn picturesque scenes are spread out before his enraptured eyes. The incomparable views along the Greenbrier stir the blood of even the jaded globe-trotter, who quickly relinquishes memories of old-world splendors for the vision of beauty before him. To the true lover of nature the grandeur of these Virginia mountains becomes an imperishable memory.

The traveler appreciates more keenly, perhaps, when the journey is ended, how much the thoughtful care of the railroad officials has enhanced the pleasure and comfort of his trip, for no convenience or luxury has been omitted and the unfailing and kindly courtesy of the officials is all that the most fastidious could desire. The well-ballasted roadbed and the improved rolling stock make its wide-vestibuled, electric-

lighted trains little short of homes on wheels and ideal spots from which to view picturesque America—along the line of the Chesapeake & Ohio.

Tickets reading over the Chesapeake & Ohio to New York, carry stop-over privilege at Washington, Baltimore and Philadelphia.

A ROLLER AND MONEY SAVER.

The cuts herewith show an adjustable roller track attachment, attached to and detached from press. In use, the point rests against the impression throw-off shaft, and when the impression is thrown off, the tracks are moved forward enough to cause the rollers to clear the form, allowing a fresh supply of ink to be added to the disk and distributed without clogging the form. The pressman can so adjust the tracks that



the rollers will touch the form in the most delicate manner, preventing their cutting on the finest lines or rulework, and doing away with the necessity of locking bearers in the form. The rollers also run noiselessly and are more easily cleaned. This simple device will last as long as the press and overcomes difficulties with which every platen pressman is only too familiar. It should be specified in the order for every new jobber. A. W. Fritz, Burlington, Iowa, is the patentee.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, illustrated, 20 cents a copy, \$2 a year; book of 133 job specimens, 50 cents. OSWALD PUB. CO., 25 City Hall Place, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY, the latest and best book on artistic job composition published. Its 80 pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches, 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE OWL PRESS, Burlington, Vt.

TWO FOR ONE—We will give six months' subscription to THE INLAND PRINTER in exchange for Nos. 2, 4 and 5 of Volume 1, being November, 1883, January and February, 1884. INLAND PRINTER CO.

A JOHANNESBURG FIRM (address given below) connected with the printing and allied trades, with substantial connections, is desirous of securing the agencies of American firms, with a view to extension of present business; one of the partners has been buyer for the past 10 years to one of the largest paper and stationery companies in South Africa, and is thoroughly conversant with the requirements of the country; machinery and type agencies not contemplated; highest references given and required. HAYNE & GIBSON, P. O. Box 3788, Johannesburg, South Africa.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A FIRST-CLASS two-press job office in Illinois; business for last 6 months, \$1,500; very low expenses; \$750 cash required. N 104.

ALL-ROUND NEWSPAPER MAN wanted to start and conduct weekly paper in live oil town; new plant furnished complete; right man can acquire ownership at liberal discount and easy terms. Address BOX 444, Salem, W. Va.

AN UP-TO-DATE JOB OFFICE worth \$8,000 will sell for \$6,000 cash; Northwestern town 50,000 people; reason for selling, business interests elsewhere; must sell on that account. N 752.

BROOKLYN BORO, CITY OF NEW YORK—Well-established printing-office, \$25,000; good-paying business per annum; cash or liberal terms; cause, sickness. N 726, care New York Office INLAND PRINTER.

BUSINESS MANAGER—A man of experience, a producer of results and successful in handling the details of buying and systematizing office, advertising and circulation management, contemplates making a change about January 1, and wishes to connect himself with a live, hustling, up-to-date paper in a city of 50,000 or 100,000 people; credentials of the highest order furnished. N 599.

FOR SALE—a prosperous job printing office established over 20 years and now doing a profitable business; price, \$5,000; real estate can be purchased or rented. For full particulars address W. J. M., 908 Filbert st., Philadelphia, Pa.

FOR SALE—Half interest in prosperous Linotype plant; this is a first-class proposition for a progressive printer or live business man; will bear closest investigation; reason for selling, on account of going South. N 775.

FOR SALE—Job printing business with label equipment; one block from business center of Kalamazoo, Mich.; entirely new 2 years ago; terms, \$2,000. A. H. LOTZ & CO., 109 W. Water st.

FOR SALE—Modern job printing plant at head of lakes, established 1894, reputation for fine work; 2 cities (population over 100,000) and surrounding farming and mining country; 10 to 40 per cent over others' prices; inventory about \$9,000; good chance for up-to-date experienced man to secure flourishing business with bright future; good reasons; cash talks. N 711.

FOR SALE—Only newspaper (Republican) at county seat (population 2,000), in one of best counties in the West. N 609.

FOR SALE—Small photoengraving plant; will set up and teach all branches. N 746.

MODERN JOB OFFICE in Eastern city of 300,000; plant practically new, inventories at \$1,800, business good; good reasons for selling. N 682, care New York Office INLAND PRINTER.

PERSON looking for modern weekly in Michigan town of 700, should write N 721.

SPLENDID OPPORTUNITY for two practical printers to start in business in Iowa college town of 10,000; easy terms; small payment and balance monthly; excellent references required. N 543.

SUPERINTENDENT—A publishing and job printing plant, well established in a large city, doing a paying and rapidly growing business, requires the services of a competent superintendent; this is an exceptional opportunity for the right man; the company is incorporated and those interested being compelled to devote their time to other business interests will necessitate the successful candidate investing in the company's stock as a guarantee of good faith; dividends from stock assured and a good salary guaranteed; correspondence solicited from those only who are confident of filling all requirements. N 739.

WANTED TO LEASE—Newspaper in country town. N 785.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN SALE—Two fonts Linotype matrices, Ronaldson O. S., 2-letter, 8-point and 10-point; one font single-letter No. 1, 11-point; guaranteed full, only slightly used, almost as good as new, half price. CLEVELAND TYPESETTING CO., 60 High st., Cleveland, Ohio.

BARGAINS—Several thousand pounds good secondhand body and job type, presses, cases, etc.; highest discount from new type, presses, cases, cabinets; everything for the printer; let me know your wants. ALEX McKILLIPS, Harrisburg, Pa.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.



STRATHMORE JAPAN

NATURAL & WHITE

ANTIQUE · MEDIUM
& PLATE · FINISH

STRATHMORE JAPAN PAPER is not an imitation, but a beautiful and distinctive addition to the limited number of fine papers now upon the market, yet at a price below the cost of the hand-made. It embodies the merits of the Imperial Japan and avoids its faults, but in addition it is manufactured with a full realization of "present-day needs." The great strength, long fibre, the characteristic "flower," soft rich tone of Imperial Japan are all retained, but the harsh, cold, hard printing surface is replaced by several practical finishes,—antique, medium, and plate,—and the whole is vastly improved by a deckle edge running the long way of the sheet.

MANUFACTURED BY

MITTINEAGUE PAPER CO.

H. A. MOSES, Treasurer

MITTINEAGUE · MASSACHUSETTS, U. S. A.

UNIVERSITY PRESS

A PAGE FROM THE PENINSULAR PAGEANT

TIS A FAR CRY FROM BIRCH BARK
TO PENINSULAR PAPER



PENINSULAR PAPER CO. Ypsilanti Mich



THE NORTHLAND SHOP
BATTLE CREEK, MICH

PENINSULAR

COVER



PAPERS

FOR SALE BY THE FOLLOWING
WHOLESALE PAPER DEALERS

UNITED STATES

CHICAGO, ILL.	Bradner Smith & Co.
St. Louis, Mo.,	F. O. Sawyer Paper Co.
Kansas City, Mo.,	Benedict Paper Co.
St. Paul, Minn.,	Wright, Barrett & Stillwell Co.
Minneapolis, Minn.,	Minneapolis Paper Co.
Chicago, Ill.,	Chicago Newspaper Union
Cleveland, O.,	Union Paper & Twine Co.
Cincinnati, O.,	Diem & Wing Paper Co.
Louisville, Ky.,	Louisville Paper Co.
Indianapolis, Ind.,	C. P. Lesh Paper Co.
Fort Wayne, Ind.,	Chicago Newspaper Union
Detroit, Mich.,	Palge & Chope Co.
Grand Rapids, Mich.,	W. F. Holmes.
Milwaukee, Wis.,	H. Neidecken Co.
Omaha, Neb.,	Western Paper Co.
Des Moines, Ia.,	Western Newspaper Union
Sioux City, Ia.,	Chicago Newspaper Union
Denver, Col.,	Carter, Rice & Co.
Pueblo, Col.,	Hyde Paper Co.
Memphis, Tenn.,	The Oliver-Finnie Co.
Chattanooga, Tenn.,	Archer Paper Co.
Nashville, Tenn.,	Louisville Paper Co.
Oklahoma City, O. T.,	Western Newspaper Union
Dallas, Texas,	A. G. Elliot Paper Co.
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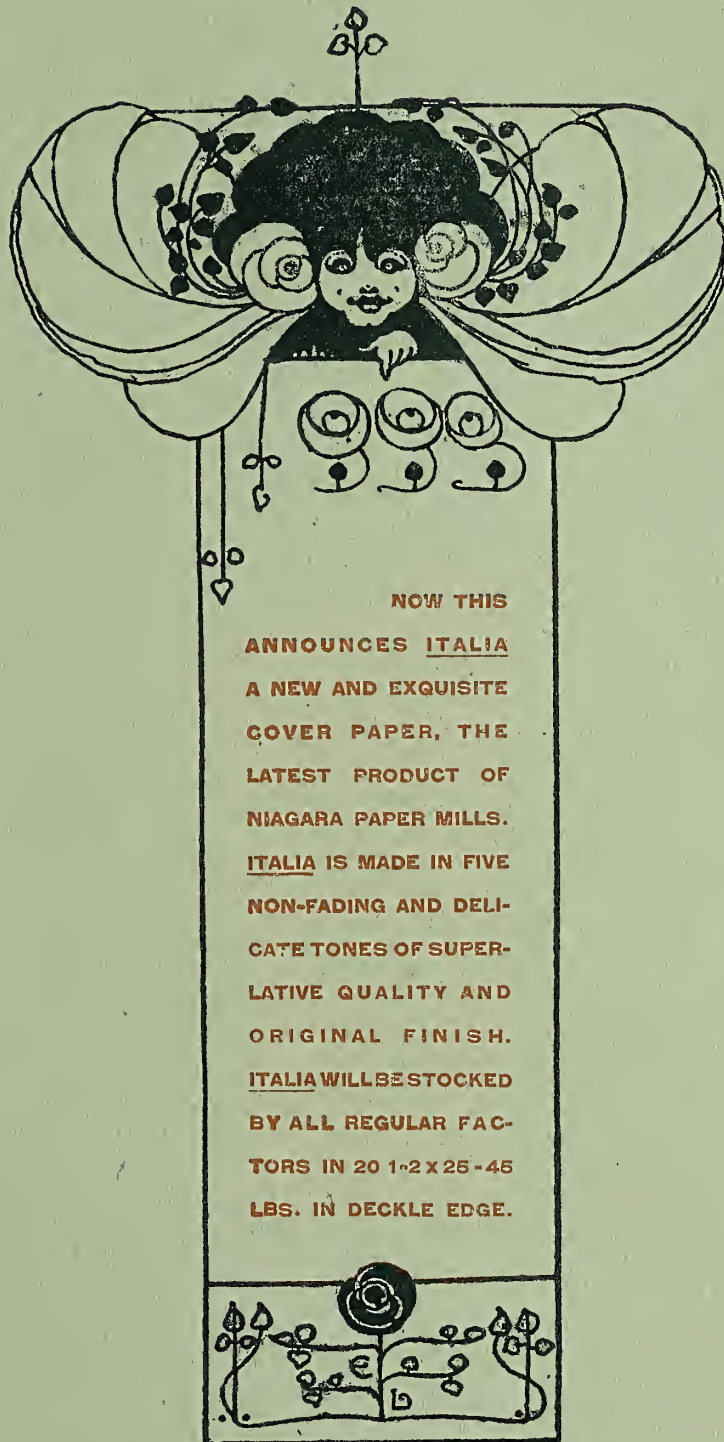
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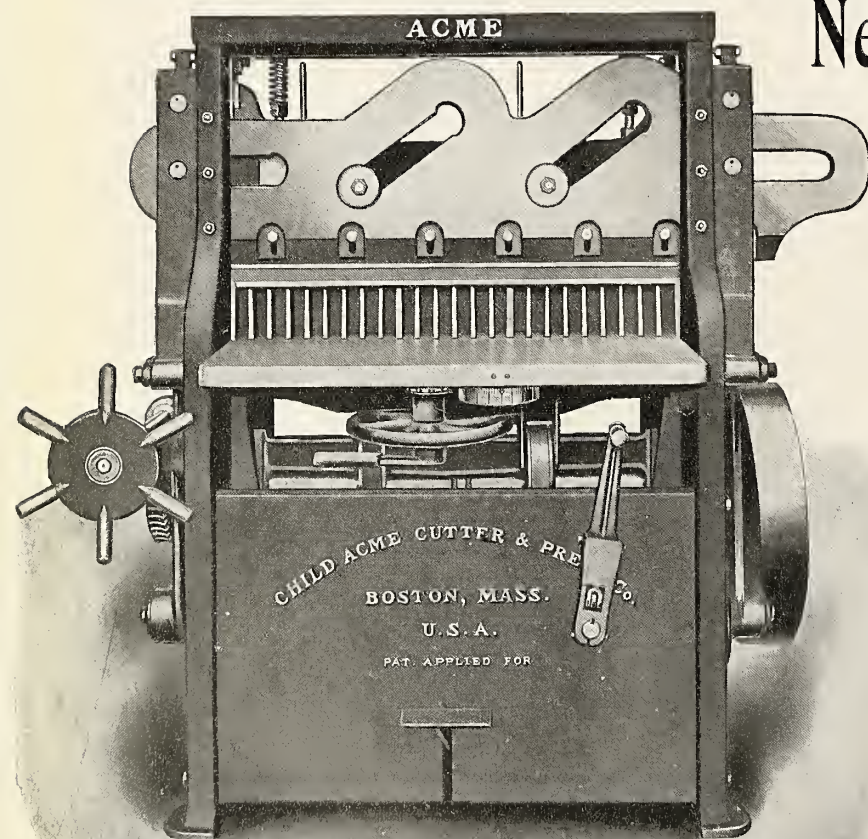
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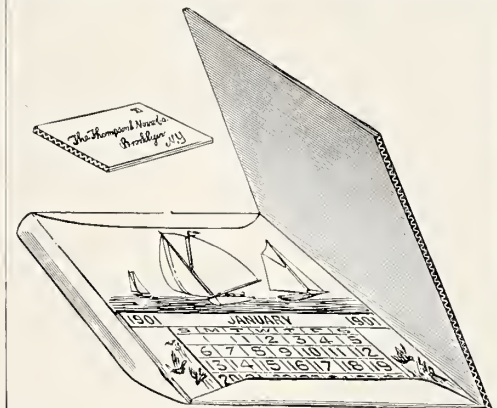
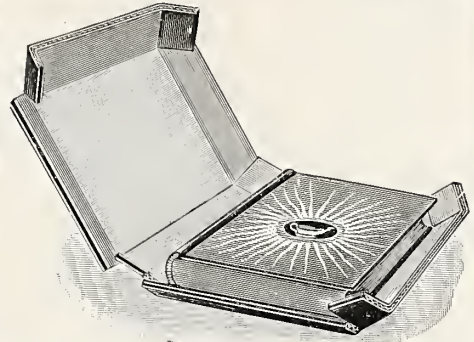
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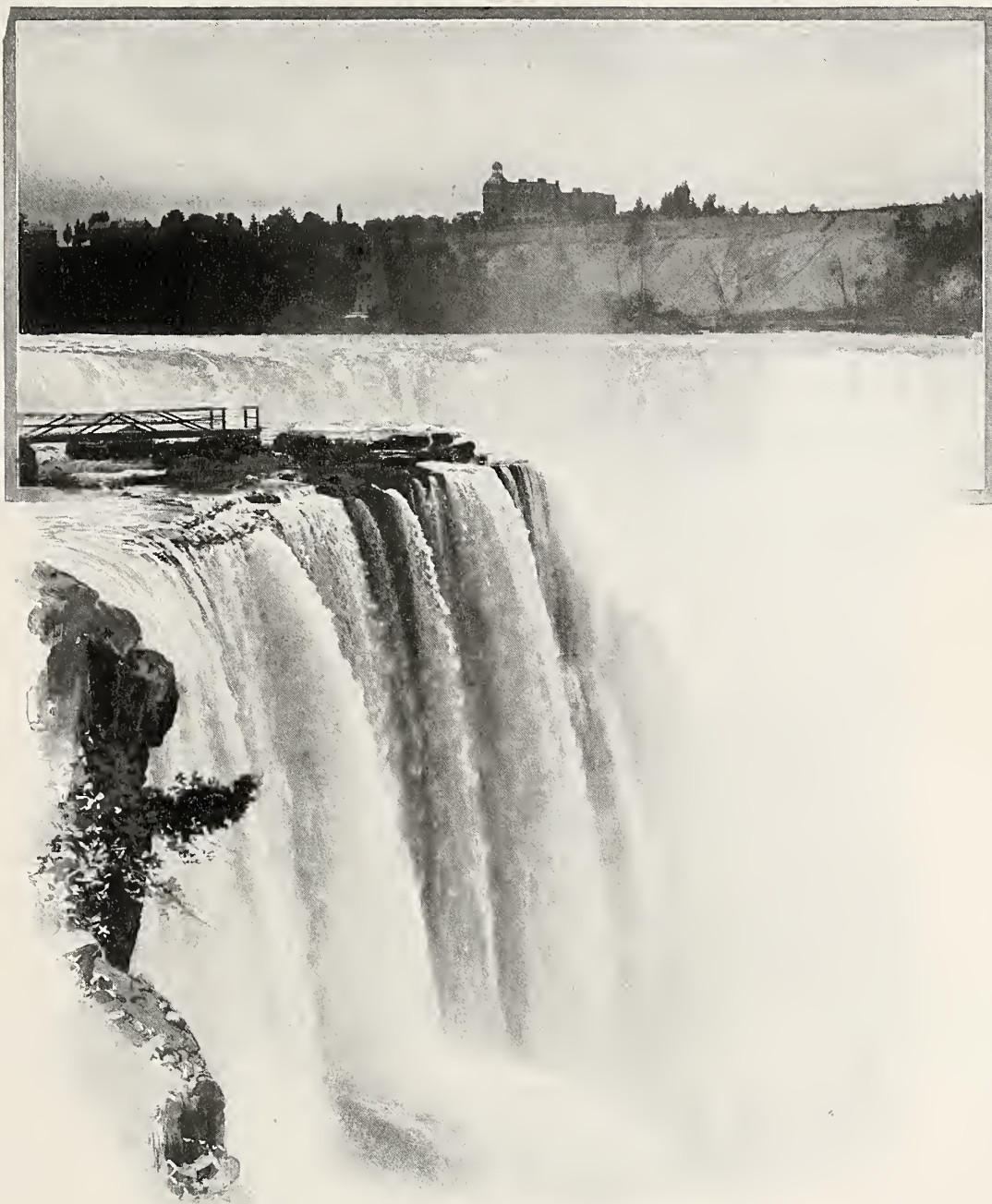
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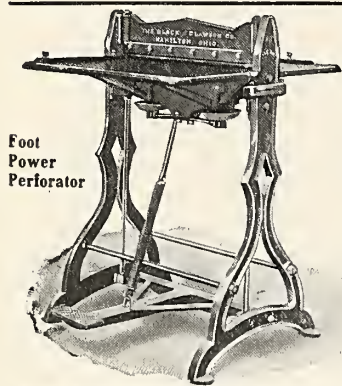
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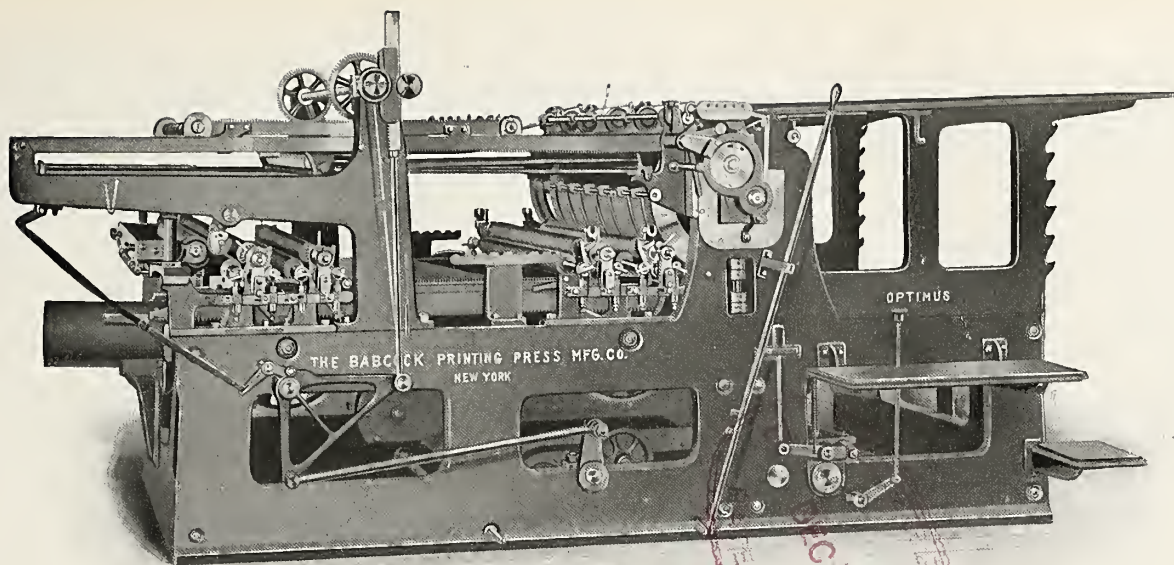
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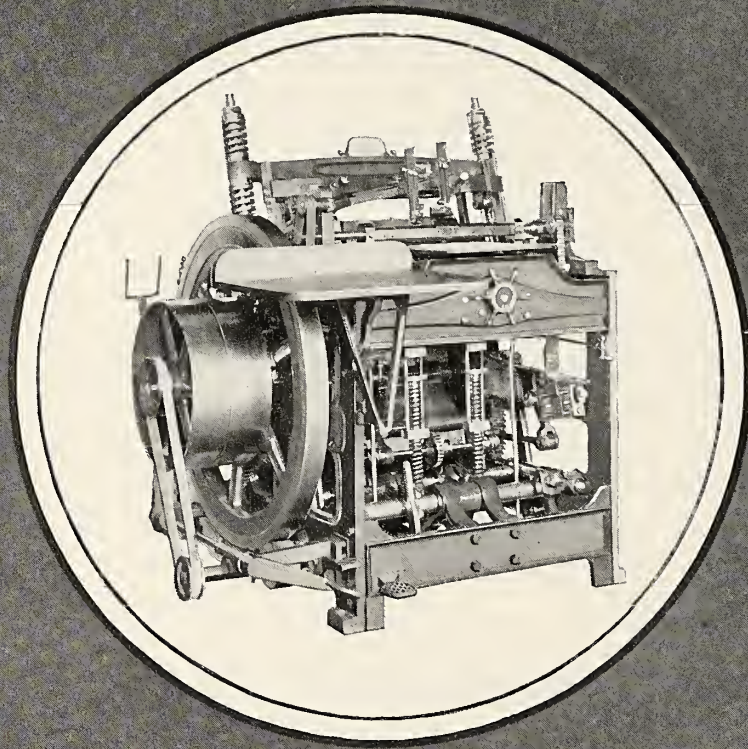
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A SPECIMEN OF LINOTYPE COMPOSITION

STOCKS.

127

587. A **Corporation** is a *COMPANY authorized by law to transact business as a single individual, having the same rights and obligations.*

588. **Stock** is the capital or money used by a corporation in carrying on its business.

589. A **Share** is one of the equal parts into which the stock is divided.

NOTE.—The *value* of a share varies in different companies. It is usually \$100, and will be so regarded in this work unless otherwise stated.

590. A **Certificate of Stock** is a *WRITTEN INSTRUMENT* issued by a corporation, stating the number of shares to which the holder is entitled, and the original value of each share.

591. The **Par Value** of Stock is the sum named in the certificate.

592. The **Market Value** is the *SUM* for which it *sells*.

NOTES.—1. When shares sell for their *nominal* value, they are at *par*; when they sell for *more*, they are *above par*, or at a *premium*; when they sell for less, they are *below par*, or at a *discount*.

2. When stocks sell at par they are often quoted at 100; when at 7 per cent. above par, they are quoted at 107, or at 7 per cent. premium; when at 15 below par, they are quoted at 85, or at 15 per cent. discount.

593. An **Assessment** is a percentage required of stockholders to replace losses, etc.

594. The **Gross Earnings** of a company are its entire receipts.

595. The **Net Earnings** are the remainder after all expenses are deducted.

596. A **Dividend** is a *PERCENTAGE DIVIDED* among the stockholders.

597. A **Bond** is a *written agreement* to pay a sum of money at or before a specified time.

598. A **Coupon** is a *CERTIFICATE* of interest due *on a bond*, to be cut off when paid, as a receipt.

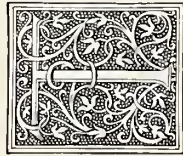
Special attention is called to the variety of faces in this page. Composed from the keyboard on *one* machine, the Double Magazine Linotype, at a continuous operation, without change of magazines or matrices

The Other Room

A STUDY OF IMMORTALITY

LYMAN ABBOTT

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HE author, in this book, which is a companion volume to Mr. Mabie's "Parables of Life," considers the themes of Death and Immortality. Dr. Abbott's long pastoral experience has given him intimate acquaintance with the doubts and longings, the hopes and fears which confront bereaved households, and from this knowledge and to these needs he speaks, not as a dogmatic reasoner nor as a speculative philosopher, but as a Christian man. The aim of the book is practical, not scholastic; it seeks to give spiritual comfort. The book sums up in spiritual form the attitude of the present age toward death and immortality. Dr. Abbott shows the pagan belief, the Hebraic belief, the paganistic ideas that still linger in our day, and the belief of Christ and Christianity. The book is neither speculative nor dogmatic but spiritual.

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The Interior

ladies; still another, far, far down a splashy road, had only a dark room on a cellar-like court, and there was an odour of stale cabbage in the front hall.

How different it all was from the spick and span, cheerful, homelike "Pension" Lütichau!

Finally they were semi-satisfied, however, on a side street, not far from Thorwaldsen's "Lion," where they were "convenient to all the sights," as the landlady told them in automaton English. This gave them a momentary fillip of encouragement, but the rain still streaked steadily down and Jessica had to walk back through it to get their trunks. This was even harder than she had anticipated, for she called a "cabby" who knew no English and could not understand her German.

"Now, if Herr Werner were only here," she said to herself ruefully; and then nearly forgot her troubles in surprise at the protest that came from within her against the presence of the romantic German. It was not "the vision and the dream" she wanted with

[120]

CHAPTER I

*An American Girl*

Jessica, the unconquerable, stood at the window and flouted the yellow heat. Her mother lay upon the sofa behind her, with a loose insecurity of gowning which made one fear to see her sit up, and cooled her face with a wearily swayed fan. Jessica was for taking the tram to the Grosser Garten—for they were in cup-like Dresden with a Saxon summer spilled into the bowl—where the air possibly stirred a little beneath the trees and a café orchestra played. Mrs. Murney would not put on a dress in the furnace of that room to pay a visit to a glacier.

Jessica laughed—an achievement that seemed a miracle to her mother—and said that she supposed she might go alone. Mrs. Murney looked a trifle anxious and stopped fanning. Jessica moved across the room with the brisk hopefulness of one who sees

[11]

Information

Direct Radiation While the radiating surface that will be required in any room will largely depend upon the proportion of exposed wall and glass surface, there must nevertheless be some relation to the cubical contents of same; and therefore as the simplest and most readily comprehended rule of apportioning radiation we offer the following, derived from the experience of the best heating engineers,—the proposition being a detached building of average construction and exposure, and outside temperature zero.

One Square Foot of Direct Radiation Will Heat

DWELLINGS	Cubic Feet of Space by Steam	Cubic Feet of Space by Hot Water
Living Rooms, one side exposed	45 to 50	25 to 30
Living Rooms, two sides exposed	45 to 50	25 to 30
Living Rooms, three sides exposed	40 to 45	20 to 25
Sleeping Rooms	50 to 70	30 to 40
Halls and Bath Rooms	40 to 50	20 to 30
PUBLIC BUILDINGS		
Offices	50 to 75	30 to 40
Schoolrooms	60 to 80	35 to 50
Factories and Stores	70 to 100	40 to 60
Assembly Halls and Churches	100 to 150	60 to 100

For Direct-Indirect Steam Radiation add 25 per cent. and for Indirect Steam Radiation add 50 per cent. to the amount of direct surface to secure equal value of heating surface.
For Direct-Indirect Hot Water Radiation add $33\frac{1}{3}$ per cent. and for Indirect Hot Water Radiation add 75 per cent. to the amount of direct surface to secure equal value of heating surface.

Allowances should be made for extraordinary conditions, such as character of buildings, location, exposure, and quality of construction, loose windows and doors, and unusual glass exposure, and the necessary lengths of distributing mains.

Radiators Are Tapped as Follows

STEAM—ONE PIPE WORK	STEAM—TWO PIPE WORK	HOT WATER—SUPPLY AND RETURN
24 sq. ft. and under . . . 1 inch	48 sq. ft. and under . . . 1 x $\frac{3}{4}$ inch	40 sq. ft. and under . . . 1 inch
25 sq. ft. to 60 sq. ft. . . 1 $\frac{1}{4}$ "	49 sq. ft. to 96 sq. ft. 1 $\frac{1}{4}$ x 1 "	41 sq. ft. to 72 sq. ft. . . 1 $\frac{1}{4}$ "
61 sq. ft. to 100 sq. ft. . 1 $\frac{1}{2}$ "	Above 96 sq. ft. . . 1 $\frac{1}{2}$ x 1 $\frac{1}{4}$ "	Above 72 sq. ft. . . . 1 $\frac{1}{2}$ "
Above 100 sq. ft. . . . 2 "		

Expansion Tanks To find the capacity of expansion tank for less than 1,000 square feet radiation, multiply the square feet surface by .03. For 1,000 to 2,000 feet radiation, multiply square feet surface by .025. For 2,000 feet and over, multiply square feet surface by .02.

Heating Surface in Wrought Iron Pipe

36 inches 1" pipe contains 1 square foot	20 inches 2" pipe contains 1 square foot
28 inches 1 $\frac{1}{4}$ " pipe contains 1 square foot	15 inches 3" pipe contains 1 square foot
24 inches 1 $\frac{1}{2}$ " pipe contains 1 square foot	10 inches 4" pipe contains 1 square foot

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Radium

Is said to be the most powerful illuminant known, but the rays from a ton of it would not disclose the condition of one of your customers like a Typo Report. Read what members of the Trade say about the Typo Service. The following extracts are quoted from letters written by Subscribers, at various times this year, to parties who had inquired of them regarding the Service:

From **Aetna Paper Company**, Dayton.

"We take great pleasure in recommending the Typo Mercantile Agency as being the most accurate and satisfactory agency we have ever used for obtaining financial rating on the paper trade in general."

Written by H. M. Howard, Manager.

From **American Writing Paper Co.**, Holyoke.

"We have found the Typo Mercantile Agency a very desirable help in the matter of arranging our credits, and have no hesitancy in recommending it to you."

Written by G. B. Holbrook, Treas.

From **Bryant Paper Co.**, Kalamazoo, Mich.

"We have been subscribers to the Typo Mercantile Agency for two or three years, and we are very much pleased with their methods of getting reports and keeping us advised regarding our customers. I think the reports which they give us are very complete, and they seem to take a great deal of pains to ascertain the actual standing of a concern of whom you might make inquiry. I believe that should you become a subscriber you will be pleased."

From **Crane & Co.**, Dalton, Mass.

"In reply to your letter of the 6th, we beg to say that the service of the Typo Mercantile Agency has been satisfactory."

From **Dill & Collins Co.**, Philadelphia.

"We have been subscribers to the Typo Mercantile Agency for several years past and have always found their service equal to any we have been able to obtain. In the matter of special reports we consider theirs particularly good, being much more complete than those of the other two agencies to which we are subscribers. If we were to discontinue any of our subscriptions, Typo would be the last one."

Written by L. L. Bunts, Treas.

From **D. C. Paper Mfg. Co.**, Washington.

"We have been subscribers to the Typo Mercantile Agency for two years or more, and have found them very satisfactory, especially their Collection Department. We do not think that you could go amiss in at once becoming subscribers to this agency. Their business with us has been extremely satisfactory."

Written by John B. Thomas, Asst. Secy.

From **Jessup & Moore Paper Co.**, New York.

"We have found the service of the Typo Mercantile Agency to be perfectly satisfactory in every respect for our wants; they give good information, and they answer inquiries very promptly. We have found them very agreeable people to deal with, and the agency is a good one."

Written by D. W. Evans, Treas.

From **Peninsular Paper Co.**, Ypsilanti.

"We have been a subscriber to the Typo Mercantile Agency nearly a year and use it on all occasions, and have no reason to say other than it is entirely satisfactory. We would not care to be without it, therefore can recommend it to you."

Written by D. L. Quirk, Jr., Secy.

From **Whitmore Mfg. Company**, Holyoke.

"We have always found this agency reliable and prompt to render advice when called upon."

From **United States Envelope Co.**, Springfield.

"We are, and have been for some time, subscribers to the Typo Mercantile Agency, and are well satisfied with the results. Their service is excellent, and their reports complete and comprehensive, and, on the whole, our experience with them has been very satisfactory."

Written by Robert W. Day, Treas.

From **R. P. Andrews & Co.**, Washington.

"In re Typo Mercantile Agency, we beg to advise you that we have had their services now for the past three years, and like all 'Good Things,' it improves with 'Age.' We have found their Collection Department so much superior to others that we have dropped all the others and are now confining ourselves entirely to their services. The 'Typo drafts' have been particularly effective. We would unqualifiedly endorse both the Typo's reports and their Collection Department."

Written by R. P. Andrews, President.

From **J. E. Linde Paper Co.**, New York.

"We think very well indeed of the Typo Mercantile Agency. We have found their information generally quite accurate, more particularly the special reports, which are very complete, and are always furnished us promptly."

Written by Mr. Linde.

From **The Paper Mills' Co.**, Chicago.

"Regarding the Typo Mercantile Agency, would say that we have been subscribers for about two years. We have found them quite satisfactory. Their book is a very complete list of printers, publishers and paper dealers, and their ratings are conservative."

Written by E. U. Kimbark, Vice-Pres.

From **Edward J. Merriam Co.**, New York.

"We found the Typo Mercantile Agency satisfactory in every respect. In fact, it gives the best service of any mercantile agency that we have ever subscribed to, and we have no hesitancy in recommending this concern to anybody requiring their services."

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"We have been subscribers for about three years, and find their service improved every year, and feel very well satisfied with their reports and ratings. In regard to the draft system of collection, we have found this very effective in hastening settlements."

Written by F. O. Hanson.

From **Augustine J. Smith & Co.**, New York.

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Written by Chas. I. McLaughlin.

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From **Ault & Wiborg Co.**, Cincinnati.

"We have been subscribers to the Typo Mercantile Agency service for something less than a year, but for our special line we believe their service better than either of the agencies which we have used for the past twenty-five years."

Written by L. A. Ault, President.

From **A. G. Elliot & Co.**, Philadelphia.

"We have found the Typo Mercantile Agency of your city the best collectors we have ever employed. We received only this morning a check from them for \$699, which represented claims on several accounts that we had absolutely considered as total losses. We can not speak too highly of their services in this respect, and are glad to have the opportunity to testify for them."

From **The Standard Printing Ink Co.**, Cincinnati.

"We consider this agency indispensable to our business. We have found the Typo drafts effective in many cases where our own drafts have failed."

Our experience has been that where our own draft has been returned month after month the Typo draft has been paid in many cases. We use all three agencies, and if we had any idea of giving up any of them, it would be either of the general agencies before the Typo Mercantile Agency."

Written by Adolph Dryer, Vice-Pres.

From **Mergenthaler Linotype Co.**, New York.

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Written by Fred'k J. Warburton, Treas.

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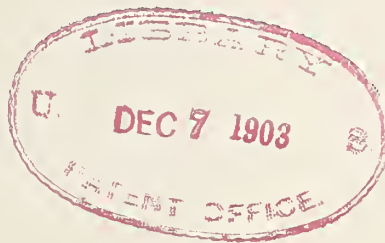
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THE PRINTER AND MY LADY'S HEART.

BY THOMAS WOOD STEVENS.



THE book is bound in calf; the leather is scarred and flaked off at the corners so that the oaken boards, gray and crumbling a little, blink through the openings; the edges are somewhat frayed and of a dull yellow color, though the stout linen stock has gallantly withstood the patient sieges of two centuries. When you open it, the leaves of their own accord turn primly to the second page beyond the title.

MY LADY'S HEART

*A Book of Sonnets, addressed by a Gentleman
to a Lady who is above all praise.*

And at the foot of the page, as if in apologetic mood for intruding in so romantic a place—as one might, in doubt of his welcome, stumble into a moonlit bower—you read:

*Imprinted by Thomas Roycroft, in Bartholomew close,
London, Anno Christi, 1663.*

So, having seen the title, and being still ignorant of the author, and of even so much as the name of the lady whose heart here finds its chronicle—although one gathers somehow a feeling of her antique daintiness—we may let the book turn as it will. It opens

to the pages whereon the Gentleman aforesaid, kneeling in courtliest fashion at the feet of Beauty chaste and fair, offers his glowing sacrifice. The page speaks thus:

To the Most Honoured Lady,

Mistress M. . . . H. . . .

Sweet, when the twilight in thy garden dies,
Turn thou to Artemis thy welcoming eyes,
And as she swings her lamp across the night,
Be thou the priestess of her maiden might.
Yet if one come with stealthy step to lay
A rose beside thee, and then steal away
Unnamed and silent in the fragrant gloom—
Be not unkind—thy frown will seal his doom:
Lady most sweet, the song and rose are vain—
What field has Dian left to win when Love is slain?

The Gentleman evidently thought the book a fair and fragrant thing, since he calls it a rose; and he looks not too surely for the Lady's favor, since he slips away so unceremoniously. For us, the rose has come to the sere time when its odor is more of tea than twilight. His heart speaks very formally in his dedication—if, indeed, it speaks at all. But when we look more closely at the tattered leaf, we find upon it some faint discolorations other than those of time; and these, coupled with the book's voluntary opening at this point, may lead us to infer that the priestess of Artemis did not leave the rose where the nameless giver had placed it.

Yet one can scarce discover, in a cursory reading of this dedication, why Mistress Myrtila Hale, in the

Year of Grace 1663, should have chosen it to weep over.

* * *

The first time Master Richard Crew came to the house of Thomas Roycroft, and was let into the printer's study (which was called the chapel-study, being under the same roof with the print-shop) he



brought a smallish flat packet, prettily sealed with red wax. This packet he carried in his left hand, on the first finger of which one might catch the green glint of a signet through the falling lace; in his right he carried a long silver-headed cane. His coat and waistcoat were of a steel-colored stuff with a little gold in the laces, his small-clothes black, his red heels slightly clouded with the dust of the street, and his periwig of whiteness above reproach. Withal he was on the simpler side of the fashion, and one was more likely to note his alert figure than the cut of his clothes.

"A Gentleman, sir," said Dudley Batten, the obsequious elder apprentice, in announcing him to Roycroft.

When the master of the house came, the visitor bowed gravely (Roycroft, in his sad-colored suit, bearing some of the scholar's quiet in his kindly face), and laid the packet on the great black table in the center of the room.

"Serve you, sir?" asked the printer.

Master Crew glanced at the packet under his fingers. "I have some verses — in fact, some sonnets

— in this packet," he said slowly. "You will make them into a book?"

"Not so fast, a' mercy," quoth Roycroft, taking the packet in his hands. "By your leave," he remarked, breaking the seal and laying the contents on the table before him. The poet waited while he bent over the manuscript. Presently he looked up.

"If you will leave it with me, I'll read it over and tell you whether I could find buyers for it, and — you will pardon the notion, sir — whether I find it worthy."

The poet demurred. "You have seen the title. You will understand when I tell you I can not leave the judgment to you. You are too long past the morning of your days."

Roycroft smiled, and sighed a little, as if weary of the foibles of poets. Then he drew from the bosom of his waistcoat a locket on a chain, led the young man to the window, and after some difficulty with the catch, opened the thing. They looked in together for a moment. The printer smiled and put it back in his bosom.

"As you will," he said, "I will read it now." They seated themselves, and Roycroft began a hasty perusal of the clear and precise copy. Crew watched nervously; in spite of the locket, he was not convinced. This printer might have had a romance — even such a love as the poet fondly imagined he alone had revelled and writhed in — but the dream was surely cold ere this. Roycroft's clearly sculptured face bore none of the fanatical devotion, the inspired purpose, of the men who had raised his craft to its authority. Plainly he was not an artist. Still there was, to Crew, comfort in the idea that here was a man he could trust — even with this book and all it might mean to him.

To Roycroft, the whole affair was pleasing. He liked the poet's face, and had secretly rejoiced when his judgment had been so directly questioned. The sonnets he liked also. Yet he was not minded to let these things stand in the way of a fair bargain. So he looked up, cleared his throat, and remarked gravely, "I fear, sir, that this book has more moment to you than the rest of the world."

"Except, perchance, the Lady," returned Crew.

"So — so, the Lady, of course," mused Roycroft. "Nowadays, you know, the world reads Hudibras, and praises Master Butler — to the ruin of some poets who, in my humble way of thinking —" He paused.

"Speak out, man," said Crew hotly. "You should know what I think of Butler — and all his witless ruck."

"Softly, my friend. If you had brought me a book the like of Hudibras, I should have paid you for it to-day, and before the next month's end I should have my money back. Moreover, the town would be ringing with your name. Nowadays, though, nobody writes in sonnets."

"You can remember when Master John Milton did — and England listened."

"England has forgotten. So, so; and he did not



"MASTER CREW CARRIES HIS JEST TOO FAR."

From Oil Painting by Dulah M. Evans.

write of ladies' hearts. If you would be lauded now, follow Butler and young Dryden."

Crew sat silent, not liking the discussion. Roycroft, who caught the meaning of the pause, returned to the matter in hand.

"I will print your sonnets," he said, "but you must hold me safe. I think the town will not buy."

"Egad, sir, there's one in the town that would buy — or perhaps more than one — if he could get it

against the wall outside the door, smiling and rubbing his hands.

* * *

During the next six weeks, while the book was making its steady progress through the shop, Master Crew came frequently. Roycroft was always willing to serve him, evincing patience even with the author's vacillating alterations — matters which reason said were of no consequence, but which still seemed vital



soon enough. I will hold you safe. Only I must have one book two days before any man sees it done."

"I understand. One book for — one book, two days before any are put forth. I understand. Then you will not set your name to the printing?"

"Not I. Yet it shall be known soon enough, I warrant you."

So they bent to the making of a contract; a quaintly worded instrument whereby Richard Crew, Gentleman, was to pay thirty pounds, and was to get one book for that sum; but afterward he was to have such books as he desired, and certain proportions of money to be gained; and Roycroft was to print in the stoutest and best fashion, according to his highest skill and knowledge, and all secretly as to the author's name, the first edition of "My Lady's Heart."

All this time the elder apprentice stood flattened

to his art; and Dudley was often sent to Crew's chambers with proofs; all these occasions were favorable to the apprentice's design.

It did not take Dudley long, being a natural prowler, to find out the name and station of Mistress M. H. The information which he most desired, however, was not so easily obtained. He was sure, from Crew's talk in the chapel-study, that there must be some one who would care to stand sponsor for the book before Mistress Hale — some rival who would pay generously for the poet's wooing.

It was in pursuit of the most promising clew that he took a copy of the book, unbound, as soon as the first frame in the bindery was knocked down, secretly to the house of Sir Philip Rider. There, after consulting Sir Philip's man, and assuring him that the business was of the utmost importance to his master,

he waited nearly three hours, in momentary terror lest his absence and the loss of the book be noted, for the gentleman's return.

When Sir Philip finally consented to receive him — disclosing the fact that he had not actually been abroad at all, but sleeping — Dudley found it impossible to enter largely into explanations. The gentleman was a small, dark person, whose quick manner demanded haste of every one. He wore a loose morning gown, no wig, and a tiny beard of the King's fashion.

"I have a book," stammered Dudley. "It was wrought by my master for Master Crew, and he wrote it for Mistress Hale, which you may know, sir. Master Crew is very secret about it, yet I thought you might — you might wish to — to take it to the lady before Master Crew does."

"How should all this pleasure me?" asked Sir Philip sourly.

"His name is not on the book," said the apprentice, sullenly.

Sir Philip chuckled; then, "Bring out your book, pikky-face; what are you waiting for?"

Dudley took from under his apron the sewed but unbound volume, and offered it to the gentleman. Sir Philip took it, grunted, and remarked, "The thing is unskinned. Should I take a naked book to a lady?"

"Saving your presence, I could bind it for you, after a fashion, in leather of your own arms, if you wish it, sir."

"Do it, then, and have it for me in an hour. Gifford, take him to the saddle-room and give him whatever he needs."

In the act of taking his needle from his pouch, Dudley lingered. Sir Philip turned on him suddenly. "What are you waiting for?" he asked sharply. Dudley had mentally fixed the price of the matter at ten guineas; this seemed the time to state it.

"I wish to know —" he stammered. "Of course you will be generous —"

"What do you want?"

"You see, sir, I shall most likely be flogged for selling it you — and I thought — would six guineas be too much, sir?"

"Finish the jacket of it, and I'll give you a guinea. Be quick."

Dudley's face went all to affliction, but he turned away to do the work. Sir Philip called him back, and remarked, in a voice of uncommon gentleness, "You are able to look out for your own hide, I doubt not. Be assured of this, my man; if you do me the thing shipshape, I will not flog you. I may even give you an extra shilling; no, my man, I will not flog you." Then Sir Philip laughed gaily, and the man took Dudley to the saddle-room.

* * *

When Crew went away from the print-shop with the first book under his arm (knowing nought of the other) he was in the warmest glow of the Muses' morning; well-nigh tremulous in ecstasy; balanced

on the poet's momentary pinnacle of bliss. No thought of barter and purchase had come to inflict its torment. No critic had yet sullied the pure light in which his lovely achievement shone. It was early, and no cloud stained the blue. Ere the day was past its prime he would lay his book — nay, his soul and his heart — at Her feet.

In the afternoon he returned, desolate, defeated, the plumes of his gladness trailing in the dust.

He brought back the book Dudley had covered for Sir Philip — a loose affair, gaudy in limp, neats leather, with the hated black and yellow arms painted thereon. The lady had laughed a little, seemed sad perhaps, and



had, for their old friendship's sake, and yielding to his passionate entreaty, allowed him to exchange the books for a day; protesting all the while that she would not for the world that anything untoward happen to Sir Philip's gift.

On the way to the shop in Bartholomew close, he vowed all manner of vengeance on Roycroft; but, being young and a poet, his rage burned itself out, and little but his despair remained when he arrived. Roy-

croft's anger was not of that kind. He took the book, gave the poet courteous words and fair promises, and sent him off a little comforted. But all the while there was a spark of sullen fire deep in his eyes, and his right hand twitched strangely.

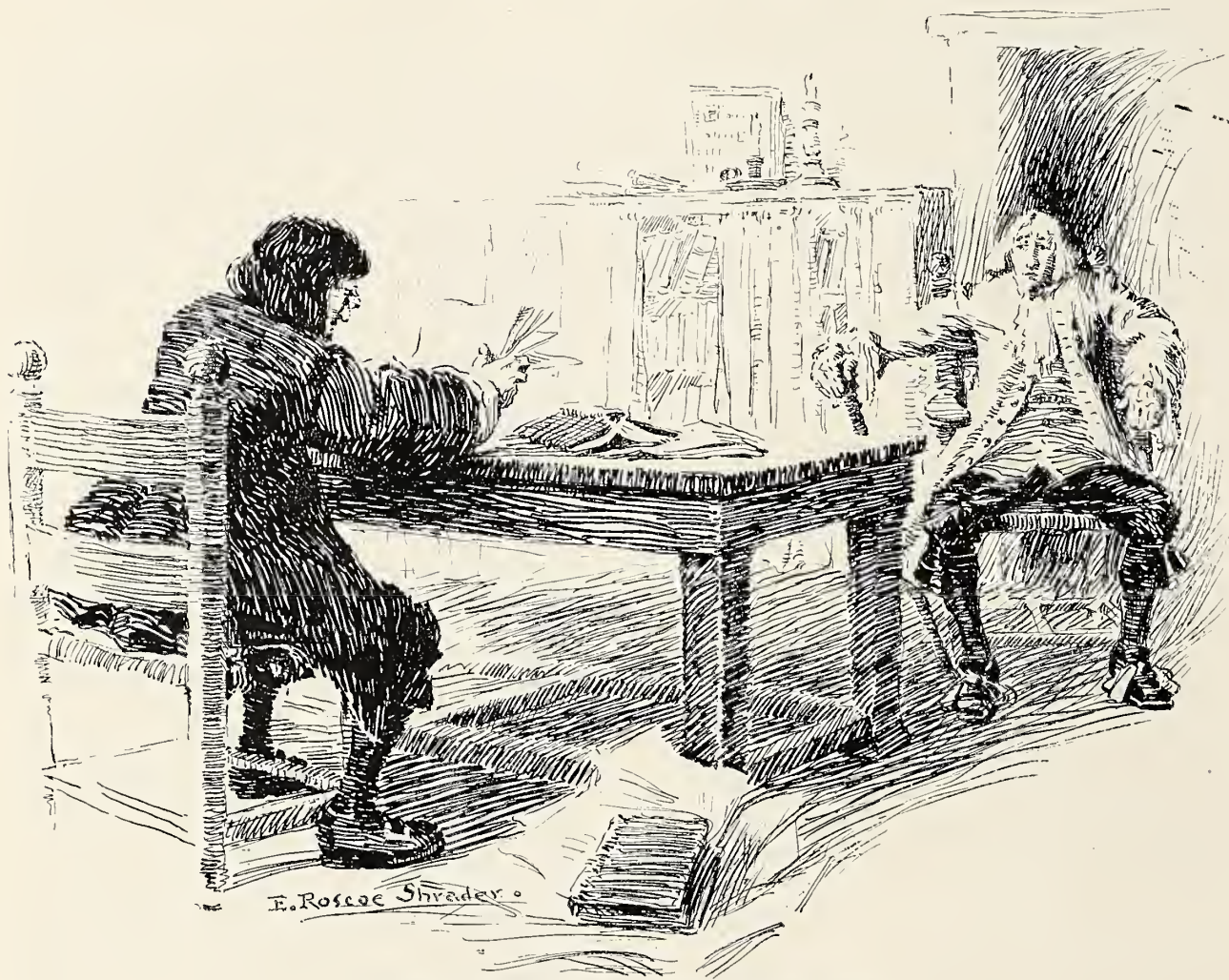
Then, his old heart sick but raging, the printer rang for Dudley.

The apprentice came in and stood by the door; he knew the truth was out, and himself suspected; he knew that his master had not accepted readily the explanation of his morning's absence, two days ago.

Hand. All the aforesaid being true, or may I burn in the Fires of Hell for this and Added Sin. Let now my Master do with me as he will. I sign, Dudley Batten, Apprentice.

When it was done, Roycroft moodily crossed out the last word, folded the paper and put it in his waistcoat.

Dudley went down on his knees, the cold drops standing upon his forehead, his breath choking him, and all his body trembling. Roycroft took down the stout, knotted cudgel that hung behind the door of the passage. Then he turned and spoke:



"ROYCROFT BEGAN A HASTY PERUSAL OF THE COPY."

Roycroft pointed to the table. "Sit down," he said harshly. "Write as I dictate."

Dudley obeyed. The document he produced under that iron command was something in this fashion, save for the spelling:

I, Dudley Batten, Apprentice to Thomas Roycroft the Printer, in Bartholomew close, London City, do confess these things, Adjuring all pardon therefor, and submitting my Body for just Punishment to my Master, and the King's Laws. That I traitorly betrayed my Master; and that I sold the Book called My Lady's Heart, the which I know to have been writ by one Richard Crew, to another, with intent to use it to the Disgrace of the said Crew and the Dishonor of my Master the said Roycroft. And to this Testament do I set my Guilty

"You know, sirrah, that I can have you branded on the brow and turned into the street. You know the magistrates would hang you for this thing. I give you a chance to say what you will."

Dudley was silent, crawling with fear.

"I am still able to order my own house. I will not take you to the magistrate, but never more shall you serve me. Get up, Judas, and come out to the courtyard."

* * *

The next morning Roycroft was ushered into a walled garden, where Mistress Myrtila Hale was

among her roses. Seeing her, he understood many things that had been vague—things that his own memories had not risen to explain.

"Mistress," began the printer, bowing low before the vision, "I am come to explain a matter of some import. I am Thomas Roycroft, a printer of books."

She motioned him to an old stone settle, he bowed, she seated herself, arranging her skirts daintily, and he also sat down.

"I have some of your handiwork already," she said. "You are the man who made Sir Philip's poems into

"He will not be able to walk for a few days. I have punished him," said the old man, grimly.

The lady's face changed instantly. "You have beaten him—for this," she cried. "You have hurt him, thinking I was deceived. You thought I believed Sir Philip—you thought I could not read Richard Crew in every line of this—" she drew the book from the bosom of her gown—"You thought I would not know, when every line sings in my heart! I sent him away so, lest—lest he should say too much when I—when my heart was too full—too full to hear." She



"BRING OUT YOUR BOOK, PIKKY-FACE."

a book. I—I should not wish to buy any books now."

He smiled. "I am not here selling books," he said, "but in an errand of honor. The book of which you speak was not Sir Philip Rider's book, but was writ by Master Richard Crew."

She rose haughtily.

"Master Crew carries his jest too far," she said sharply.

This was as Roycroft had foreseen it. He spread out Dudley's confession and offered it to her. She read a few lines and then dropped it to the ground.

"Why did you not bring your knave to speak for himself?"

came and laid a hand on Roycroft's sleeve. "You will pardon me, sir. I am—" she stopped, her throat grew strangely tight, and she hid her head on his shoulder.

"The man was beaten because he betrayed me—not for deceiving you," he said gently, knowing that the other side of the matter was not for him to mention.

She was silent. After a moment he said:

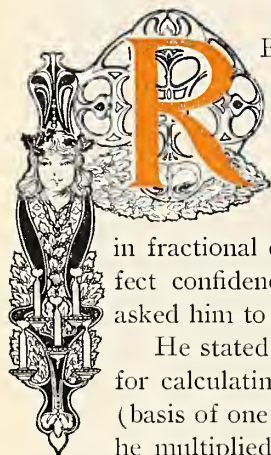
"As for Master Crew, may I tell him?"

The lady did not answer. She lifted her head, smiled, laughed a little and ceased suddenly. Then she gathered her skirt, picked up the book and ran into the house, leaving the printer a-staring.

Written for THE INLAND PRINTER.

THE BOX MAN'S BASIS.

BY F. W. THOMAS.



RECENTLY a box manufacturer made me a price on some packing cases. He did his figuring while talking with me, and noticing that he did not waste any perceptible amount of his lead pencil, yet gave his prices in fractional cents per box and with an air of perfect confidence, my curiosity was aroused and I asked him to explain his method of figuring.

He stated that he had a mathematical short cut for calculating the exact number of square inches (basis of one inch thick) in each size of box. This he multiplied by \$35 and pointed off three places and presto, he gave me a price of 16½ cents, 23 cents or 35 cents per box, according to size.

"Surely," said I, "some boxes must cut to better advantage than others, some must be a little more difficult to make, some must take more nails relatively than others."

"Certainly," he replied, "there are some slight inequalities, but they average all right. Life is too short to count nails or to measure the scrap lumber which we chuck in the boiler. We have found by experience that if we take the lumber used as a basis, and calculate our prices by adding a certain fixed percentage to the cost of the lumber, we cover the cost of making, pay our expenses and are able to declare a ten per cent dividend on our stock. Our stockholders are satisfied with that."

Now the question arises, Is there not some food for thought in all this for printers? I can imagine springing this question at a Typothetæ meeting and hearing such exclamations as: "Impossible," "Every job is different," "Might as well try to measure ideas by the yard," "Printing is not like anything else," etc.

But is it so impossible?

Is there not some one easily calculated or known element that enters into every job of printing which bears a relation to the value of the completed work so approximately fixed as to form a substantially correct and *commercially practicable* basis on which to calculate the price?

If there is such an element, then the box man's method of figuring is not beyond us.

Manifestly, in printing, it is not the stock, nor the half-tones or electrotypes used in the work, for none of these items of *material* have any fixed relation to the value of the work itself nor are they in any sense a part of the cost of *manufacturing*, though their cost must be, and a profit thereon should be added to the price for the actual printing to give the total price to the customer.

It is therefore evident that *material* and *manufacturing* must be separated and each considered by itself.

Now, granted that in making every price the cost of all materials and a reasonable profit thereon is taken

as one item, is there not some one element which can be used as a basis for calculating either the cost or the selling value of the *manufacturing* or actual printing?

There are three classes of items which go to form the value in the making of every piece of printed matter — *Productive Labor, Unproductive Labor, General Expenses, etc.*

Lest any misconception arise, allow me to define what I mean by each of these three divisions.

Productive Labor is all labor which can be practically charged directly to each job, such as composition, authors' changes, make-up, make-ready, cutting, pressmen's or feeders' time, etc.

Unproductive Labor is all such as can not be charged directly to any job but must be borne by the shop and thus becomes practically an expense item, such as wages of foremen, proofreaders, distributors, errand boys, and also any portion of the wages of labor in the productive class but not actually so utilized.

General Expenses, etc., includes absolutely every other item of outgo (except for materials) such as salaries of office help, lost accounts, spoilage and discounts allowed customers, as well as rent, heat, light, power and the host of small expenses too numerous to mention, also all outgo for ink that can not be charged directly to the work for which it is used, interest on investment, proprietor's salary, and also (if for the purpose of calculating final price instead of cost) any total profit expected in excess of salary and over and above the profit figured on stock or other materials.

It is manifest that the unproductive labor can not be used as a basis of cost, for the amount of it applied to any individual job is impossible of determination. It is also manifest that general expense can not be used as a basis, for the same excellent reason.

But how about *Productive Labor*? Let us admit at the outset that no businesslike printer undertakes to price his work without *knowing* what the productive labor amounts to, or, if making an estimate, without estimating it as exactly as possible. This is the first and universally accepted step toward making a price, and while there are plenty of printers who do not keep an accurate record of their men's time, even they will admit that no proper calculation of cost can be made which does not start with this knowledge.

Now, knowing the total cost in dollars and cents of all the productive labor that enters into any job, I maintain that the remaining calculation may, with all reasonable accuracy (in the average shop), consist simply in multiplying this unit or base by a certain multiple, determined *for himself* by every printer, and adding the cost of material plus profit thereon. If this multiple includes the profit, then the resultant amount will be the price necessary to charge to make the proper proportion of that profit. If it does not include it, then the result (omitting profit figured on materials) is the cost, and any profit made must be added to it.

If it is a fact that productive labor constitutes a practically fixed percentage of the total equitable worth



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of production, it is plain that once that percentage is fairly determined it is a simple matter of multiplication to arrive at the correct price of any individual piece of work when the time-slips covering the productive labor employed on it are before you. And that in making a previous estimate a price figured in this way will vary from correctness only as the time required varies from the time estimated, a variation no system can obviate.

Any printer can determine what this percentage must be in his own shop by the very simple plan of keeping a record of every dollar's worth of productive labor actually charged to customers' work for a certain period of time (preferably a year) and also keeping one general expense account in which is entered the cost of all unproductive labor and all expense items as before enumerated under the head of general expense, etc., including (for purposes of calculating prices only) whatever profit he expects to make in excess of profit figured on materials.

Whatever proportion the total of this account bears to the total value of the productive labor is the proportion which must be added to the productive labor in each job or, unless otherwise equalized, he can not make the profit he has aimed at.

Let us admit, in passing, that no system of book-keeping or pricing will make a good salesman out of a poor one or remedy the conditions of excessive competition. All it can do is to show the printer what he ought to get.

It will be noted that the plan of calculation outlined above can not be reduced to a science until the printer has learned *his* ratio, and that will take a year unless his present books can be made to give the necessary data. But as each year's experience is averaged with previous years the ratio may be brought more and more to the point where it reaches a practically correct average for the man who is using it.

While as with the box man there will be some trifling inaccuracies, they will be found to average well, and the general advantages of so comparatively simple a plan far more than offset them.

A system that averages right, that gets results correct in the main and is so easy to use that it will be used, is better than mere guesswork, and also better than any system so complicated that it never will be used. It is also far more practical than that beautifully elaborate Philadelphia theory which claims: "The best that can be done is to adopt a 'standard' of cost and value," when it must be apparent to any thinking man that such a course would be suicidal for those whose location and wage conditions make their cost above the so-called "standard," and quite impolitic, yes, even impossible, for those located where wages, rents and prices are normally lower than this "standard," or *average*, as it might more correctly be designated.

This "by and large" system here advocated calculates *every penny* of expense and puts its average

portion into every price, and yet each individual item is never considered or a scratch of the pen made for it except its one entry in the general expense account. The countless things the printer often forgets to allow for and the elusive factors of lost press hours, slack seasons, etc., are all contained in this ratio of general expense to productive labor, based on the previous year's experience, and can not be overlooked or unknowingly ignored.

If many printers calculated their cost in this way, it is quite true that an average of the percentages used by all of those *operating under similar conditions* would form a sort of "standard" by which the individual printer *similarly situated* could judge of the efficiency of his own organization. It would, however, be an average, or "standard," for those particular printers only, and would not necessarily have any bearing whatever on the prices properly charged by others having different local conditions. Any system which ignores the legitimate variations created and enforced by local conditions is fatally defective as a practical plan. Even were all printers in an absolute trust, an average price would be impracticable, for it would make some plants losers and others gainers. And with individual ownership and competitive conditions the plan is utterly inconsistent with good business.

What every printer needs most imperatively to know is, not what the average cost of production is, but *his own* basis of cost and what price *he* must get for each individual job to make a living profit on the whole; and the system which enables him to determine individual prices the easiest and, everything considered, the most accurately, is the system he will eventually use.

Getting that price may be a difficult thing to do, but it will be a whole lot easier when more printers know what it ought to be.

It will be noted that by this system there is no effort to fix a rate per thousand or per hour for any kind of presswork or composition. In fact there is no attempt whatever to separate, *for the purpose of calculating price*, the different processes entering into a completed job, and which, *for that purpose*, are naturally inseparable except by an infinitude of utterly impracticable bookkeeping.

It simply takes the *total* value of *all* of the productive labor of every kind that enters into any piece of work, whether for presswork, composition or anything else, and uses this as a basis, adding to it the total relative per cent necessary to cover all of the items which can not and do not need to be individually determined, and this, plus materials and profit on same, gives the price.

Every kind of productive labor is calculated separately, as it should be, but all other expense is taken in toto.

No man ever got rich keeping books with himself. There is no more sense in a printer itemizing his *total price* into the element of composition and presswork

and cutting and binding (if he has his own bindery) than there would be in quoting prices to his customers in that way. The division of general expense among the different departments, and even among different presses and kinds of composition, necessary to an itemization of total price into the correct (?) totals for each of these elements is inevitably more or less arbitrary and only approximately correct at best. The cost of doing such an amount of hair-splitting is away beyond any advantage in it even if it were entirely correct, which even its advocates do not claim.

facturing value, even when measured by old methods of calculation, and where it differs it is probably the more equitable. However, it may be said that no system yet devised is entirely accurate. In fact, it may be stated as a manufacturing axiom that it is *commercially impracticable* to calculate the exact amount of unproductive labor and general expense on any individual piece of work. These things must be taken in toto and added as a general per cent to the cost of productive labor as a basis. I freely admit that an overly technical critic can find some individual instances

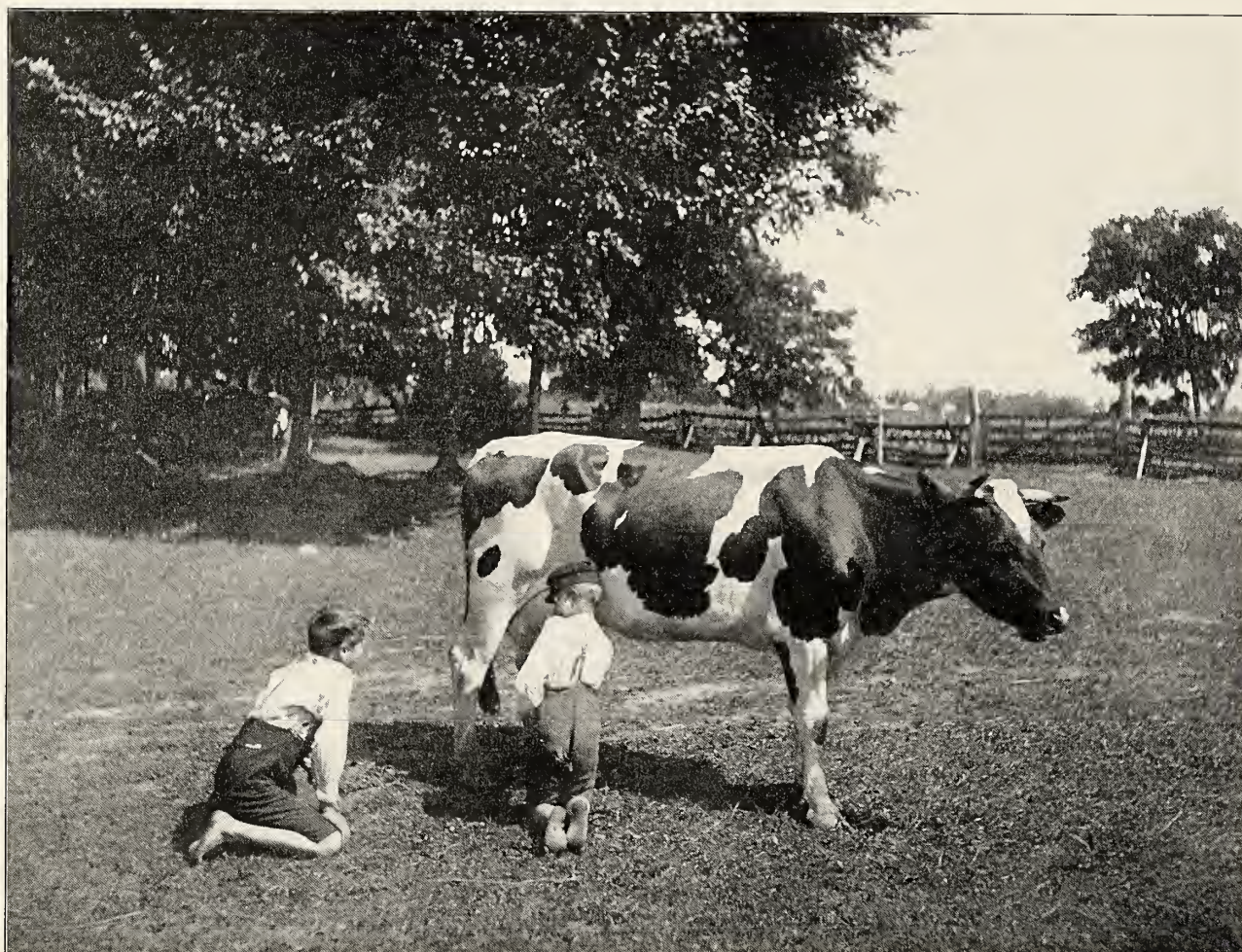


Photo by R. R. Sallows, Goderich, Ont.

BACK TO FIRST PRINCIPLES.

The only vital point in *pricing* is that all productive labor be calculated and the proper per cent added to make a correct *total* price.

This is so contrary to preconceived ideas (among printers only) that it may cause a shock to some, but it gets away from the difficulty of haggling with one's self as to whether to charge type wash to the pressroom or the composing-room, and never would permit the inconsistency of charging \$.0002 per hour against a 10 by 14 job press for "planers, mallets, shooting sticks, etc.," which never hobnobbed with that press at all.

This system may not be absolutely exact, though careful investigation shows that productive labor is a remarkably close relative proportion of total manu-

where this plan of figuring would give a slight advantage or disadvantage to some specific press or form of composition; some special instances, perhaps, where good judgment would dictate a slight variation from the price resulting by it, but is this not true of any system? Anent this point it may be mentioned, in passing, that one of the foremost cost controversialists has written a good-sized book supposed to cover this whole subject and which goes so into detail as to claim an average cost of \$.0001 for proof ink per one thousand ems of *plain* agate composition and three times as much, or \$.0003, for an equal quantity of tabular composition (a most ludicrous variation) and yet in all its maze of decimals it nowhere tells us how to take care of the main ink bill. We may presume,

from a hint in one place, that the author treats ink as merchandise, and this would be all right on large orders where it could be measured, but how about the ink used on small runs on the little jobbers. This is mentioned not in a spirit of criticism but rather to show that any system so complicated is, with all its technicality, even less likely to be right in *practice* than the "by and large" plan.

No printer cares to run a branch of the Government Bureau of Statistics.

But the average printer does want to know how to calculate a fair average price on the average job, by a method that is *commercially practicable*.

Mr. Dando has invited constructive criticism of his book on this subject. Most of the criticism he has received, and it has been a plenty, has been aimed at the correctness of his *figures*, which is most lamentable as it has obscured a fair judgment of his *system*.

He starts with using producing wages as a basis, and in elucidating the correctness of this particular idea he has rendered a distinct service to manufacturers.

However, in advocating the adoption of a fixed "standard" cost I believe he is wrong theoretically and practically. Nor is it feasible for the average printer, I might almost say *any* printer, to use his *system* for establishing a cost of his own. It is altogether too complicated to be *commercially practicable*, and most of its intricacy is absolutely unnecessary.

Of what use is it to do an enormous amount of bookkeeping to divide all the infinitesimal items of general expense among each kind of productive labor and then put them all back together in detail to get a price, when by the mathematical short cut of considering them in toto all of this superfluous labor could be saved?

One general average is as correct as the sum of half a dozen small averages.

There are two prime reasons for a cost system.

One is to enable the sales department to make intelligent selling prices, and the other, which Mr. Dando ignores entirely, is that the manufacturing end of the business may check its cost this month by last month and this year by last year.

Any system must stand or fall on its ability to serve these two desiderata *practically and economically*.

I have tried to make it very plain that this system, in so far as it has already been outlined, is to meet the first requirement.

The second requirement may be practically met in the composing-room by careful inspection of the time spent by productive labor on the work assigned to it and shown by the time-slips. In the pressroom it would be of advantage to keep a record of the number of impressions turned out by each press, the number of idle hours of each press and any other similar data that will render comparisons valuable. It is also of the utmost importance to compare the total amount of unproductive and productive labor in each department with the same amounts for previous months, thus

getting a line on the comparative efficiency of the working force in *each department* for different periods and locating exactly the source of any increased expense in operation. It will be specially noted, however, that all these comparisons for the benefit of the mechanical department in checking its cost are made from *totals*, there being no possible necessity of reducing them all to the four-decimal portion of a press hour or composing hour, for comparative purposes.

This extra data and classification of the general expense is not a necessary part of a system for determining cost *for the purposes of the sales department*, but is a distinct proposition, valuable only as a means of checking an increase or reducing the cost in any department or any item by the comparisons so made possible.

Such classification of the general expense account as any printer may wish to make for the purpose of being able to compare *totals* of any kind of unproductive labor or other expense can easily be arranged for by the very simple expedient of having the general expense book ruled with separate columns for each class of such items. This does not necessitate any more writing and will show not only the grand total to use in calculating the percentage to be added to the basis of productive labor, in making prices, but will also give the lesser totals needed for an intelligent comparison of the relative efficiency of each department at different periods.

It is the writer's hope that the ideas herein, confessedly not perfect, will serve to suggest others and lead to a discussion along more correct lines which may evolve a system that will be a real help to the individual printer in solving the perplexing problem of placing a fair value on his product by a method *commercially practicable*.

THE NIGHT EDITOR'S CRITICISM.

The poet writes: "I sat upon the shore
And watched the long, green combers of the sea
Come swiftly in and break upon the lea."
There's something that would interest me more:
Now, if he'd sat upon the raging sea
And watched the great big combers of dry land
Come splashing o'er the water near at hand,
That would have been worth while, it seems to me,
But writing of a thing so commonplace
Is such a wicked waste of ink and space.

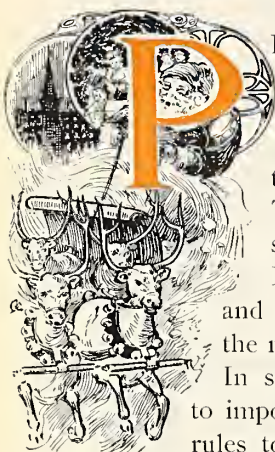
He also writes: "I sat beneath a tree,
And, with a book in hand, I watched a bird
Flitting from bough to bough — his song I heard."
This beats that wretched drool about the sea.
If but the bird had sat beneath the tree,
And, with a book in hand, had watched the man
Amid those branches do a wild can-can,
That would have been worth writing — yes-sir-ee!
But, when the bird and man were each in place,
To write it up seems almost a disgrace.

Again: "I held a brimming glass in hand,
I drank its sparkling burden at a draught —
My soul was lifted even while I quaffed."
Some more rank twaddle of that same old brand.
Now, had he held the liquor in his hand
And quaffed the glass — there were a story, sure;
For no physician could that poet cure
When once that tumbler in his midst should land;
In half an hour the poor fool would be dead —
That story would be worth a double head.— *Thresher World*.

Written for THE INLAND PRINTER.

PENOTYPE COVER DESIGNING.

BY G. F. N. THOMAS.



ENOTYPE process for making designs for commercial printing purposes has proved to be a good thing, and it is gratifying to note that others have taken up the work of pushing it along. The examples of penotype ad.-designs shown in the October issue of THE INLAND PRINTER are comprehensive and admirably executed, illustrating one of the numerous ways of utilizing the idea.

In speaking of cover-designing, it is next to impossible to generalize or set down fixed rules to be followed in all cases. Much has been written and multitudes of examples have been shown covering this subject, but when the artist has before him the task of making a "rush" cover, it is hard to apply a learned theory or select an example that will serve the immediate purpose. Hence, after all, the only real progress that one can expect to make in study and research is in the direction of training the

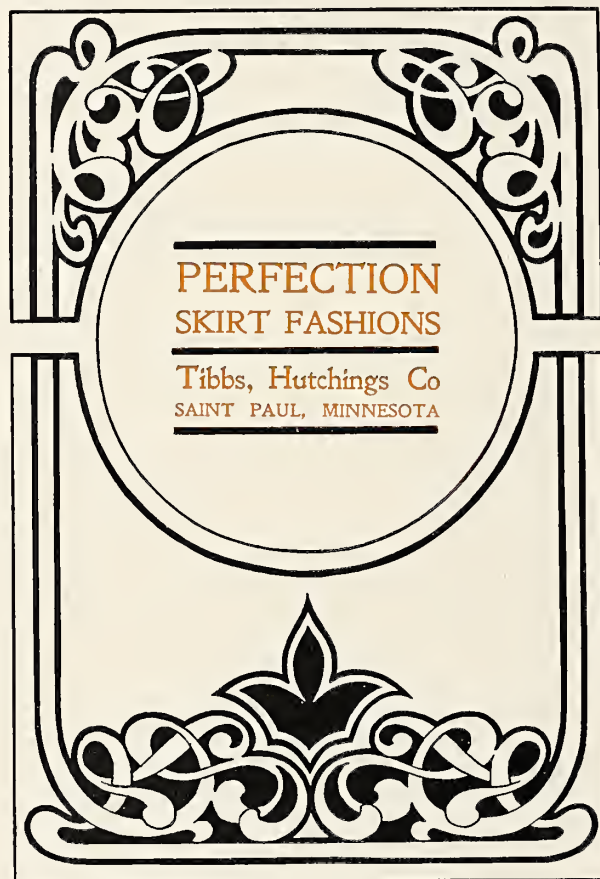
are known who have the skill to produce pretty things, but are lacking in discriminative judgment. They remind one of a certain man who could sound a strong, clear, vocal note, but could not pitch it in tune with another voice because he had not the ear for musical harmony. The talents, whether vocal or artistic, must



No. 1.

judgment, so that one may be unerring in his selection of the proper treatment for every design he is required to execute, whether he be a worker in type material, or india ink, or both.

Correct judgment in these matters is a talent some people possess, but they lack executive skill, and others



No. 2.

be developed and trained conjunctively before they become of value.

The cover stands in much the same relation to a book, magazine or catalogue as the display window does to the mercantile establishment. The establishment which has in its employ a person who, by his artistic skill, combined with judgment in the arrangement of a shop window, can induce people to not only stop and admire but step within, has accomplished his full mission and contributes his share to the success of the business. It is his duty to attract people and get them inside—not to sell the goods.

So with the cover-design. It may be made so attractive by its symmetry of form, harmony of color and general appropriateness that it will compel admiration and induce thorough examination. It is not only the skill displayed in treatment, but the judgment shown—that is to say, by way of illustration, the butcher who would put wreaths and bouquets in his windows along with sausages and slabs of bacon would be guilty of a most ridiculous violation of the fitness of things. If this same butcher should turn printer, we would find him putting fancy borders and all kinds of flub-dubs on the cover of a hardware catalogue.

The successful designer of covers must have an intuitive conception of artistic effects and some knowledge of architectural construction to procure proper form, balance and proportion. It must not be bulky in spots or crowded into one corner, as if it was added to the book or catalogue as an after-thought. It must stand out in a manner befitting its importance, for in advertising it is the same as in human affairs — first impressions count for much and last a long time, for good or ill.

The paper upon which the design is to appear should be selected with care and regard for its general fitness and harmony, keeping in mind the fact that it must not assume importance beyond its proper sphere, as it is but the material upon which the beauties of the design are brought into prominence, the same as the canvas upon which the artist paints his picture.

The growing demand for attractively colored covers has become so pronounced that conventional effects do not meet the requirements. Tints and colors of a thousand hues have been put upon the market by enter-



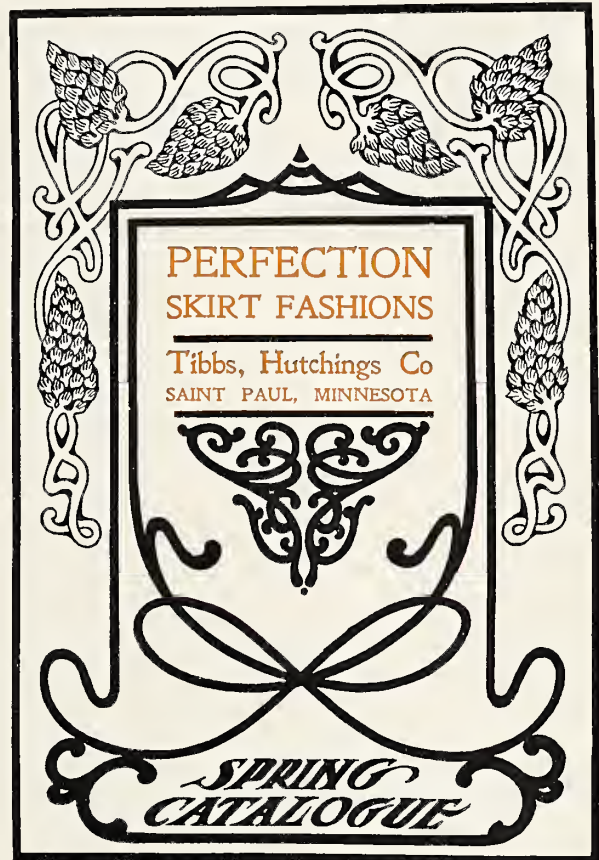
No. 3.

prising inkmakers, but still the rage for individuality has not been appeased, and pressmen needs must mix others. The field of the designer has thus been broadened, and by the use of color plates an indifferent design may be made beautiful and strikingly odd.

In the examples shown herewith, the field of cover-designing has been chosen. While the specimens are

not models of the designers' art, they will serve to illustrate the application of the process. The combination of type impressions and pen decoration has been fully covered in two recent issues of this publication, so it will not be necessary to go over the ground again, assuming that the reader is familiar with the *modus operandi* of making a penotype.

Examples Nos. 1 to 4 are submitted more for their suggestive value, so that the beginner may compre-



No. 4.

hend that even a little skill in decorative drawing may serve to produce unusual effects. Example No. 1, for instance, is nothing but a well-balanced rule design with the addition of a wreath to relieve the plainness. Most any printer with good judgment for tasty arrangement could execute a similar design after a little practice.

Nos. 2, 3 and 4 are a trifle more difficult, but still within the range of the amateur, as they are "flat" drawings and do not require a knowledge of shading or perspective.

AN UNPLEASANT THOUGHT.

I can not bear to think upon
The fact that winter's coming on,
I love to coast and hitch and slide,
But there are other things beside:
The dentist, dancing-school, and sums
Begin when chilly weather comes.
And worse than all, I can not bear
To put on winter underwear.
I love the cold, I love the snow,
But woolen things do itch me so!

— Betty Sage, in "In Lighter Vein," in the November Century.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. II.—CLASSIFICATION OF WORDS.



SOME of the scholars who have won fame as grammarians have been subjected to scathing criticism by others equally famous; indeed, few of the authors of grammars seem able to mention others without bitter disapproval, or even condemnation. Faultfinding is to have no place in these articles. On the contrary, they are conceived mainly for the purpose of exhibiting different authoritative opinions in juxtaposition, and as far as possible indicating a choice between them, or an absence of real choice in some cases, but always expressing a personal preference, with reasons for it when possible. In doing this the writer disavows any thought of posing as a grammarian, or desire to dictate in the slightest degree. The intention is purely one of helpfulness, mainly by suggestion arising from systematic examination of the work of the grammarians. Our articles are not to constitute a regular grammar text, though everything essential is to be held worthy of consideration, whether open to disputation or not.

William Dwight Whitney says of grammatical authorship: "The true position of the grammarian [is] that he is simply a recorder and arranger of the usages of language, and in no manner or degree a lawgiver; hardly even an arbiter or critic." A very interesting essay on grammatical authorship is given by Gould Brown in his "Grammar of English Grammars," which, besides affording an insight into the problems which beset the conscientious grammarian, shows the most violent arraignment of other authors, charging them with pretty nearly every possible error. While it may be true that the grammarian is hardly even an arbiter or critic, it is certainly inevitable that his work should show the result of critical comparison of varying decisions by others, for that is the only way by which he may determine anything. At any rate, that is the way in which material is to be found for these articles.

Words are like everything else in one respect; they can not be considered systematically without classification. As members of classes, they are called parts of speech, because they are the individual parts of which sentences are composed. Speech, of course, means not merely utterance of sounds, but of sounds that convey sense. No expression is complete as a conveyer of meaning unless it is at least one full sentence, and every sentence is made by associating different kinds of words according to principles that regulate such association, even when the speaker does not know them. The differences in the nature and function of words determine the classes to which they belong.

From the earliest to the present time the number of the parts of speech has been subject to dispute, and it

is not yet positively settled. However, the lack of absolute settlement of this doubt is rather a matter of curious interest than of serious concern, because the differences do not affect the regularity of relationship among the words of any sentence. That is, the words differently classed by different grammarians are used in just the same ways, no matter by which name they are known. Since this is so, it may be well enough to rest contented without striving after anything universally acceptable. Meantime, those teachers who have been educated under a certain system communicate that system as if there were no other. Those who have positive convictions frequently decry everything conflicting therewith as absolutely unreasonable. Certainly it is comfortable to have a fixed opinion, based on good reasons; but in this, as in most things, other decisions may be reached by equally good reasoning.

The present writer's conviction, formed probably through early teaching to that effect, is that the best classification gives nine English parts of speech—article, noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

Most—or at any rate many—of the text-books in present use name only eight, dropping articles and calling them adjectives; but no one of them, in defining adjectives, gives a definition that truly includes the articles. Some text-books even omit the name from their statement of nomenclature and afterward use it in their teachings, thus referring to a part of speech that they say, by implication, is not a part of speech.

Among the recent texts of wide acceptance is that by William H. Maxwell, now City Superintendent of the Greater New York public schools. He says: "In the study of grammar words are first classified according to the way they are used in sentences. This has led to the division of all the words in our language into eight classes, called parts of speech. It will be found, however, that nearly all of these classes or parts of speech may be further subdivided." In naming the eight classes, the article is not included. Seventy pages later occurs the first use of the word article, with no definition, but classed as a demonstrative adjective, though treated otherwise exactly as a separate part of speech, which it actually is.

William Dwight Whitney's "Essentials of English Grammar" is a noted elementary text-book, restricted in scope according to its title. In this work also only eight parts of speech are recognized by definition as such, and in treating of articles we are told: "The articles are adjective words, since they are always used along with nouns, to limit or qualify them—in ways which it is quite needless to attempt to define here."

Alexander Bain was a Scottish professor of logic, and very well known also as a grammarian and a rhetorician. His "Higher English Grammar" does not catalogue the parts of speech as most books do, but treats each one separately in full, as to its etymology (so called) first, then again in the same order as to inflexion, and again, finally, as to syntax.

He also treats articles as adjectives, thus making eight parts of speech.

J. M. D. Meiklejohn, another Scottish professor, says, "There are eight kinds of words in our language." He also says, "There are two articles (better call them distinguishing adjectives) in our language."

In strong contrast with these is the system of Goold Brown, who was for many years a teacher, and who afterward devoted more than twenty years to the mak-

grammar text. Moreover, their writer again disclaims any pretense or thought of being an authority or of laying down the law for any one. He has some opinions, and has studied and will study further the work of truly authoritative grammarians. He will express his opinions in a way that he thinks calculated to be suggestively helpful, in company with those of some grammarians.

(To be continued.)



Photo by R. R. Sallows, Goderich, Ont.

"ROSES AND MILK."

ing of his large work on English grammar. He names ten parts of speech, one of them articles, and participles being the added class.

A full history of the different methods of classification would but prolong the tediousness that may already have been carried too far in this writing. It may suffice to say that what is here given is a small part of it. The matter is, however, essential to full understanding of the general subject. Definitions of the parts of speech, and reasons for classing the articles separately, and for including participles in the class of verbs, will be given in the separate sections.

Before entering upon the detailed consideration of this great subject, it may well be said again that the intention is to treat every item of it, but not to make any pretense that these articles will make a complete

A TECHNICAL SCHOOL IN CANADA.

One of the latest additions to the facilities of the Broadview Boys' Institute, at Toronto, Canada, is a compact printing-plant. It is intended to conduct printing classes during the winter, admitting only boys who are engaged as apprentices to the trade. In addition to receiving instruction from competent job printers, pressmen and color printers, it is intended to have a number of lectures by experts on "What a Printer Should Know," of paper, typemaking, bookbinding, electrotyping and other processes. It is probable that the institute will issue a monthly paper from its press.

GOT HIS MONEY'S WORTH.

The copy of "Presswork," by William J. Kelly, which I recently ordered, arrived O. K., and so far already I have gained information worth many times the price of the book from this excellent publication.—G. A. Macdonald, *The Advance*, Merriton, Ontario, Canada.



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THE EMPTY STOCKING.

By F. S. Manning.



[Entered at the Chicago Postoffice as second-class matter.]

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EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN,
R. C. MALLETT.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

BUSINESS contraction continues, notwithstanding the iteration that there is nothing wrong with the fundamental condition of the country. The summer's conservatism, forced upon the manufacturer and dealer by the slump in securities and high interest rates, is having its legitimate outcome in a paring-down process throughout the various interests dependent upon physical efforts. Fundamentally, it is true, there is nothing wrong, but that will not check the readjustment of industrial affairs to a lower level. How far down we must go to reach bottom is not capable of a mathematical demonstration. The unknown quantity in the complex affairs of business is the personal—the psychological, as defined by Secretary Shaw. We have had a year of declining values in the stock market, a loss in values of forty-five per cent, the greater portion of which was in the industrial securities, from whose highest valuations of a year ago there is now a loss of sixty per cent, and in money expression \$1,750,000,000. In railroad and industrial securities the shrinkage reaches \$2,500,000,000. That there should be of necessity a reflection in general business is obvious. Our good crops alone this year saved us from a panic and a long period of depression.

Our business expansion has been slow and steady. Beginning with 1896, it has moved forward without a break for seven years. In it all there was little of the inflation character. Credits, as a rule, were not strained, and probably there has not been in the history of the country a period where cash operations were greater in proportion to actual business than the recent one. The debt making has been confined to the newly formed industrial corporations, and even there, almost entirely in the issuance of stocks. The host of novitiates in the exchange market, brought in through their sale of interest in going properties for stocks and bonds, was responsible for the furious speculative craze. The average man can not resist the allurements of the speculative marts, once he has been in experimental contact. The men who received securities for their interest in business concerns were fascinated by the ticker, and they multiplied their holdings, converted the value of their stocks into marginal deposits and dreamed of illimitable wealth.

The awakening came when the supply of new securities and speculators was exhausted, and the crowd began to get out. The getting out has been of a slow character. The banks which had loaned heavily upon the speculative securities were strong enough to manipulate the downward movement and protect their commitments. The separation of a vast multitude of idle rich, lavish with expenditures, has been felt in the retail marts of the great cities, at the summer resorts, and the places of entertainment. The withdrawal of speculation has sent poorly constructed combinations to the auction block; it has made banks careful of loans to corporations; it has reduced the absorption of new railroad securities. Railroads, in

their curtailment of improvements, have knocked the bottom out of the iron and steel trade.

Topping out the present condition is the labor issue. Whether the laborer has received more or less than his due is not a subject for discussion here, except to weigh the importance of the issue in a period of contraction. The downward movement was coincident with the universal demand of trade and labor unions for a higher wage. It is unreasonable to ascribe the one as caused by the other. The fact has ever been that the wage is the last to reach a maximum and the first to decline. Expanded trade, absorbing the labor supply, must yield to demands for higher pay, and contracting trade, throwing a surplus of labor upon the market, finds little resistance in lowering the rate; or, expressed in a less contentious way, there is no trouble to get cheap labor on a declining trade.

Long before the latter trade and labor demands, the process of contraction was having its effect, insensible and intangible, both here and in Europe. The decline abroad began three years ago. Germany and France are about emerging from an industrial depression and England is still affected. We, on this side, have been in the main indifferent to the events abroad, but the very prosperity that we were enjoying proved the quick extraction of the old world from its deepest level of depression. We were able to absorb the products of European factories and a great amount of their raw and unfinished material — even of the things that we produce. We are now in the third year of expanding imports; we had two years of declining exports, and the recovery is slow. Since 1900 our foreign trade compares:

	Imports increase.	Exports decrease.
1901.....	\$ 51,270,196	\$ 12,590,253
1902.....	88,901,043	104,673,925
1903 (nine months)	56,646,648	46,106,296
Total increase.....	206,817,887	71,158,082

Here is presented a spread of \$278,000,000 against us on the foreign trade in products of the soil and shop. Our contracting process is expected to wipe out the foreign supply and increase the outward trade. But to do this requires a curtailment in costs. The variations in the trade from the previous six or seven years was the natural sequence of higher prices here and lower prices abroad. The operation must now be reversed, and it is in this respect that the immediate future is of an uncertain character. If there is not a ready yielding to the readjustment process, we will have a continued influx of foreign goods and raw materials without the compensation of increasing exports. In the past three years our manufactured exports have shown slight gains, but have in no wise kept pace with our home development. Discussion of the relative differences involved in trade between nations is more or less fruitful of irreconcilable views, but in so far as the trade statistics relate to general business conditions, the index numbers of the several countries is competent evidence.

Though comparatively little attention is paid to the course of the index numbers, and the majority of the public is ignorant of their existence, they are the most valuable barometer of business. In this country Dun's is the standard; in England, Sauerbeck's is used. These numbers are the relative proportion that the prices of hundreds of commodities bear to each other reduced to an arbitrary par. Dun's par is the average of prices from 1865 to 1870. Sauerbeck's par is over a wide range of years, but covering the same period. Both these numbers are changed monthly, and hence they stand as representing the rising and falling of the markets as a whole. They represent the relative cost of living, for they are composed of all articles used for human consumption and human comfort. As to their comparative showing in both England and the United States, the low level of the numbers was in 1896. Sauerbeck's average in 1896 was 61. The highest point was reached in 1900 at 74, a gain of twenty-one per cent. The present average is 69.5, which is fourteen per cent above 1896 and seven per cent below 1900.

Dun's number averaged 76 in 1896 — it was down to 72 in July, 1897. In 1902 the average was 101. May 1, 1902, it was 102. This was an advance of thirty-three per cent over the average of 1896. The present average is 98, a gain of twenty-nine per cent over 1896 and a loss of four per cent from the high average of last year. Assuming the price level of England and the United States was approximately the same in 1896, and the trade conditions permit the assumption, we find from the index numbers that our expansion ran two years longer than England's, with a fifty per cent higher range, and that our present level or cost of living is fifteen per cent higher, or the difference between a twenty-nine and a fourteen per cent gain in respective price levels over 1896. With this comparison before us, it is difficult to accept the claims of the steel corporation interests that surplus stocks amounting to \$100,000,000 will be marketed abroad the coming year, unless there is to be greater reduction in price levels than has yet taken place. P. S. G.

PRESIDENT GOMPERS ON THE MILITIA.

IT has been repeated so often that many well-informed men believe that organized labor is opposed to the militia and punishes members who join the national guard. Such is not the case, however. A trade-unionist wrote to the American Federation, asking if a member of the State militia could act as an official in a labor body. After expressing surprise that the matter should be a subject of discussion among unionists, President Gompers confirms the right of a militiaman to be a trade-union official, and continues:

"A man who is a wage-earner and honorably working at his trade or calling to support himself and those dependent upon him, has not only the right to become a citizen soldier, but that right must be unquestioned. The militia, i. e., the citizen soldiery of the

several States in our country, supplies what otherwise might take its place—a large standing army. The difference between the citizen soldiery of the United States and the large standing armies of many European countries is the difference between a republic and a monarchy—it is the difference between the conceptions of liberty and tyranny.

“While organized labor stands against the arbitrament of international or internal disputes by force of arms, yet we must realize we have not yet reached the millennium; that in the age in which we live we have not the choice between armed force and absolute disarmament, but the alternative of a large standing army and a small one supplemented by a volunteer citizen soldiery—the militia of our several States.

“With this, both wisdom and policy, as well as principle, should warrant our trade-unions in not taking any cognizance of the matter at all, allowing each member to follow the bent of his own inclinations, insisting only that he shall be a wage-earner, a faithful member of his union and true to the cause of labor—the cause of humanity.” W. B. P.

EMPLOYERS' ORGANIZATIONS.

THE organization of employers is more general at this time than heretofore. Not only are they organizing on lines similar to those now followed by the United Typothetæ and National Publishers' Association, which comprehend recognition of the unions, but the preliminary steps have been taken toward arraying them in opposition to the unions. Before the meeting in Chicago of those who formed the Citizens' Industrial Association, there were assurances that the purpose was to place employers in a position to meet “the exorbitant and unjust demands that have characterized trades-unionists in many districts.” Much, of course, depends on what is meant by “exorbitant and unjust demands,” but the whole tenor of this announcement denoted that the author had in mind an organization of conservative tendencies. But the dominance of Mr. Parry, who was elected provisional president of the new organization and empowered to appoint the board of directors, would seem to indicate a militant body, and if it amounts to anything, we may have a taste of industrial strife. So far as one can judge from published utterances, Mr. Parry is not so bitter in his denunciations of unions as he once was, but gloze it over as he may by references to “rational and perfect unions,” he is the opponent of the unionism we have with us. An anarchist may shout approval at some of his utterances concerning what he calls “natural law,” and the socialist can quote Mr. Parry's theory of wages with unction, but the trade-unionist finds little comfort in his philosophy. And Mr. Parry's scheme has not the merit of novelty; he is following in the footsteps of “union busters” at home and abroad. His plan of having employes and employers in one organization is merely repeating what has been tried in the printing trade, the iron molding

and other industries. Such organizations were the cause of more or less expensive trouble, but in the end served to strengthen the unions. So well understood is this among the older unionists, that Mr. Parry's announcement of organizations with thousands of members in Denver and Kansas City did not disturb them. The present danger lies in the effect the campaign will have on the younger members of recently organized unions. The first echo of the employers' meeting was a movement for a general strike in the Chicago Federation of Labor. The older men sought to put a quietus on the proposal, but, smarting under the lash of Mr. Parry's vain threats and incorrect and irritating assertions, the motion was passed, and the matter is now before the American Federation of Labor. There it will doubtless rest, for the experienced officers of that body are not fomenters of or believers in strikes. If they were otherwise—if they were one-tenth as rabid and irresponsible as Mr. Parry is fond of insinuating—we would now be in the throes of the greatest strike agitation the world ever saw, for between two and three million organized producers could do much damage at this time by merely *thinking* they should quit work.

Mr. Parry might say to all this that he does not propose to destroy unions, and has not threatened to do so. Not directly has he done so, but he aims at their very vitals. If his views prevail and are indorsed at the meeting of employers to be held at Indianapolis in February, the Industrial Association will endeavor to fix it so that employers will determine the wages to be paid and so conduct their establishments as to permit of every employe having “a fair chance to reach what the employers have themselves attained.” To the unionist, the mild term for such expressions is sophistry. He reasons that in a state of society where all are or might become employers there would be no need for unions; in fact, they could not exist, as there would be no wage-earning class. But Mr. Parry does not really wish to see such a condition; what he desires is to see millions of workers content with a “chance” to reach a goal which is accessible to comparatively few. If the prize of being an employer could be secured by any considerable number, then great business enterprises employing large numbers of people would be impossible, which is incompatible with the trend of industrial development. The working classes are not likely to forego all thoughts of adequate reward because there are a limited number of prizes and many struggling to obtain them. If the employers' organization is to be conducted on the plan outlined by Mr. Parry, it will soon be among the forgotten phenomena of a period of unprecedented industrial activity. So, too, will many of the labor unions that have been seen much in the public eye on account of their aggressiveness and occasional absurdities. And their downfall will not be due to the anti-union campaign so much as to natural causes.

So far as the trade-union movement generally is

concerned, the attack will result as its prototypes in Great Britain have resulted. The arguments and even the phrases used betray close acquaintance by some of Mr. Parry's colleagues with the British anti-union movement of thirty years ago. In several important respects conditions then and there and those here and now are similar. England was then enjoying wonderful prosperity, a great expansion of foreign trade having quickened the business pulse, and the exactions of the unions were alleged to be inimical to a retention of that trade. About that time also the unionists were shamed by the exposure of horrible deeds of violence in Manchester and Sheffield, just as their American fellows of to-day have been humiliated by the disclosure of venal corruption on the part of officials in New York and Chicago. But from the laborer's standpoint there were a few points of difference between then and now, either in Great Britain or America. In 1870 unions were outlawed to the extent that it was not a crime to steal their funds; the mass of workers were uneducated and few of them had a vote; the right to strike was inhibited by law; soldiers were drafted to do the work of strikers, and juries to try unionists were selected exclusively from the employing and landholding classes. The attitude of the public mind toward unionism may be estimated from the authentic statements that a university president was deemed unfit for his position because he publicly maintained that a murder by a unionist was no worse than a murder by any other person; the press was active in its opposition, some papers clamoring for the suppression of unions by the enforcement of obsolete laws, and a prelate of the Church of England did not regard it unbecoming to his dignity to suggest the horse-pond as a fit depository for unionists.

Under these conditions the Federation of Associated Employers was launched, and issued an address to the British public presenting much the same line of argument as used by our anti-union employers. That workingmen held meetings of which records were kept and some of them had the temerity to write articles for the press defending trade-unionism were thought to presage the downfall of Britain's trade. To the misrepresentation and wailings of these false prophets the unionists of that day replied as best they could, and from the beginning of the contest made such headway that the succeeding five or six years have been designated the "golden age of British labor." The Federation of Employers found its self-imposed work of crushing the unions too gigantic a task, and marched through foreordained defeat to dissolution. There remained after the struggle those associations of employers which "recognized" the unions and treated with them on matters of common concern.

If the British Federation fared so poorly in its campaign, what hope has its latter-day successor against enlightened and voting American workingmen if they once become aroused? The world-wide history of the modern labor movement demonstrates that the desire to

raise the standard of living of the mass — not of a few, but of all — is strongly impressed in the breast of the working people, and all the forces that can be marshaled against them will not exterminate that impulse.

If the Citizens' Industrial Association follows the lead of those who deride conciliation, arbitration and similar methods of settling labor differences, it will assuredly meet defeat in the end. And the public will be fortunate if the conflict these leaders would precipitate is not an expensive one. On the other hand, if the association be guided by men who will avoid the mistakes and follow the later policy of many existing employers' associations and treating with the workers collectively (if they so desire), then it will be contributing to economic progress. Before they are put in the saddle the radicals should tell us what will happen if the unions be destroyed. Be assured the desire for improved conditions is not lessened by opposition and the fight for them will continue either through the mistaken policy of physical force — which is highly improbable — or through appeals to the ballot-box. And in the present temper of the American people this latter spells socialism. True, the socialists would not have a majority of the electorate, but they would, with the accretion of the labor vote driven to them, hold the balance of power. If the unorganized workingmen of Germany compelled the man of Blood and Iron — Bismarck — to adopt portions of their socialistic program, it is easy to conjecture what similar tactics by organized labor here would compel vote-hungry, temporizing American statesmen — the princes of opposition — to do in that direction. W. B. P.

A RISING STANDARD.

ALL along the line, from the cheapest patent medicine advertising up to the best magazines and books; in catalogues, booklets and the like, a steady progressive tendency toward a higher standard of workmanship and even art is everywhere manifest.

Where tradesmen were formerly satisfied with dodgers printed from battered type and with the poorest of cuts, now they are using booklets highly illustrated with superb half-tones and often even designs in color, all done in exquisite taste.

Able printers are giving more and more attention to the harmony of stock, type, cuts and colors.

The advertising man, with his higher conception of what advertising literature should be, has "butted in" and insisted on work the very beauty of which will compel its perusal.

And by familiarity with good printing the public taste has been elevated to a point where poor printing arouses naught but disgust.

All this means the gradual extinction of the incompetent printer and the ultimate centering of the best trade in the hands of able men capable of meeting these altered conditions.

In every city can be found old, worn-out plants, whose proprietors have in years gone by enjoyed a

thriving trade, but now that trade has slipped from their grasp because they have not kept pace with the newer order of things. Such shops are sad but effective object lessons.

Better printing does not mean fancy printing, or even catering to a supposedly finer class of trade.

The rising standard in printing does mean, however, that every printer in whatever line of work he may be engaged must do better work to-day than he did a few years ago, and that next year he must do still better, or in no long time he will have one of those passé plants where the unused case and the unused press are marking time, awaiting ultimate failure.

While under existing conditions printers should undoubtedly get more for their work than they do, it must be admitted and is easily apparent to other manufacturers that a great deal of printing is now executed in a very expensive way, and that when the inevitable elimination of the old "tailor-made" methods takes place and factory methods come in vogue, even the present prices will be high.

It is up to any printer who intends to stay in the general trade to put considerable original thinking on the problem of reducing cost if he looks to the future for any satisfactory profit.

F. W. T.

MANCHESTER'S TECHNICAL SCHOOL FOR PRINTERS.

WHEN American civic reformers sing their doleful jeremiads concerning the low moral tone of the solons of our cities and towns, and of the deficiencies in our municipal governments, they invariably refer to several transatlantic cities as examples worthy of emulation. As Manchester, England, is usually on the list, we have, without exactly knowing why, perhaps, formed a favorable opinion of the civic institutions of that manufacturing center. It is abreast of the times as far as technical education is concerned, and, whatever of exaggeration there may be in the claims of the reformers generally, Manchester undoubtedly has a message for those interested in industrial development. The factory system, with its specialization of labor, has made it difficult—in many instances impossible—for a youth to acquire a full knowledge of the trade he has chosen (or been pitchforked into) as a calling, and Manchester has determined to lend him a helping hand. For that purpose it has established the Municipal School of Technology, which is governed by a board composed of twenty-four councilmen and twelve citizens. How thoroughly Manchester essays to do this work is evidenced by the fact that, in addition to classes in commercial subjects, courses of instruction are given in nearly one hundred scientific and technical subjects. The report of the United States Commissioner of Labor tells us that about four thousand students attend the evening classes, while one hundred and fifty are enrolled as day pupils. Prof. E. W. Bemis, the well-known American

sociologist, says: "The school has been instrumental in promoting and increasing the general efficiency and intelligence of the working classes;" adding that there is a growing readiness on the part of large business establishments to give substantial aid to the institution.

In this school the printing trades are not only not neglected, but play no mean part. Thanks to the thoughtfulness of Charles W. Gamble, director of the department, there lies before us "A syllabus of the classes to be held in the photographic and printing crafts department during the session of 1903-1904," which commenced on September 24 last. From this pamphlet one gathers an idea of how the school secures the results which Doctor Bemis credits it with having obtained. Photography, we are told, has become such an essential factor in the illustration of printed matter that it is necessary to give it, and related subjects, a prominent place in the scheme of instruction. The subject may be studied by any one for any purpose, but there is a hint of the expansive character of typography in the suggestion that "photography may be studied by those who intend to become printers, as the foundation of the numerous photomechanical, photoengraving, and photochemical processes, including color photography, now employed in the printing industries." One course of lectures is devoted to explaining "the principles underlying the most important and typical processes of photoengraving and other applications of photography to the printing-press, and to the details of the methods of working the same in daily practice."

The school management seems to be proud of the equipment of this department. "The composing-room," says the syllabus, "is furnished in a complete manner for practical work. There are thirty-six frames and cabinets and an excellent supply of type of standard faces, supplied by leading typefounders. There is also a Linotype machine with duplex magazine.

"The machine and press room contains a double-crown 'Century' two-revolution machine, a double-crown 'Wharfedale' machine, 'Phoenix' and 'Arab' platens, an 'Albion,' and a 'Success' automatic galley proofing press, guillotine and standing press. The whole of the machinery is driven by electric motors.

"The lithographic and collotype machine-room is equipped with a combined lithographic and collotype machine, direct driven by electric motor; three hand lithographic presses, a collotype hand press, a copperplate press and a Reliance hand press for the proofing of process blocks. The lithographic drawing and design studio is supplied with all the appliances for various kinds of work.

"The etching and collotype preparation-room contains fittings of entirely new construction, which have been designed with a view to facilitate as much as possible the intricate operations of a branch of the printing trade in which speed is a matter of high importance from an industrial standpoint. In this room

there is a complete equipment for the making of line and half-tone photoengraved blocks, including three-color work, for photolithography and collotype. There is also a block mounting and finishing room, with router, saw, bevelers and all other tools required in the mounting and finishing of process blocks, electrotypes and stereotypes.

"The bindery is equipped with all the necessities for high-class work in forwarding and finishing."

There are afternoon and evening classes, the former having for their purpose the preparation of youths for entrance into offices as apprentices. The course includes mathematics, English, German, drawing and photography, together with such tutorial instruction and practical work in the printing crafts as "will enable a youth to start his training in a business house with advantage." There is also a special afternoon class with more advanced studies for compositors engaged at night.

The students attending the evening classes in typography are divided into three groups, the first composed of the beginners at the trade; the second, of those who have passed through the elementary work of the craft; while the advanced students are in the third group, and their studies deal more particularly with "the various systems employed in ascertaining the cost of production and the allocation of the same in each department." The instruction includes lecture and practical work, though a student may secure exemption from either branch by convincing the school authorities that he is sufficiently advanced to make attendance unnecessary. The lectures on composing machines aim to explain the method and use of the Linotype, but for obvious reasons the opportunities for practical work are limited as compared with those offered in other departments, and intending students are warned that "manipulative expertness can only be obtained by regular and continued practical work."

Besides hearing appropriate lectures, students in presswork have ample opportunities for printing many classes of work and every facility is given them to improve their understanding of the various operations necessary to produce good work.

Design drawing and printing constitute the principal instruction given in lithography, the technic of the several methods in use being fully explained and demonstrated. Instruction in proving and in the preparation of stones is also given.

In stereotyping and electrotyping no mention is made of practical work, but lectures are delivered on the processes applied to the reproduction of printing surfaces. These talks are very fully illustrated by example and by demonstration.

Bookbinders can obtain instruction in the principles of design as applied to the ornamentation of books, and in addition the course deals with all operations comprised in the binding and finishing of books in many styles. During the session specialists deliver extra lectures on a variety of subjects, such as "Paper-

making," "Harmony of Color in Typographic Arrangement," and on the work and construction of several makes of presses and typesetting machines.

The fees are low, running from 5 shillings (\$1.20) for the stereotyping course to £2 2 shillings (\$10.21) for that in the practice of photography, but for the most part 10 shillings (\$2.40) is the amount charged. The syllabus being innocent of illustration, the reader is left to imagine what the men who conduct this school look like and the size and character of the building in which they do their work, concerning which there is always a natural curiosity. Doctor Bemis again comes to our aid, giving us a glimpse of the magnificence and size of the school. According to that gentleman, it occupies ten buildings (including one in contemplation at the time of his visit) which were erected and equipped at a total cost of \$1,873,603. That is not a small sum to expend on a special branch of education, but it is doubtful if the people of Manchester ever made a better investment.

How many ambitious American youths, struggling against adverse circumstances, are vainly yearning for just such opportunities as are afforded by this school of technology? And they would tip their hats through life to the agency — be it an individual, an organization, or a government — that filled the aching void.

W. B. P.

LOWERING PRICES.

EXCEPT for variations due to temporarily fluctuating conditions, the tendency of all manufacturing is toward lower prices.

This is caused by the constant lowering of the cost of manufacture due to our American ingenuity in devising more economical machinery and methods. Witness the reduction in cost of composition effected by typesetting machines, and in cost of certain lines of presswork by automatic, self-feeding presses.

It is a safe assertion that ten years from to-day wages in the printing industry will be materially higher than now, especially for capable managers, and that the prices for the finished product will be much lower.

The proprietor of to-morrow is going to make more money, but he is going to make it, not by raising his prices, but by reducing the cost of manufacturing.

The business will tend to center more and more in the hands of men capable of devising and perfecting the means of reducing cost, and such men are not the ones to give all of the saving made to their customers, as has been too much the custom in the past.

There are such men in the business to-day. They have made possible the 10-cent magazine, the penny paper and cheaper books. They have specialized printing, and in every field such men have invaded they have raised the quality of work and lowered the price.

True, many of them have taken some work away from the general printer and in a way made it more difficult for him to run his business at a profit. But

more often they have virtually created their business by so lowering the price of their particular specialty as to largely increase the demand, and in some cases have made a demand where none existed before.

While I believe that printers, if they were better salesmen, could as well get a living profit as to be viciously cutting prices, and while, without doubt, a little more backbone would stiffen present prices, nevertheless, in a broad way, no printer need expect, as the years roll by, that prices are going up, but rather that they will go down.

One line after another will be specialized, still more ingenious machines will be invented, and this means lower prices in these lines and a depressing effect on all prices.

This condition can only be met in what will be left of the general job offices by better business system and adopting factory methods in manufacturing.

F. W. T.

THE WAGE QUESTION.

NOTWITHSTANDING public statements of financial bigwigs and resolutions of their associations assuring the public that there is no reason to expect a subsidence of commercial activity, fear that we are on the eve of a change exists in some quarters. The chief of one State employment bureau reports an increase in the number of applicants for situations, and there are unsolicited and unverified statements to the effect that the printing trade has not recovered from the usual summer dulness with that alacrity and thoroughness which has characterized the advent of autumn in the past few years. The secretary of a large typographical union asserts that the unemployed has increased from two per cent to ten per cent during the twelvemonth. These may or may not be straws showing the tendency of the wind, but it is significant that this question should have come prominently to the front at the recent meeting of the National Civic Federation. As everybody knows, that organization is composed of statesmen, employers of labor on a large scale, and representatives of trade unions, which only serves to emphasize the significance that attaches to such men seriously discussing what policy the unions should pursue when business becomes depressed. A representative of capital suggested that they should accept reductions in wages when prices begin to tumble. According to the published reports, the unionists did not treat this as a proposition dealing with a remote possibility. On the contrary, their spokesman, Mr. Gompers, thought it a pressing question, and was quick to declare the unions would resist reductions of wages. He denounced the suggestion as being uneconomic and unwise, in that decreases in wages tend to accentuate commercial distress by curtailing the purchasing power of the masses — the basis of prosperity.

A university professor takes issue with Mr. Gompers, and ironically remarks that this "new theory of wages" can not be maintained in face of the well-

known economic law that a reduction in the cost of an article is always followed by an increased demand. Far be it from the writer to quarrel with the learned doctor concerning the operation of the "well-known economic law," but it is a fact that an increased demand does not always follow a decrease of wages, which is an altogether different thing from a decrease in the market price of a commodity. There may be one without the other, and doubtless Mr. Gompers had in mind cases where the earning power of employes suffered a diminution without compensating advantage.

But in the majority of instances, local conditions constitute so important a factor in determining whether there shall or shall not be a reduction, that any attempt to establish a general rule would seem to be superfluous. Let us assume that it is demonstrated beyond peradventure in a given industry that unless a ten per cent reduction was made effective a large number of workers would have to remain unemployed. In these circumstances the probabilities are the most rabid of unions would acquiesce in a reduction if there were an assurance that the old rate would be restored when business revived. That would seem to be good business sense, and the making of scales is a very unsentimental, prosaic business proposition.

In the commercial printing line such a condition rarely, if ever, exists. A cut of ten or fifteen per cent — which is the average figure talked about when the subject is a live one — does not effect such a decrease in the cost of production as to cause an increment in the demand for printing. During periods of business depression the difficulty that confronts the book and job printers is that there is little work to be done at any price, be it high or low. This is proven by the fact that offices which do work cheaply suffer as severely as the higher-priced concerns. Furthermore, during the panic years of 1893-1897 in many cases the trade discovered, after readjusting prices on a lower basis in the hope it would "make trade," that it had been pursuing a will-o'-the-wisp. There were comparatively few reductions in the printing trade during that trying period, thanks in some instances to level-headed employers, who refused to be carried off their feet by the plea that more work would result at a time when there was a dearth of responsible parties seeking estimates. These men could see no reason why admittedly fair scales should be disturbed without substantial reasons therefor.

Whether the craft is to be disturbed by attempts to reduce wages will be decided largely by the pocket-nerve of employers. If they become possessed of the idea that there is need for a cut, there will be much discussion, for the unions may be depended upon to resist to the uttermost any unreasonable or unjustifiable demand of that nature. For the nonce, they will be Missourians, and insist on "being shown." There is reason to believe the men who have a penchant for reducing wages simply because times are hard are not so influential among employers as they once were.

On the other hand, the employer who is prepared to wage war on the printing-trade unions of to-day can not truthfully plead inability to pay the scale, for the battle will cost him immensely more than could be recovered by any possible saving in case he scored victory.

With due respect to Mr. Gompers and the doctrinaire who criticized him, neither they nor bodies like the Civic Federation can determine whether reductions are necessary or wise nearly so well as the men most interested. The best possible settlement will be that which they effect with an eye single to their mutual interests. Spokesmen for the employers have incessantly rung the changes on the necessity of unions being "conservative" and rational in dealing with wage questions, and especially deprecating their proneness to adopt the stand-and-deliver method of doing business. To all of which there can be no valid objection. If we are on the verge of an era of depression, as many opine, and those employers who hold to the questionable theory that lower wages is a palliative for hard times, but honor their own precepts by acting conservatively and giving heed to the arguments of the "other side," there will be little serious trouble in the printing trade. If, however, they act arbitrarily and precipitately, they may receive a shock, for despite all that may be said in derision of Mr. Gompers' alleged "novel theory of wages," he voiced the opinions of many—and numbers count for something—when he said that decreases of wages in times of depression only serve to make a bad condition worse.

W. B. P.

NEW I. T. U. LAWS.

LATEST advices say the indications are that the members of the International Typographical Union have voted in the affirmative on all the propositions submitted for their consideration and action. These new laws, together with those adopted by the recent convention, become operative on January 1, 1904, and as a consequence there will be several changes in methods of procedure and otherwise on and after that date. For the benefit of the officers and members—especially the former—of that organization, the important changes are here summarized:

The Typographical Union will surrender jurisdiction over the photoengravers.

The per capita tax will be 35 cents a month, exclusive of 60 cents a year charged for the *Typographical Journal*, the official paper.

Local secretaries must forward dues to headquarters before the twentieth of the month succeeding that for which they are collected. The penalty for failure is loss of benefits.

But one label design will be permitted to be used in "any jurisdiction."

The agreement with the bookbinders, pressmen and stereotypers being adopted, allied trade councils will probably be organized in accordance with its

provisions, under direction of the various international officials.

Members presenting traveling cards, which show "per capita tax to have been paid in advance," must be allowed full credit for such amount.

A member losing his traveling card will be required to pay 25 cents for a duplicate.

Applicants for membership working under permit may become learners on machines, and apprentices in machine offices may work on typesetting devices during the last three months of their apprenticeship, provided they receive the learners' scale.

Local unions will be prohibited from issuing labels to offices in unorganized municipalities over which they have no jurisdiction.

The International Union's officials will be deprived of the power to enjoin subordinate unions from disciplining a member pending an investigation by the president or executive council. All appeals to that body must be taken within thirty days after the date on which the objectionable decision was rendered.

Local unions are required to pass laws "defining the grade and classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

The regulations governing the filing of accusations and the trial of members have been amended in some important respects. After January 1 next charges against a member must be made "within thirty days of the time knowledge of the offense alleged comes to the complaining member." It shall require a two-thirds vote to convict or to inflict punishment of expulsion or suspension, but lighter penalties may be imposed by a majority vote. Any member preferring charges which are not sustained by "proper evidence" may, by a two-thirds vote, be censured and fined an amount equal to the cost of the proceedings made necessary by his action.

What many well-informed members regard as the most important measure approved by the convention was this amendment to the constitution: "Nothing shall be enacted (by the International Typographical Union) relative to the internal affairs of printing-offices." That this will have a salutary effect on future legislation there can be no question, but whether it will operate to relegate some of the existing laws depends upon the light in which they are viewed by the officials. If, on appeal by a member, a provision is brought to their attention and they can be convinced that it regulates or affects the "internal affairs of printing-offices," the probabilities are it will be set aside, as it is a rule in the Typographical Union that a constitutional provision is supreme. Naturally, the president or executive council will be chary of exercising the power of passing upon the acts of conventions in this way, and so he who would win an appeal of this kind must needs have a strong case.

W. B. P.



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THE MODEL'S REST

SHORTER-WORK-DAY MOVEMENT.

THE Eight-hour Committee of the International Typographical Union is endeavoring to interest every member of that organization in its work. Recently circulars were mailed to the house address of each union printer asking him to investigate the results of the shorter-work-day movement and lend assistance to the International Union's committee. One of the circulars contains the following excerpt from President Lynch's report to the last convention:

We have secured a detailed report from 252 unions on the eight-hour proposition for book and job rooms. This will be submitted to the proper committee. It embraces the following data:

Unions having the eight-hour day in effect [presumably inclusive of the German unions].....	20
Unions having the eight-hour day partially in effect.....	19
Unions having made definite arrangements for eight-hour day	18
Unions having made partial arrangements for eight-hour day	27
Unions having committees arranging for eight-hour day... 41	
Unions having unexpired scales or contracts.....	37
Unions having recently increased wages or reduced hours..	25
Unions having important matters interfering with or adverse conditions prevailing against agitation for the eight-hour day at present.....	11
Unions whose hours of labor are to be those agreed upon by the I. T. U. and U. T. of A.....	3
Unions having less than fifty-four hours for some or all members, no arrangement for eight-hour day.....	2
Unions having made no arrangements for eight-hour day..	49
<hr/>	
Total number of unions reporting at this date.....	252
Total number of unions having eight-hour day in effect entirely or partially, or having made definite or partial arrangements for same.....	84

Inasmuch as but a trifle more than a third of our unions have reported thus far, it is believed the figures presented are most encouraging, and especially so when it is taken into consideration that the movement has been under way for less than a year.

The conference between representatives of the National Publishers' Association and the International Typographical Union, held at Indianapolis, Indiana, on October 27 and 28, seems to have succeeded in removing the last cause of difference that existed between the organizations. At this meeting, as stated in THE INLAND PRINTER for November, the Spokane and Seattle scales were considered. It will be recalled that the action of the typographical unions in those cities was responsible for the spirited controversy in which the union — or, rather, President Lynch — was charged with having violated the terms of the arbitration agreement and that at the New York conference, after amending the agreement, it was decided these cases should be taken up as though the unpleasantness had not occurred. It was agreed not to publish the proceedings of the conference, but it is learned from an authoritative source that a compromise was effected, the unions securing about one-half of what they enforced by the alleged illegal strike last July, the award to go into force on November 15. It is under-

stood the publishers from the far Western cities contended the award should date from the time of the strike, which the union's representatives resisted on the ground that the publishers were really responsible for the strikes and the unions should not be penalized, and the former finally waived the point.

As a matter of fact the joint board did little more than register the wishes of the contesting parties. A week before the conference Seattle union had presented a scale to the local publishers which seemed to be satisfactory, though one firm refused to sign because its case was in the hands of the joint conference, and this scale practically became the award of the conference. Another unique incident was that while the board was considering the Spokane case — the first taken up — the representatives of both parties present got together and came to an agreement, which the board approved, doubtless with pleasurable emotions.

Those attending the conference were: Representing Publishers' Association — Mr. Taylor, of the *Boston Globe*; Mr. Ridder, of the *New York Staats Zeitung*; Mr. Lowenstein, of the *St. Louis Star*; Mr. McCormick, of the *Chicago Record-Herald*, and Colonel Driscoll. For the International Typographical Union — President Lynch, Secretary Bramwood and Vice-President Miller. On behalf of the publishers of Spokane and Seattle, Messrs. Cowles and Young, and Watson and Sawyer put in an appearance. Seattle union failed to send a representative, but Spokane union was represented by its secretary, Mr. Bronson.

Owing to Vice-President Hawkes' absence in Cuba, the International Union was minus a representative, and it was agreed the board for this occasion should consist of three representatives of each organization.

W. B. P.

OUR OLE SWIMMIN' HOLE.

You kin have yer natatoriums, yer beaches and yer bays,
And all the fancy riggins that folks uses nowadays;
But when the sun comes pourin' down, so hot it burns yer soul,
I allus get a hankerin' like fer our ole swimmin' hole.

We never had no bathin' suits, but necked as you please
We jumped right in, all in a bunch, thick as swarmin' bees.
We'd slippery slide and duck and dive, from middle to the shoal,
Lord! what a time us fellers had in our ole swimmin' hole!

But now, when memory wanders back, I sorter bow my head,
For most the boys I used to know I reckon are all dead —
But mebbe, when the Lord above makes up the final roll,
We'll all join hands and take a look at our ole swimmin' hole.

— Ivy Elmer Rogers, in *Thresher World*.

HIS HONEY WAS NOT THERE.

There is a North Missouri editor who is very fond of honey. This editor makes frequent trips to Kansas City, and whenever he makes one of these trips he stops at a hotel where he can always get honey. On a recent trip he was accompanied by his wife, and just as they were approaching the city he told her he was nearing the place where he could get his honey. That night as they dined at the hotel, he turned to a waiter and asked: "Where is my honey?" With a broad smile, the waiter replied: "You mean that little black-haired one? Oh, she don't work here no more." The editor is still explaining to his wife.

Written for THE INLAND PRINTER.

THE IRON PRINTER—AN INVENTION.

BY JOHN S. THOMPSON.

"SAM," said Jack, one day, as they sat with the foaming bumpers between them, "what t'ells the use setting type by hand? Why don't they get machines in our shop? No good, eh? Why don't some one get up a machine, then, that will do the work?"

Sam's only reply was to drain his glass and gently rap on the table with it.

After ordering the waiter to "fill 'em up again," he hitched his chair forward and, leaning over the table, said, in a confidential tone:

"Do you know, Jack, I could invent a machine that would skin 'em all? Why, I've been thinking of quitting the business and going into the inventing line. I've got lots of ideas about things like that."

"Me, too," returned Jack. "I had an idea of that kind myself when I spoke. I had a dream one night about a typesetting machine that was a crackerjack. If you and I get together on this thing, we wouldn't need to set type any more."

"That's right," exclaimed Sam. "All we need is the money. Know any one who will put up the dough?"

"Huh, there's plenty of 'em," retorted Jack. "Give 'em a share in the invention. There's old man Deasey. Got nothin' but money. Bet he'd go in it in a holy minute."

"Suppose you go up and brace him, Jack; you know him."

"All right; have another. I'll go up to his office and see him. He don't know anything about setting type, but he'll put up the currency, all right. How much d'yuh think we'll need?"

Sam apprehended a thousand would do as a starter. "Can't tell exactly," he said. "Don't know just what kind of a machine we are going to build. There's one thing sure, though; it ought to set type. None of this slug business for me."

"Well, I'll tell you my idea," said Jack. "As I said before, I dreamed it one night. No, I wasn't. Was on the water-wagon then. I dreamt I saw an iron man sitting at the case pickin' 'em up so fast you couldn't see his motion — was a peach, though. Never stopped to dump; had a stick as long as a galley. Used his left hand for spacing out and picked 'em up with his right. Everything worked as smooth as clockwork. It's been on my mind ever since."

"Say — by the gods, why wouldn't that be all right? Say — what'll y' have — gimme same — that's a good idea. I can see the thing working myself. That would be great. Just rig up an arm to pick up the type like this. Have an elbow and a hinge here, and run her by electricity. Don't see why they didn't get up something like that long ago. Get a good, steady motion, too."

"Sure. There's the idea. All we need is some

money. I don't know much about the mechanics — run a country Campbell once. You're better than I am in that line. You've done some inventing before."

"A little," replied Sam, modestly. "You've seen that bung-starter Charlie uses. Was going to get a patent on that, but didn't have the price. Invented a flying-machine once, but that's the trouble — fellow needs money."

"We can get it on this invention, all right. I'll go up to-morrow and talk to Deasey. If he won't go in on it, we'll get some one else. Give 'em a half-interest, see? Drink up and have another."

Next day they both put on subs. and gave it out that they were going fishing. Jack hurried over to Mr. Deasey's office. That gentleman was cautious, but interested. Of course, he would require a half-interest in the invention if he furnished the money. How much was needed — a thousand — couldn't get on with five hundred — well, he'd have the papers drawn up. "Call in a day or two," he said, when Jack left, "and bring the other gentleman with you."

"What did I tell you," exclaimed Jack on their way to the "Dizzy"; "we'll be millionaires some day."

A few days later Mr. Deasey informed them that he had arranged with a near-by machine-shop to give the inventors *carte blanche* in the building of their machine. They at once bought a pair of cases and a font of type, and brought them down to the shop. A stand was built to hold the cases, and then the inventors disclosed their plans to the mechanic.

"We want an arm," said Sam, "mounted on a vertical shaft, so that it can swing across the cases, and an elbow in the arm so it can dip down and pick up the type."

"Yah," said the machinist; "vat vill move it?"

"Spring," replied Sam.

"Vat will pring it pack?"

"Foot," Sam answered.

"Yah, you vant a treadle, ain't it?"

"That's it," exclaimed Sam, who had kicked a Gordon; "put your foot on it and the arm will bring the type to you. Hey, Jack?"

"Sure," said Jack.

"Yah," said the machinist, "all ride; I make him."

"Regular cinch," confided Sam to Jack that evening as they blew the froth off the steins. "That machine will be a world-beater. All you got to do is to put your foot on the dingus and she sets the type."

Jack nodded. "I've had the idea a long time, but couldn't bring it to a focus until we began talking it over. It'll be the slickest thing on earth."

They made regular trips to the little machine-shop — couldn't see what made that blankety Dutchman so slow.

"Don't believe he grasps the idea, Sam," said Jack.

"Those thick-headed Germans never can understand a delicate machine like ours, anyway," replied Sam. "I could build that machine myself in a week

or two. Here we have been waiting three weeks, and he's still at it. It makes me mad — let's have another."

"Go you," consented Jack.

At last the machinist announced that the arm was in working order — that it would now swing around the cases and dip down into any box desired by simply working the treadle. They found, however, that it would not pick up the type as it was supposed to do. Even when it did pick up a letter, it would sometimes drop before it got to the stick. The inventors were dejected.

They didn't call at the little machine-shop for several days. They sat in the little back room at the "Dizzy" and silently blew the froth from many steins before the inspiration came to the disconsolate Jack.

He was just about to call for another when the idea struck him. "Sam," he blurted out, "I've got it. Fly-paper! Fasten it to the end of the finger on the arm and the type will stick to it, and when it brings it to the stick one of us stands there and takes it off."

Sam jumped up. "That's the stuff, Jack; great head. The very thing. Don't you know, I believe that would be a big help to a hand printer. I know I used to drop the type lots of times."

They lost no time in putting this improvement into practice. "If the pesky thing would pick up only one letter at a time that would help some," muttered Sam, after trying the scheme.

"That isn't important," said Jack. "If it brings more than one, I pull 'em all off anyway and throw back what I don't need. Anyhow, sometimes we want two letters out of the same box, and then it saves going twice for it — there's another important advantage."

It certainly seemed to them that they now had a perfect machine. They were about to send for Mr. Deasey, when Sam discovered that he had to stop working the arm after a line had been set until Jack finished spacing it out. He at once saw where the method could be improved. "We'll use two sticks," said he; "while I'm working the arm to set the second line, you can justify the first one."

"Sam, you're a brick!" exclaimed Jack. "Why, we double the output right here; we'll have the greatest machine ever heard of. Won't it make a sensation?"

"The only thing it lacks," continued Jack, "is a distributor. I always hated to distribute type. Wonder if it couldn't be made to distribute, too."

"Course it can. All we got to do is to reverse the thing. Pick up a line at a time and have a little pusher behind to shove out one letter at a time as the arm comes over the proper box."

"It's a cinch," said Jack.

"There is only one thing more I would like to see before we announce our invention to the world," said Sam, as they were on their way to Mr. Deasey's office

the next day, "and that is an automatic justifier on our machine. That would help wonderfully. As it is now, it takes us both to run it. We could make a saving of one-half with an automatic justifier."

"Then what would become of me?" answered Jack. "I'd be out of a job."

"Not at all, Jack," Sam replied. "We'd make two machines."

"That's right, too. Let's think it over. Come on over to the 'Dizzy' and get a bowl."

"Now," said Jack, after they had emptied several, "I've got an idea — what's the matter with using rubber spaces, instead of metal ones. When your line is short, they will expand and fill it out, and if you want to get in another letter, they'll give and let you do it — what?"

"Jack, you're the greatest inventor in the world," exclaimed Sam enthusiastically; "have one on me. You'll be famous some day. I'll be glad to have it known I worked with you."

"Sam," replied Jack, "you're greater than I am — what? Didn't you invent the distributor. Sure you did. I ain't taking any credit where it isn't due. You and I invented this machine and we'll share the honors."

"And money," said Sam.

"And money," repeated Jack.

Written for THE INLAND PRINTER.

A REVIEW OF ACCURACY FOR PRINTERS.

BY DR. EARL M. PRATT.

WHILE talking with a newspaper writer, I suggested that the mistakes in Chicago cost a million dollars a day, and the newspaper man used it for a head-line, while another writer advised me to use it as my trade-mark. All printers will be able to recall expensive mistakes without much effort.

The daily sources of increased ability are particularly attractive when centered on greater individual accuracy, because errors are common everywhere every day, and cost time, money and harmony.

Thirty years ago I began collecting mistakes when a Girard (Pa.) printer made a merchant advertise "new fall and winter gods." To me the most amusing error was when some printers tried to print a perfect book and the title-page read "Boook."

This week a printer is reprinting free for me because, after I had O K'd a proof, some letters got transposed and were run on three thousand sheets that way. The foreman of that shop tells me that one of his boys had just run five hundred envelopes upside down after he had run fifteen hundred the right way.

For some time I have been more interested in recording examples of forethought than cases of blunders. A printer was told that the paper for a rush job was of a wrong quality, and in a dazed manner the printer walked with his foreman to the stock to think what to do. While fingering the upper sheets

he found by mere chance that the stock was all right, except a half-dozen pieces which had been packed and shipped with it unintentionally. I told the printer that ever after this event he would be more cautious and a better inspector.

One daily source of greater individual accuracy is to review one's work in private time and try to find out how certain errors were made and how they may be prevented in the future. It is human nature to leave for others to do some things we should do ourselves. When we begin to want to be more accurate we will begin to see causes of and the prevention of mistakes. There are many bi-blunders or errors where two or more people are equally to blame. To be accurate we must not only watch ourselves, but also watch other people and things.

Many a time would I have been run over had I left it to the driver, who was looking back. I have taken pains to get to safety, then watch, and know that the driver would have seen me only after the horse and wagon had gone over me.

The girl who billed a customer and added in 4 o'clock was helped by the previous clerk, who wrote that the garment must be ready by 4 o'clock and wrote the time in the dollar column. A customer's penmanship may have caused a firm to send him axle-grease in place of alcohol.

Wherever I speak to groups of employes, on methods, in lecture-room, basement or tower, I find them ready and in earnest. They often give me ideas as good as I can give them. All of us are anxious to know how to become more accurate. No one enjoys making a preventable mistake. By confessing, exchanging and a coöperative study on experiences and solutions we can grow better methods and increase our ability. It was natural for me to make mistakes, but systematic study has reduced them.

A line-a-day note and scrap book combined, if devoted to personal skill, is a most helpful plan. A box may be used in place of a book and into it you throw a written or printed idea every day, or at least a piece of blank paper dated, if the idea is not captured. By reviewing the book or contents of the box you can see its value and improve in resolutions. The mind and hand unwatched are ever ready to play us tricks. The transposition of numbers is very common and occurs not only in thinking and writing but in speaking.

GOOD PRINTERS IN DEMAND.

Notwithstanding the introduction of typesetting machines, there has never been a time when good, all-round, sober, competent printers were in greater demand than at present. Of course, there are many unemployed among the plain compositor, get-drunk-Saturday-night class, but the up-to-date job and book printer, "able to work in any sort of harness" kind, are hard to get and will always remain so. This should act as an inspiration to the ambitious young man and suggest to him the importance of studying his business until he is proficient in all lines.—*Dodson's Bulletin*.



BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

A natural reaction has made it proper of late to decry the writings of Rudyard Kipling; and all men know it tasks the heart to be honest in the face of what is proper. When Mr. Kipling's new book of verse, "The Five Nations," appeared, it was greeted with columns of quotations, but little opinion. The reason is not difficult.

Any one familiar with the author's poetry could see that the new book is not so even a piece of work as "The Seven Seas"; any one could see the longer poems in the new book do not equal "McAndrews' Hymn" and "The Mary Gloster"; that none of the new dialect pieces—all from Boer war sources—equal "Mandalay" and "Danny Deever" (which appeared previous to "The Seven Seas"); and that the dedication of the new volume does not approach the mighty "Song of the English." So much is clear.

Yet chiefly the reproaches which have been tremblingly cast at the book are complaints that it is not some other thing, rather than criticism of the thing it is.

If those who are so apt to compare will look further they will see that the few real poems in the new book outnumber and overpower the few real poems in the earlier collection. When Mr. Kipling's greatness is upon him there is no need of interpretation. His heavier voice we can not choose but hear.

That he is the master phrasemaker of the time none will question; that he is the one poet who has recognized the changed attitude of the spiritual toward the new and shifting material world, he has almost proven. His poems are geographical—familiar in the ends of the earth, so that no thing is foreign—so is the world becoming. There is no one of equal voice and equal vision, yet we comfortable folk sit safe indoors and denounce him because he will not sing of birds and flowers for their own sake, and purple chivalry that never existed for the sake of our coddled sentimentality.

We forget, too, that no poet of the past, not even Keats, is judged by the entire mass of his writings. So illogically we reckon Mr. Kipling's mortality, weighing him by the things a dozen years will erase utterly, and forgetting that we have no test for words that may scorn the centuries. And if, in one far-seeing flight, we could look down upon the workmen of our time, we might behold a vision worth the wing-labor; Mr. Watson building, conscious and skilful, on the hilltop of Tradition a temple too finely wrought to fall, yet too little for the Muse of To-morrow; Mr. Stephen Phillips recutting old gems with wonderful accents and deliberate beauty; Mr. Swinburne dreaming by a dying fire; and in the valleys a thousand hearth-lights where dwell the industrious Rileys and Carmens, and the households of Maeterlinck and Yeats. These and one other, a strong man, restlessly voyaging, learning the secrets of all men and all trades, and carelessly singing, now from the mountains, now from the sea, and often from places where the roar of the world drowns out his single voice—a strong man—even, sometimes, a Master.

The work in the new book includes much that is familiar to every one; there is no need to make mention of "Recessional," "The White Man's Burden," or "The Islanders." Two others, fine and haunting poems both, may be recalled—

"The Bell Buoy," and "The Feet of the Young Men." It is of the work hitherto unpublished that we wish most to speak.

In the first place, Mr. Kipling has given very little in the way of new forms or rhythms; he has used some of the old ones as worthily as before, some not so well. In matter, too, he has invaded no new fields. The old turn toward allegory, the manner of the Seven Seas Envoy and "The Story of Ung," seems to be even more happy than before. "The Palace" is a finely wrought poem of this kind, and a work perfectly characteristic of the one mood in which the author's charm is of the quiescent sort.

The note of the "New Romance" and "The Three Decker" has been struck again, not unworthily, in "The Second Voyage"; in "White Horses" we find again the swing and vigor of image that comes most often to Mr. Kipling in his songs that are of the sea; and in "The Dirge of Dead Sisters" breathes again the stately sorrow that has come to him so seldom yet has struck so deep. In two poems, "The Broken Men" and "The Old Men," the old, terrible cynicism is loosed, lightly in the one, bitterly and with a sound as harsh as the clang of chains in the other. In "Sussex" and "The Song of Diego Valdez" we find again the full human thrill, wistful in the midst of rejoicing.

Granted that for continuous reading "The Five Nations" does not equal "The Seven Seas," it remains a book of mark. It has power, speaks clearly, forsakes uncertain things, throbs with red blood.

Mechanically, the trade edition published by Doubleday, Page & Co., is a very ill-wrought thing, scandalously printed, with bad presswork, careless proofreading and a shoddy binding. For subscribers to the Outward Bound Edition of Mr. Kipling's complete works, the Scribners are issuing the book in worthier fashion.



In "The Bondage of Ballinger," Mr. Roswell Field has written one of the gentlest men and one of the gentlest stories we have had in many seasons. Altogether it is little more than a character study, this story of the New England journeyman printer and book-lover and his patient Quaker wife, but within its limits it is irresistible.

To describe the book is hardly possible. If you should tell me that such a story could be written, true but never descending to realism, pleasing on every page, carrying a climax which could be probable only in life that is too strange for legitimate artistic uses, and all balanced on so slight a plot, I should have smiled tolerantly, as men do at idol-worshippers nowadays, and let the matter pass. But now, the thing having been so accomplished that I have wept in reading it, I am not inclined to be critical.

Men of sterner hearts may say that the game is simple enough; that Thomas Ballinger is merely a figment of a genial style; that the improbability of the finale is the book's damnation, and that it is all done by keeping one's vocabulary among the adjectives that flock with *kindly*, *simple*, *bookish* and *patient*; which, if it is really the prescription, should be generally recommended.

The outline of the story covers a very slight proportion of its virtues. It narrates how Ballinger grows up, the ne'er-do-well son of a schoolmaster, under the fascination of books; how he fails at all trades until he becomes a printer; how he manages to save a little money from the booksellers, and marries, without her father's consent, Hannah Playfair, a Quaker maiden; how they drift from city to city, subsisting simply, and always struggling without success against the impulse to buy books; finally they come to Chicago, settle in a cottage by the lake shore, with the books and an explosive but faithful servant, and meet Helen Bascom, the daughter of a rich merchant; how Ballinger finds the little girl apt, and makes her the devoted friend of all his bookish joys; and how

at the end she saves him from the impending crown of his misfortunes.

This tale is worked out with the most charming frankness and cheer, and that literary spirit, scorning the tricks of the day, too skilful to accept passage

"In a ram-you-damn-you liner, with a brace of bucking screws,"

—the spirit we are bound to term classical.

While it has not so much humor as Mr. Field's other books, it has the same fascination, and is withal a longer and more serious work. It has been published in very decent form by



From "The Bondage of Ballinger."

The Fleming H. Revell Company, fairly printed, with an imaginary portrait frontispiece, a lettered title-page, and a respectable cover. Yet one can not help wishing it might be put forth in a limited edition to equal those of Mr. Field's former stories published by Mr. Lord, of Evanston. Surely it deserves such honor.



That the spirit which actuated "The Castle of Twilight" was in the air, is shown by the publication by The Blue Sky Press, Chicago, of a book entitled "Castle, Knight and Troubadour," by Elia W. Peattie. The points of resemblance between the two books are many: the theme—the Sorrow of Women under Chivalry; the use of similar times and places; the employment of the trick of prophetic vision; the relation of the troubadours; the modern delicacy of the women and the unwavering hardness of the men; and at the last the symbol of the dawn.

"Castle, Knight and Troubadour," however, follows its object in a very different way. It walks so far from the realistic as to be at times theatrical—never undramatic. An effort is indeed made, in the descriptions, to present the literal

truth in regard to the surroundings; but for the most part the manner is of the pure romance—always dight in rich colors, always speaking and acting without sign of hesitation, always in pose and never for an instant forgetting the audience. In structure and selection, in the elision of lesser movement, in



Illustration by Harry E. Townsend, from "Castle, Knight and Troubadour." The Blue Sky Press, Chicago.

contrast and consistency of motive, it has a glitter as of footlights.

In this story, incoherent though it may be, the author shows her skill, but not the breadth of sympathy that has marked so much of her work in the past. In trying for power, she comes perilously near the morbid. Yet the tale is a striking one, efficient in its brevity, and keen in the pursuit and merciless in the conquest of its climax. The songs of the troubadours, wherever they bear upon the story, are included, and these present some good versemaking, though not by any means of sustained quality, nor, for the matter of that, of historical form.

The book is published in limited and general edition, and is decorated with a frontispiece, a photogravure from a painting by Harry E. Townsend, which is perfectly in keeping with the story—a portrait of the heroine, in action and character true to the tense and sensitive nature of the author's conception.



A. C. McClurg & Co. have just published the latest novel from the industrious pen of Margaret Horton Potter. This book, "The Castle of Twilight," does itself great wrong—or is its author's victim—in a conscious and utterly discouraging "Foreword." This unnecessary prefix begins "Wistfully," classes the book among the historical novels (where not even the author's word can make it belong) and altogether casts a blight on the story which follows. Happily, the story is strong enough to hold its own.

It has long been recognized that the novel of adventure-in-times-past must bring its own reaction; and one of the

signs of this change of faith is in books which keep to the externals of the creed but pervert its intention. Thus, "The Castle of Twilight," medieval in color as it is, deals wholly with the reverse of the picture. It follows no heroes to war, preferring to stay at home with the desolate families of heroes; it holds to the losing side of the fight, clinging, if the expression may be admitted, like a flea to the under dog. Its sympathies are with the seamy side of Romance. Somehow, the point of view takes Romance too seriously: In other fields, we are not wont to turn our pictures to the wall, and expect the world to applaud the blank canvas with its grewsome shadows of gallant shows.

The theme of the story is simple enough; it deals with a noble gentleman of Brittany, a gloomy man who is killed in a tourney midway in the tale; with his mother, a proud woman, often humbled but strong in all circumstances; his wife, a wistful, delicate child, never free from the knowledge that her husband can never love her as he loved once before, mysteriously, in his youth; his sister, a recreant nun of great emotional range; his foster-sister, the humanest and most lovable figure in the tale; these, together with a faithful squire and a villainous troubadour, fill the canvas.

The story is of the slowly moving type, realistic in treatment, and occasionally capable of intense, cumulative power, always introspective rather than dramatic. The author dares much in her analyses, and sometimes fails to this extent: she does not always keep out the woman who is distinctly modern, whose feelings are bred of modern customs, and whose intellectual equipment contains too much thought that did not come into the world for centuries after the period of the tale. This, and the humorless gloom that hangs on every page, are the disadvantages of the book.

To balance them, the reader finds stretches of vivid imagination, not evenly sustained, but of uncommon brilliance while



From "The Studio Art Portfolio."

they last. Then, too, the very reversal of the picture gives a tricky atmosphere of originality. It has the strength of modern method, of skilful if sometimes mechanical balance, and of the fascination that appears in impending tragedy. But, lest the story seem too new, the runaway nun carefully returns, begging and in rags, on the last night of the holiday

feasting; this coincidence, together with the faithfulness of the squire and the melancholy of the jester, prove that the author has not wholly forgotten the good old way of writing stories—or that the old ghosts are not so easily laid as one might think.



From "The Studio Art Portfolio."

The book is well printed, and contains six excellent illustrations in tint by Charlotte Weber; these illustrations, while admirably in tone with the text, and conscientiously drawn, are somewhat overburdened with debt—a misfortune in a time when such debts are so carefully assessed.



It has been a frequent pleasure to commend the publications of *The International Studio*, both the magazine and the special books and collections. The work has always been of the most conscientious character, and the critical judgment of the editors sane and free from prejudice.

The latest production of the *Studio* office, however, falls far below the regular standard. It is called "The Art Portfolio," and consists of an ill-wrought case of thin boards which curl uncomfortably, enclosing a dozen or so prints from the magazine pages, some mounted on cards of various tints, and some set in badly fitting mats. There seems to be no way to identify the subjects or the artists represented, and a number of them are of a grade to occasion no curiosity. The cover is printed in three colors, two of which are quite unnecessary, as well as out of register.

The fact that a large number of the plates used in *The Studio* have been of far greater interest, and certainly of equal rarity, gives rise to the suspicion that the whole idea is a scheme for getting a price for some overrun sheets. Yet the thing contains some pictures of really artistic quality, and from these acquires a certain dignity. All this, save the last, we set down with regret, and the hope that the old standard may not be lost in the next effort of the publishers.



"The Star Fairies," by Edith Ogden Harrison, published by A. C. McClurg & Co., and containing six tales of rather

unequal merit, is charmingly illustrated by Lucy Fitch Perkins. One full-page drawing for each story is all we are offered—aside from several very pleasing headpieces—but these are of a quality that must delight all children.

The stories have the same charm. "The White Palace," typical of the six, treats gently the ambition of a Queen Mother, which by gaining for her lovely daughter all wisdom, loses for her the adulation of her people; delivered at last by love, she lives happily ever after in a country of wondrous beauty and wealth.

The development of these stories discloses many of the secrets of nature; the invention is so delightful that a lack of logical sequence, necessary to all good fairy stories, is hardly missed. One almost forgets, though not quite, the manifest injustice done the courageous young prince who dares everything and finds at last the Lost City of the Sea and the Lady of his Dreams—but is not, according to schedule, able to break the enchantment; no explanation of this is attempted.

A too florid style and endless lists of dazzling splendors vie for attention with the story of how the North Pole became so enclosed in ice and snow, of the origin of the northern lights, the construction of the rainbow, why cats hate water, and why the alligator can not live in the sea—together with



Frontispiece of "The Star Fairies."

other fascinating explanations. In this one matter of tracing the origin of things the author dares comparison with some of Kipling's child-stories; needless to say, to an unfortunate end.

THE finest typographic art journal issued is THE INLAND PRINTER.—*Northwestern Christian Advocate*.

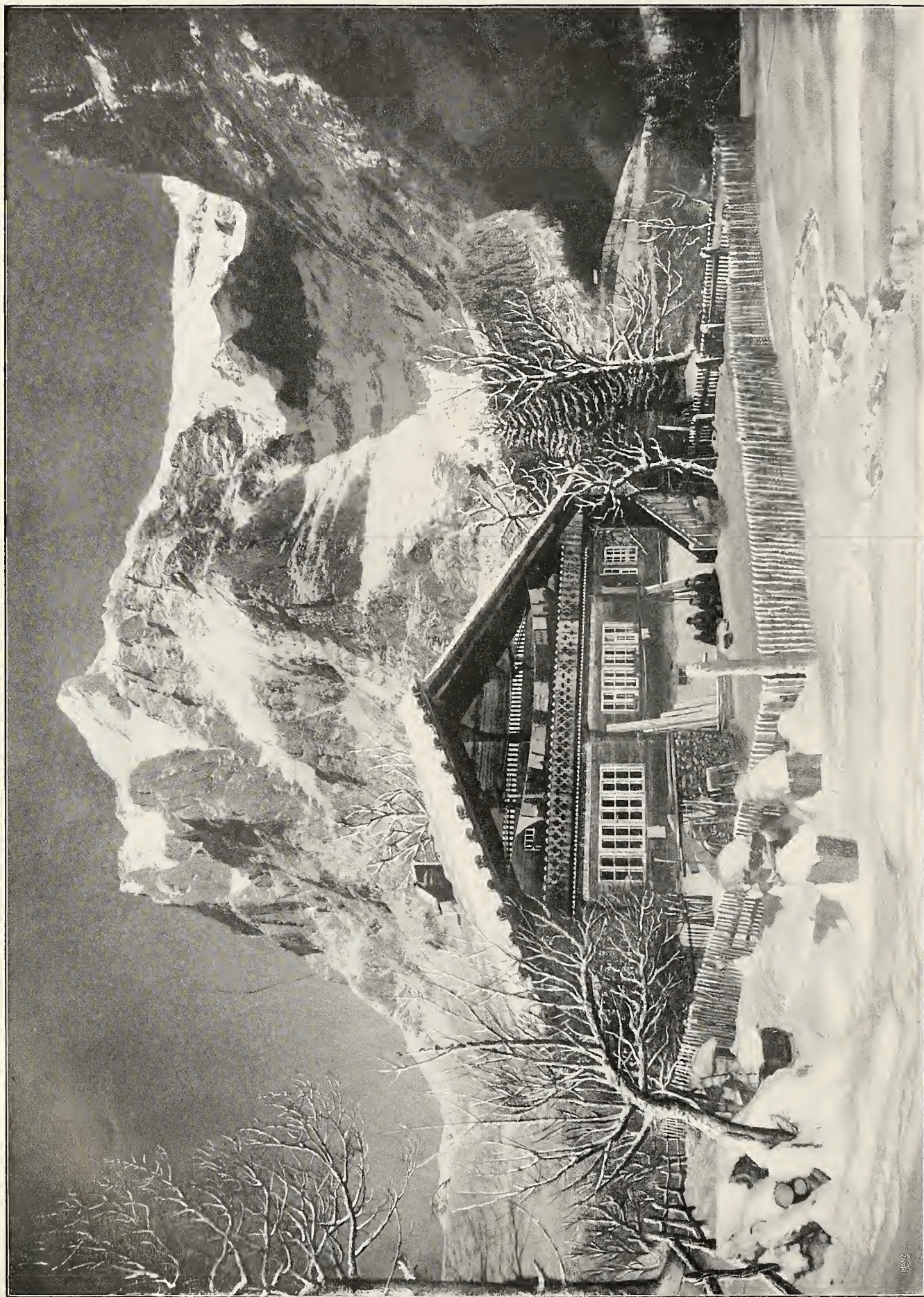


Photo by O. Nickles, Interlaken, Switzerland.

AN ALPINE HOSPICE.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PROTEST.

To the Editor: ST. PAUL, MINN., November 8, 1903.

As a reader of your publication for many years, I wish to enter a protest against the change in the manner of conducting the department for the review of specimens. In my opinion, Mr. Ralph's able work as editor of this department was not only responsible primarily for the success of THE INLAND PRINTER, but was one of the chief factors in bettering the quality of printing throughout this country in recent years. Mr. Ralph's idea seemed to be to make this a place for the interchange of ideas by the fraternity. Under the new system, only work of ordinary character is shown, and this is reset by your critic for the purpose of illustration. Thus the only work of ability your readers see is that of the editor of the department, and while his ideas may be of the best, it is certain that one man can not exhibit the versatility in designing that would be shown by ten or twelve of the best printers in the country, whose work was seen in THE INLAND in former times.

The labor required to review so much work is given as the reason for the change, but it is evident that a great deal of reviewing could be done in the time required to reset the jobs which appeared in the current number of your paper; besides, I think you will find that considerable extra work is better than a falling off in the interest taken in this valuable department.

Yours respectfully,
A. S. FOREMAN.

THE EMPLOYER-MEMBER AGAIN.

To the Editor: JAMESTOWN, N. Y., November 3, 1903.

In a recent number of THE INLAND PRINTER I took the position that the local typographical unions make a serious mistake in compelling an employing printer "performing the work of a foreman or journeyman" to become a member of the union, providing he conducts a union office. I speak of the local unions doing this because the International "law" says this class of printers *must* be members of the union, and then says the local unions may do just as they please in the matter.

In this connection a, to me, ridiculous condition of affairs has just come to my notice. Briefly, there is a strike of the union employes of a big manufacturing concern in a certain town. Next, the various local unions make cash contributions to the strikers, some by voting donations from their treasuries and others by making an assessment of a small sum on each member each week. The local typographical union adopted the latter plan.

Any one at all familiar with union methods knows that when a union goes on a strike it makes every effort to win the strike, usually by boycotting the employers—in fact injuring their business, if possible, to such an extent that the employers are willing to make a settlement. It means considerable expense to conduct a campaign against a big corporation, so that much of the money contributed by other unions to the strikers is not used for their personal needs, but rather to keep men on the road "plugging" against the corporation, and in other ways endeavoring to ruin the company's business.

Now, then, the manufacturers referred to doubtless use more printed matter than any other one concern in the town

in question. These same manufacturers are good customers of a printing-house where one of the partners is *compelled* to be a member of the union (he working at the trade and the office being union) regardless of the fact that union men not financially interested are employed in the office. So that the thing comes down to this: The employer is compelled to contribute to a fund used in an effort to ruin a good customer—in short, *he is paying money to injure his own business*. Another young man, a stockholder in a printing-house which also gets much trade from the same manufacturers, is also contributing to the same cause.

Will the International Typographical Union "stand for" any such condition as this? Can a person expect a concern's patronage when he contributes money to injure that concern's business? Is it not about as rotten a "deal" as could be figured out?

EDWIN B. DEWEY.

STEREOTYPING WOODCUTS.

To the Editor: LONDON, October 22, 1903.

When reading Mr. Tappan's paper on "Stereotyping" in the current issue of THE INLAND PRINTER, it occurred to me that my experiences might be worth relating.

Many years ago I took a berth in a large envelope factory, in which printed envelopes were a specialty, my duty being to perfect and work a printing machine, which had been patented by one of the principals.

I soon found that the machine would not print from type, and stereotypes were got in as required from outside. These were generally uneven and high at the edges, and, as remonstrances were unavailing, I requisitioned for a folio demy stereotype foundry, with a view to making the stereotype myself, and when I say that my business is that of an engineer you will agree that I had a fair amount of self-possession. I found that lessons in stereotyping were not to be had, and I was obliged to fall back on such information as I could get from books. I set to work, and after a good many failures I at last succeeded in making stereotypes which for hardness, sharpness and evenness of surface were far ahead of anything I could get outside, and so my stereotyping was a success. By and by it became necessary to stereotype small woodcuts, such as are printed on the faces or flaps of envelopes, and it never struck me that what might be suitable for type was not necessarily the thing for woodcuts, and, as might have been expected, I had nothing but failures and spoilt woodcuts. After a lot of experimenting I stumbled on a plan whereby I could, by the papier-maché process, get casts from small woodcuts as sharp as any electrotypes in less than thirty minutes. Many of these woodcuts were to work in two, three and four colors, and I never had the least difficulty in getting perfect register.

I have already trespassed on your space, but another time, and if you, sir, will permit me, I may give the *modus operandi*.

Yours faithfully,

ROBERT SPROULE.

[THE INLAND PRINTER would be glad to publish anything further from Mr. Sproule or others on this subject.—ED.]

ROUND-BOTTOMED TYPE CASES.

To the Editor: GT. BARRINGTON, MASS., Oct. 1, 1903.

There is, in the Berkshire *Courier* office, of this village, a type-case, the duplicate of which I have never seen before, nor have I been able, in over two years' time, to find another person who has seen one like it anywhere else. It is a lower-case body-type or newspaper case, of the same dimensions as the standard case, with the exception that it is about one-fourth inch deeper. The corners are dove-tailed and the bottom, instead of being nailed to the frame of the case, is fitted into a flange flush with the ends and front and back pieces, thus making a bearing surface on the stand slides similar to those in the "New Departure" case. But that which distinguishes

this case from any other is that, instead of the various compartments for type, figures, quads, etc., being made with fixed partitions of thin wood, each compartment is removable, and is made of a solid block of maple, gouged out in such a manner as to make a round-bottomed receptacle, which is of necessity of somewhat less capacity than the compartments in the regular style case. These compartments are closely fitted and are kept in place by a flange which runs around the upper edge of the case, or tray, which it in reality is, and they can only be removed by lifting out one of the middle compartments first.

I have endeavored to learn something of its history, but no one now connected with the office knows anything more about it than that it has been here a long time, and I am curious to know if any reader of *THE INLAND PRINTER* ever saw such a case as the one above described.

In the course of some correspondence that the writer had with Mr. Charles H. Cochrane, of New York, several years ago, Mr. Cochrane made the statement that if any one should invent a case with round-bottomed compartments he would make a fortune with such invention. I do not know whether the person who made this case had in mind the acquiring of that fortune, but it is a curiosity, and I shall continue my endeavors to learn its history.

JOHN R. BERTSCH.

[Type cases of the description spoken of by our correspondent were on the market ten or fifteen years ago, and will be remembered by many printers in the West especially. The *Chicago Tribune* had a number placed in its composing-room, but they were later discarded, perhaps because of their limited capacity.—Ed.]

PRINTING THE PROCEEDINGS OF CONGRESS.

The composition upon the *Congressional Record* begins at 7 P.M. each day Congress is in session, and the proceedings of the day before are issued from the printing-office in time for a six o'clock mail delivery the following morning. The *Record* varies from an issue of four pages to, perhaps, one hundred and fifty pages; but no matter what its size or character, it must be printed and ready for distribution within the hours named. The copy comes in a most irregular way, and the *Record* is printed upon a special press built for that purpose. Thirty-two pages can be locked on the rotary frame of this press, which has a feeding capacity of sixty thousand sheets an hour, and four hours after the first sheets come from the presses fifteen thousand copies of the *Record* will have been bound and made, this being the size of the regular edition.

Every moment during the night the foreman of the composing-room must be prepared for any emergency which can possibly arise. If there happens to be a night session, and about ten o'clock a Congressman addresses the House, and in the course of his speech introduces some Government report which he requests shall be included in the *Congressional Record*, this report is just as much part of the proceedings as the speech itself, and it may run anywhere from a thousand to fifty or sixty thousand words. Perhaps after this has all been put into type on a rush order, the member of Congress may request that his remarks be held for revision, or he may conclude to leave out part of the matter put in type. This is true not of one Congressman only in a day or night, but a dozen Congressmen might adopt the same course. In the reports of the proceedings of the first eighteen Congresses each one fell within a limit of two million words. The proceedings of the last Congress, which are comprised within the seventeen thousand pages of the *Record* printed during that period, make many volumes, and each volume contains as much or more than the record of an entire session of earlier days.—From "*The Nation's Print Shop and Its Methods*," by J. D. Whelpley, in the *American Monthly Review of Reviews* for November.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on *THE INLAND PRINTER'S* list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

REVERSING NEGATIVES.—Doctor Miethe does not use prisms to get reversed negatives, for several reasons, but uses a mirror instead. The new Kahlbaum metal mirror he recommends for its permanency. He has had one of those mirrors in use for two years and finds it in as good condition as when he first got it, though it is frequently cleaned, by using a bit of soft leather moistened with alcohol. Greater care is required, he says, in the cleaning of modern lenses which contain soft baryta crown glasses. These should be rubbed only with a soft linen rag, breathing on the lens when necessary and gently rubbing it.

TEACHING ENGRAVING TO CONVICTS.—Prisoner No. 2656, of Anamosa (Iowa) penitentiary, takes exception to the paragraph in this department urging that federal and State laws should forbid the teaching of photoengraving to convicts. This prisoner holds that good citizens are developed in convicts by virtue of their prison schooling, and adds that the demand for photoengravers will eventually be partially supplied from prison schools. The editor of this department favors teaching prisoners anything that will make them good citizens, and it is for that reason that he wants to save them

from the temptation, even, of being possible counterfeiters, by keeping a knowledge of reproductive processes from them.

PHOTOENGRAVERS VERSUS ELECTROTYPERS.—This department has received a long and bitter complaint about the shallowness of the half-tone plates that are being turned out by photo-engravers of the present time, with a request that we denounce it. The communication was not signed, but we will break a rule to notice it briefly. In the first place, the editor of this department is a firm believer that an electrotype can never equal in printing quality the original plate, all the electrotypes in the world to the contrary notwithstanding. To have the best printing plates, where duplicates are wanted of the same subject, all should be photoengraved. Of course, you will understand this department is run by an engraver for engravers. Still I will admit that sufficient consideration is not given to the electrotyper by the engraver. Where engraving and electrotyping are done under the same management, it is noticeable that etching is carried deeper, though often at a loss of

cyanin with a combination of dyes, erythrosin uranin. Doctor Miethe, I think it was, found that ethyl red still further increased the sensitiveness of gelatin dry plates to red, and now Dr. E. Konig obtains a dye which he calls orthochrome T, and which proves to be, as a sensitizer, four times more rapid than ethyl red and five times the speed of erythrosin uranin. This new dye is made by Meister, Lucius & Bruning, Hoechst-on-Main, and is already on sale in this country at about 25 cents a grain. As it is used in a highly diluted form, the price is not high, though when it comes to be in demand it will become much cheaper.

PHOTOGRAPHING ON WOOD.—From far-off Australia, "Subscriber" wants to know how we photograph on wood "in the States"? *Answer.*—There are several methods in use, but all of them strive for two objects. First, to get just as slight a film on the surface of the block as possible, one that will not chip off and that will offer as slight an obstruction to the graver as possible, and secondly to prevent moisture soak-



Photo by R. R. Sallows, Goderich, Ont.

THE GATHERING STORM.

"color" in the printed result. The cutting of prices is the chief cause of the shallow etching. It is the duty of the engraver, however, to get his plates always as deep as possible.

ENAMEL FOR ETCHING DIES.—G. W. Fraser, Jackson, Mississippi, writes: "I wish to ask that you please give me the formula for an enamel that will hold for etching dies for embossing, i. e., when a printed negative is used. I have tried the fish glue formulæ, but have trouble making them hold for etching deep enough." *Answer.*—There is no formula for an enamel that will hold while a die is being etched sufficiently deep. The difficulty is that as soon as the surface of the metal is etched away to a depth below the enamel it begins to undercut, or eat away the metal under the edges of the enamel protection and soon softens and loosens the whole covering of enamel. The best way to prevent this is to cover the enamel after the first etching with a coating of greasing ink by means of a hard roller or an engraver's dabber. Dust over the ink powdered dragon's-blood, brushing it four ways as in other deep etching. Repeat the powdering and brushing four ways at intervals during the etching until the die is deep enough.

MAKING PHOTOGRAPHIC PLATES SENSITIVE TO RED.—Gradually the chemist is helping the photographer toward perfection in three-color photography. One of the stumbling-blocks was to get a photographic plate sensitive to the red rays, there being little trouble in finding plates sensitive to green and blue. It was found that bathing a gelatin dry plate in a weak dye of cyanin made the plate red-sensitive. Huble improved on

ing into the surface of the wood. The sides of the wood block are first rubbed over with heated wax, and the surface of the block rubbed with india-rubber solution. Three solutions are kept ready for use: a solution of gelatin sixteen grains to the ounce, nitrate of silver solution eighty grains to the ounce, and a citric acid solution of forty grains to the ounce. The white of an egg is beaten to a froth and left standing over night. Now take:

White of egg.....	1 dram
Gelatin solution	¼ dram
Best zinc white.....	½ ounce
Ammonium chlorid	5 grains

Rub these up to a paste with a glass mortar and pestle and then, while still rubbing up, drop into the paste thirty minims of the citric acid solution, and lastly eighty minims of the nitrate of silver solution. Paint this solution on the surface of the wood block and place in a dark and warm place to dry quickly. Print under a negative by timing with a watch, and tone or only fix as you would a plain paper print. Many simply fix and wash off the hypo, drying the moisture of the block with a soft piece of chamois skin.

HOLDER FOR HALF-TONE SCREEN AND PLATE.—In Europe it is customary, in half-tone negative making, to have the half-tone screen attached to the camera. The plateholder carries only the sensitive plate. When the plateholder containing the sensitive plate is placed in the camera, the slide is withdrawn, and by simply turning a knob or moving a lever,

according to a scale on the outside of the camera, the half-tone screen is brought into proper distance from the sensitive plate. Advantages of this plan are that it is unnecessary to carry the heavy half-tone screen back from camera to dark-room; the screen is not liable to be stained with silver, and there is much economy in the fact that the wear is entirely on the cheap plateholder. Mr. William Gamble, of *Process Work*, London, says of our American screen and plateholder: "It is as flimsy a piece of camera woodwork as could be imagined, and would not be tolerated in this country." Most of us will agree with him, so here is an opportunity for an inventor to supply us with a simple and less expensive plateholder than the ones we are now compelled to use.

FOCUSING THREE-COLOR NEGATIVES.—Dr. Adolf Miethe has this to say in *Zeitschrift für Reproduktionstechnik* as to the proper method of focusing for three-color negatives. The translation is by the *Process Photogram*: "The greatest difficulties in the use of modern lenses are the matter of color correction, but a great improvement in this respect has been made in the shape of the various apochromatic lenses. I have pointed out before that the difference in focus which occurs in tricolor work with non-apochromatic lenses becomes much more serious when focusing is done without a filter or with an undesirable filter. In the case of the ordinary achromatic lenses, it is generally better to focus with the green filter in position; the red and the blue images will then be the sharpest. In the case of apochromats, this precaution is not necessary, but for other reasons it is advisable to photograph with the green filter in place. Most eyes, especially those of older operators, can focus the green image better than the red. They can better "accommodate" to the latter—a phenomenon dependent upon the achromasy of the eye. Moreover, any traces of chromatism are best compensated in this way, and sharp negatives obtained even with lenses of great focal length.

OPPORTUNITIES FOR ARTISTS IN NEW YORK.—Applications are frequently received for advice as to the field in New York for newspaper artists. One at hand is from an artist in Seattle and another comes from a cartoonist in Ohio. New York seems to be the Mecca to which they all at some time or another want to turn, notwithstanding the fact that New York offers the poorest opportunity for the untalented artist and but a limited field for the skilful one. Besides the excessive use of the camera's product in the shape of half-tones, one of the causes that led to this was the advent of Mr. William R. Hearst into the ownership of the *Morning Journal*. At that time he set to work to hire all the best artists from the other papers. Besides these, artists from all over the country flocked to him until he actually had one hundred artists employed. After the places of all these artists were filled on the papers they left, a wave of economy struck the *Morning Journal* office, and artists from that paper began to walk the streets searching for work. The most unfortunate feature about it is, Mr. Hearst has no appreciation of good newspaper drawing, and he is cultivating in the public, through the papers he owns, bad taste in cartoons and newspaper illustration, which can not but be ruinous on the future of newspaper art. So my advice is to stay away from New York, for the prospects for artists are at the present time hopeless.

"SWEATING" OF THE SCREEN.—L. de G., Montreal, asks: "Can you not help me out of a great difficulty I so much have these times. It is the cause of many negatives lost. I refer to a moisture that comes over the screen plate after it is placed in the camera. It is worse in the morning, and comes and goes. I can not find the cause. That it is from the cold I know, but how to prevent it is the question that I pray you would answer." *Answer.*—If you had been a close reader of this department you would have noticed many remedies for a sweating screen within the last few years. There is no ques-

tion but it is one of the most aggravating troubles that a processworker has in the spring and fall of the year. It comes from faulty heating of the dark and light rooms and occurs most frequently where the cameras are under a skylight. The darkroom is usually warmer than the room where the cameras are, so that when the plateholder containing a wet plate and screen is brought out of a warm darkroom and placed in a cold camera and the slide drawn, the cold air of the camera chills the side of the screen toward the lens, and causes the moisture that is evaporating from the wet plate to deposit in a sweat on the side of the screen toward the wet plate. Even temperature of the dark and light rooms obviates the trouble; but where that can not be done it has been recommended to keep hot-water bottles in the camera and keep it closed with the ground glass when not in use. Polishing the screen with a drop of glycerin is a help at times. The best remedy was suggested in this department by James W. Davidson, of Montreal, in a preparation called "La Cristaline," which is made in Paris and used to prevent eyeglasses or spectacles from sweating when passing from a warm room out of doors. It is used as the drop of glycerin is. First rub a small quantity all over the screen and then polish it off until none appears to remain.

THE LARGEST BIBLE PUBLISHING HOUSE.

The Oxford University Press, at Oxford, England, is the greatest Bible publishing establishment in the world, the output averaging upward of a million copies a year, and there are seventy-one Oxford editions of the Bible. In England the copyright of the Bible is held by the Crown, and the Universities of Oxford and Cambridge have the privilege of publishing them by charter, and the King's printer by license.

The Oxford Press does its own papermaking, inkmaking, typefounding, electrotyping, stereotyping, letterpress, lithographic work, and bookbinding, and its thousands of employes are efficient and reliable.

The Oxford Press has the secret of the manufacture of India paper, and it is known to only three people. In 1841 an Oxford graduate is said to have returned from the East with enough of this paper to print twenty-four copies of the smallest Bible then in existence, but it was not until 1875 that the secret of the manufacture of similar paper was learned, Henry Frowde having instituted experiments the year before, when he became manager of the London business of the firm.

The first book published by the Oxford Press was in the fifteenth century. In Henry VIII's reign the press was suppressed by Wolsey, but was reestablished during the reign of Elizabeth. At first the printing was done in hired premises, then in the famous St. Mary's Church, and from 1669 to 1713 in the Sheldonian theater. From that year to 1830 the establishment was known as the Clarendon Press, in honor of the Earl of Clarendon, who presented the university with the copyright of his work, "The History of the Rebellion," the profits of the sale of the work being applied toward the erection of the new building. The present building, erected in 1830, is in appearance more like a college than a printing-house.

It is a rare thing to find a printer's error in an Oxford Bible. To the first person pointing out an error a guinea is paid, and, notwithstanding the immense output of the seventy-one editions, the bill for payment to discoverers of errors does not amount to five guineas a year on the average. A Toronto man was among those who thus won an Oxford guinea a few years ago. Yearly the skins of over one hundred thousand animals are used to cover Oxford Bibles. To letter the backs of the volumes four hundred thousand sheets of gold are used annually. The finished books are stored in the great wholesale warehouse in London, known as Amen Corner, and from there distributed to all parts of the world.—*Mail and Empire, Toronto, Canada.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

DON'T FORGET

That the inside flange of the clutch pulley must be kept clean.

That if machine slows up while casting or ejecting there is probably oil on the inner surface of the clutch pulley.

That if the assembling mechanism slows up at the same time it is the driving belt that is slipping.

That there should be one-thirty-second of an inch space between the forked lever and the collar on the driving shaft when the clutch is in action.

That this adjustment is made by the nuts on the end of the shaft on the old-style machines—by the screw between the vertical stop levers on the new style.

That when friction clutch leathers wear they must be renewed.

That if machine stops with a jerk it is because pulleys are dry on the shaft or the clutch leathers or the surface they grip are sticky.

THE Dutch Monoline Company has shut up its factory with a loss of \$50,000.

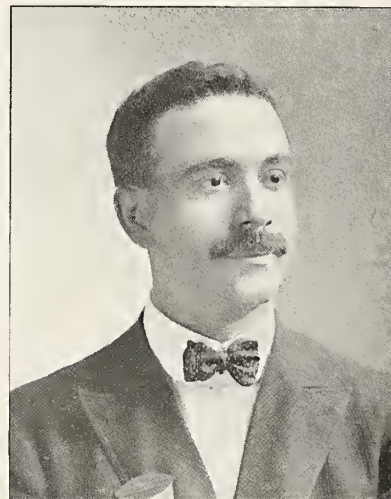
IN Germany and the surrounding territory there are seven hundred and fifty Linotypes, six hundred Typographs and one hundred Monolines in use.

THE large printing plant of the Avil Printing Company, 3947 Market street, West Philadelphia, Pennsylvania, was

destroyed by fire the night of November 1. Three Thorne machines, four Linotypes, six Monolines were included in the property loss, which is estimated at \$200,000.

THE Brown Barotype Company has been incorporated under the laws of Minnesota to manufacture a new slug-casting machine. The incorporators are F. W. Fink, president; Fred H. Wendell, Douglas Fiske, Herbert E. Brown, and B. H. Langdon. An experimental machine is being built in Chicago.

AN AMERICAN LINOTYPIST VISITS ENGLAND.—William H. Stubbs, who has a record of over twelve thousand ems per hour for more than five consecutive hours, recently returned from a visit to his native town in England and writes THE INLAND PRINTER as follows: "To my great disappointment I found it quite difficult to gain admittance to composing-rooms in England, so I almost entirely abandoned the idea. I did, however, visit the Liverpool Post and observed what I could in the short space of time spent there. There is some difference in the English machine as compared with the American, the English Linotype seemingly not running so smoothly and at such a high rate of speed as the American. On asking the foreman if there was a stint imposed on the operators he said that a man who could set one hundred and twenty lines an hour was eligible for a position. I told of some of the performances on the machine in the States, but all were inclined to be skeptical. What I consider the greatest drawback in speed to the Britisher is the fact that he has started



WM. H. STUBBS,

Champion Linotypist of Baltimore.

wrongly in his finger movements; that instead of having the side finger running down from the spacebar, there is an attachment at the side something like the spacekey of a typewriter. This, it seems to me, is a considerable handicap, because every time the operator wishes to touch the spacebar, which he does with his thumb, he is compelled to displace his four fingers from the keyboard, while we on this side who use the side finger, play the spacer without in any way throwing out of play the fingers of the left hand. I called at the office of the Linotype and Machinery Company, Limited, London, and was received very cordially by Mr. W. H. Locke, the manager. In conversation with one of the gentlemen, who is considered an expert, he seemed to think it impossible to run a machine at eight or nine lines a minute, as is done in some instances in the States, being of the opinion that the metal would not have time to cool off. I explained to him that a good newspaper machinist in the States had little difficulty with the metal at these high speeds, but, of course, they could not be maintained on book matter, where the size of the body of the slug varies in thickness. I tried the machine operated by this gentleman, but owing to the position of the spacer, the stiff-

ness of the keys and the slowness of the keyboard, technical points which our English cousins as yet seem not to have mastered, I could do nothing with it. The wage scale for operators in Liverpool is £2 12s 6d a week, which would be equal to about \$13 in our money; but the purchasing value of the English money is greater, the necessities of life being cheaper. In London, both piece and time scales exist, and the fast operator can make \$20 or more a week. The hours of work are about the same as ours."

IN order to get late news items in type, and report baseball and other news in advance of his contemporaries, Mr. John C. Chapple, of the *Daily Press*, Ashland, Wisconsin, has a telephone line run to the operator on his Simplex machine. With a reporter at baseball and football games who telephones his report as the play proceeds, the operator on the Simplex puts it in type as fast as received and the paper containing the result is on the street a few minutes after the end of the game. The accompanying picture shows the operator in the office of the *Press* receiving "copy" by telephone.

THE Dow Composing Machine Company has in course of construction fifty distributing machines, which will be placed on the market as soon as completed. The Dow composing machine is to be shipped to England and exhibited there. The distributing machines distribute any type which has been properly nicked, whether hand or machine set.

THE Unitype Company, manufacturers of the Simplex One-man Typesetter, has moved its factory from Manchester, Connecticut, to Brooklyn, New York, where larger quarters are available. The factories which it has been operating in New Bedford, Massachusetts, and New York city, will also be concentrated at the new quarters, which are located at 148-156 Sands street, Brooklyn.

IN its annual statement for the year ending September 30, the Mergenthaler Linotype Company shows the largest earnings in its history. The net profits were \$2,323,633 as against \$1,892,918 in 1902, and \$2,083,033 in 1901. The surplus of \$823,633 this year compares with \$542,918 last year. There were shipped during the year 816 machines, an increase of 153 over the preceding year.

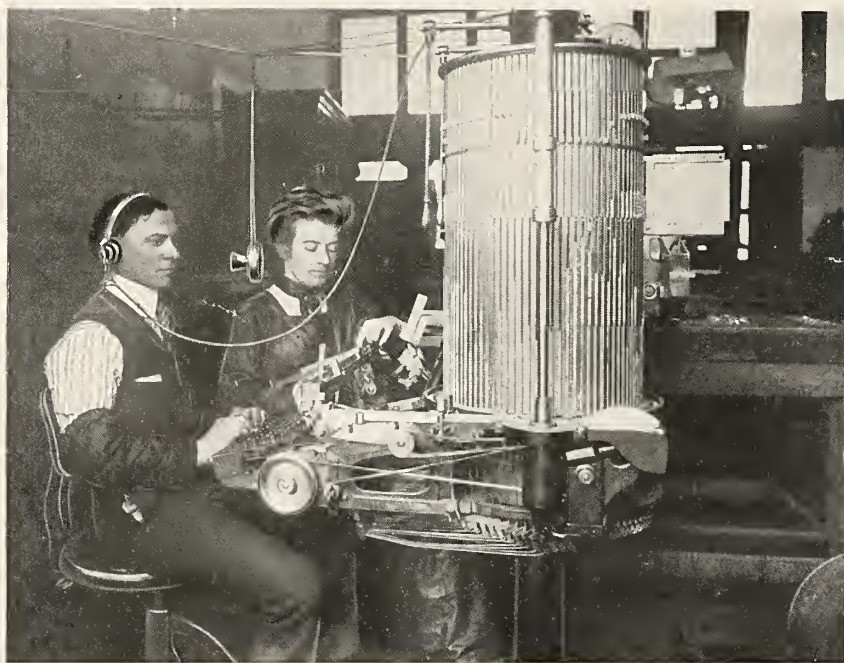
CHARLES SEARS, inventor of the Sears Direct Printer, furnishes THE INLAND PRINTER with additional details regarding his system of justification. It appears that copy is first prepared on a typewriter equipped with Mr. Sears' differential feed arrangement, and then when the copy is placed between the two lines which define the width of the column, as the matter is composed the operator is apprised of the necessity of reducing or enlarging the spaces between the words to make the lines uniform in length.

SIXTEEN Linotypes have been installed in the Government Printing-office at Melbourne, Australia. The plant includes eleven standard double-letter duplex machines, and five pica double-letter quadruplex machines, and all were shipped from the Linotype factory at Broadheath, near Manchester, England. The duplex machine made by the English manufacturers casts a thirty-em line, while the quadruplex casts a forty-two-em line. The value of the order, including extras, was \$70,000. The whole equipment reached Melbourne within eight weeks from receipt of the order in London.

At the half-yearly meeting of the Nottingham (England) Typographical Society, the following resolution was

unanimously passed: "That the development and consequent increased pressure of news work which has taken place in recent years entitled news hands of all sections to an increase on the wages settlement of 1897." The present rate of pay for news hands in Nottingham is as follows: Morning news, Linotype operators (44 hours), \$10.75; compositors (52 hours), \$9.50. Evening news Linotype operators (48 hours), \$9.90; compositors (54 hours), \$8.75.

DEFECTIVE LETTERS IN SLUGS.—W. A. B., Coffeyville, Kansas, writes: "We are bothered some by defective letters in slugs used on the job presses. Sometimes these are in the middle, but more often on the ends of the lines, especially the right-hand end. The end letters print better in the enclosed pamphlet than in any we have set yet, but we have printed some pages where nearly every end letter at the right would



RECEIVING COPY BY TELEPHONE.

be indistinct, as though something had battered it. Thought perhaps the end hole in mouthpiece was plugged up and so I cleaned it out. This helped some, but we are not entirely rid of the trouble yet." Answer.—The trouble is probably due to poor metal, which chokes the holes in the mouthpiece. It may be necessary to remove the mouthpiece and clear the throat of pot, but this should not be done unless it can not be kept clear by running a wire through the holes. Heat the mouthpiece before attempting to remove it, and if no pot-mouth extractor is at hand, drive with a heavy piece of brass against the end of the mouthpiece nearest the governor. This will loosen the mouthpiece so that the wedgepiece which holds it can be drawn out, and then the mouthpiece will be free. When replacing, put the wedge or gib in place and drive mouthpiece into position from opposite end, being careful not to break lips of crucible. A little red lead mixed with boiled linseed oil should be spread on edges of mouthpiece before replacing, to prevent leaks. If the metal is dirty it should be melted in a large furnace and cleaned with a flux provided for that purpose by the Linotype company. If poor in quality it can be brought back to standard by the addition of temper metal sold by metal dealers. Ship a sample pig to them and they will give directions as to quantity needed.

ALIGNMENT AND SHEARING.—"Trojan," an Eastern correspondent, asks information on the following points: "I am working on one of the square-base Linotypes of about the first lot of Mergenthalers introduced in our city. For a long

time my machine has been turning out lines, the letters on one end of which appear to line up irregularly (see clippings enclosed). It seems to occur mostly on the right-hand end of slugs. I can not find that the ears of matrices are chewed off. Also some letters on the same end of line come out with a slice off the top of letters or figures. Will you kindly give a constant subscriber to your most valuable magazine the causes of such things through your "Notes and Queries on

two without putting on the dead plate, at same time pressing with the thumb against the frame which supports pulley *G* as shown. Then put on the dead plate and the guide plate. When a belt has become stretched and loose from use, let it pass under pulley *B*, as shown in No. 2. When it has stretched still longer, let it pass under pulley *D* and over pulleys *B* and *C* as shown in No. 3. Take off the idlers, separator, dead plate and retaining hook, and clean them with



M. L. Canode.



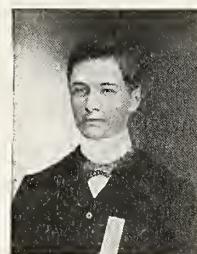
J. H. Mintier.



Charles L. Raymond.



Miss I. M. Kessler



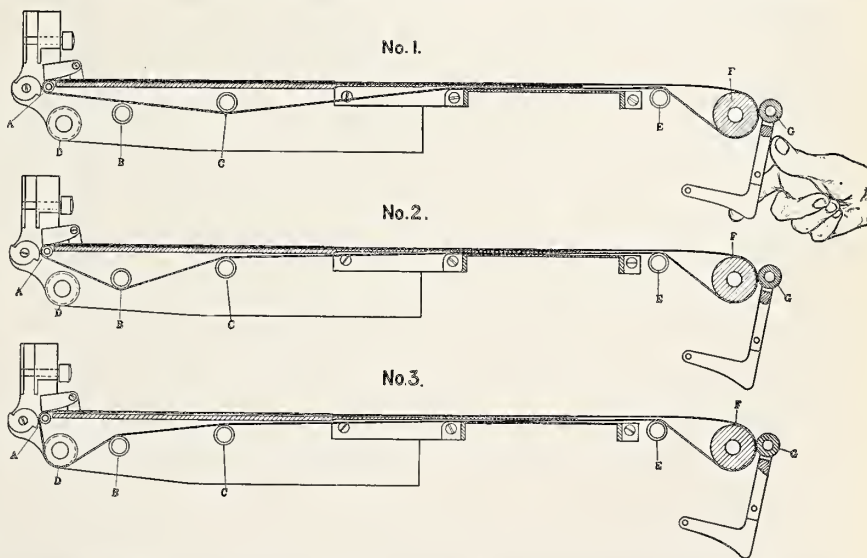
V. H. Beeman.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

Machine Composition?" *Answer.*—To trace the cause of poor alignment of letters in Linotype slugs, it must be borne in mind that alignment is made by the first elevator cam forcing the elevator upward just before the cast occurs, the inside lower ears of the matrices at that time being in the groove in the mold and being drawn up against the upper edge of that groove. The excess pressure of the cam is taken up by the spring in the barrel or connecting link between lever and first elevator. The mold disk comes forward against the matrices to place the ears in the groove preliminary to the elevator rising to make alignment, but must not come forward so tightly as to bind the matrix line and prevent it rising. The pressure of the mold disk is regulated by the eccentric pin in the roller connecting the mold slide to the cam. If cam is worn, spring broken, or disk locking too tightly, alignment can not take place. In this instance, however, it is apparent that the mold-disk bushings or locking pins are so badly worn that the disk is not held rigidly while elevator rises to make alignment, and this state of affairs also causes the top of letters in slugs to be occasionally trimmed off by the knives. The old square-base machines have no brake on mold-turning shaft to prevent overthrow of the disk when stopping, and so, when the square block which rests on the mold-turning cam becomes worn, the disk will wobble when coming forward on the locking pins and wear both pins and bushings. Renew mold-disk bushings and locking pins and make a brake for mold-turning shaft by fastening a piece of spring brass or steel to frame of machine with one end passing over and behind mold-turning shaft.

CARRYING BELTS OF SIMPLEX MACHINE.—Operators of Simplex machines have trouble occasionally with the carrying belts of their machines. In order to get the best results, three or four belts should be kept on hand and used alternately. At the end of a day's run the belt should be taken off and hung in a dry place. The belts should be thoroughly dry before using. No. 1 shows the correct way of putting on a new belt. Pass the belt around pulley *A* in the packer; under pulley *C*; through the space over the gear; over pulley *E*, and around pulley *F*. As new belts are stiff, they run a little hard when first put on. It is well to run them a minute or

benzine. If the carrying disk is running hard, flush it out with benzine at this time, as then there is no danger of the benzine running in on the carrying belt. Wipe clean the packer and belt-driving mechanism. The carrying disk should be lubricated with graphite, but used sparingly. Blow it in with a small powder bellows while the machine is running. Then dampen a rag with benzine and wipe the disk perfectly clean. If the graphite is allowed to remain on the disk the letters will slip back and cause transpositions. When the disk is clean, moisten a finger and rub it on a piece of ordinary laundry soap, and hold it on the disk as it revolves. The soap will make the disk "tacky" and assist in preventing



transpositions. Do not use too much soap, as this would cause the letters to turn.

LEAD POISONING.—The fumes given off from the metal-pots of typesetting machines cause many to suffer from chronic stomach troubles and other illnesses incidental to a system disordered by poisoning. Such illness is ascribed to the action of lead on the system. Painters are attacked by painters' colic, which is set up by using white lead paint and the odors that are given off therefrom; but, speaking from a chemical point of view, the poisoning referred to which is ascribed to lead is not due to lead at all, but to antimony. When lead is melted, any fumes given off are

arrested by the air and, combining with the oxygen in the air, become converted into litharge, a monoxide of lead (i. e., the yellow film or dross that forms on the metallic lead), consequently no lead fumes escape into the air at all. In making Linotype metal, stereotype metal, etc., lead is not alone used, but the metal is an alloy of lead, tin and antimony; or lead and antimony alone. Tin is not a volatile metal, but antimony is; that is, when heated to a certain temperature the molten metal becomes vaporized and disappears into the air, and thereby poisonous fumes are given off from the casting of such alloy. Antimony is a slow poison, much more deadly than lead, and if doctors were to treat the patient for antimony instead of lead poisoning they would be nearer the mark. The symptoms of poisoning by antimony are: Metallic taste, vomiting, choking sensation, pains in the stomach, purging, thirst, cramp, cold sweats, head congestion, faintness, pulse and breathing weak, and finally general collapse of the system. The immediate treatment for such poisoning is to swallow a draft of tannic or gallic acid, tea or coffee, and as stimulants in severe states of collapse, hypodermic injections of morphia. Alloy for stereotyping metal consists of 88 per cent of lead and 12 per cent of antimony. A metal for plaster process consists of 82 per cent of lead and 18 per cent antimony, while the alloy for electrotype backing metal consists of 4 per cent tin, 91 per cent lead, 5 per cent antimony. Common type metal consists of 9 parts lead to 1 of antimony. For large and soft type the alloy consists of 7 lead to 1 of antimony; for large type, 6 of lead to 1 of antimony; for middle type, 5 of lead to 1 of antimony; for small type, 4 of lead to 1 of antimony, and for the smallest type, 3 of lead to 1 of antimony. With one exception it will be seen that in all the above alloys antimony is an essential ingredient; but from the fact that a German has invented a type metal in which there is no antimony present, there appears no reason why antimony should be used, unless, of course, it be the demon of cheapness that dictates the use of such a poisonous metal. The new alloy referred to consists of 93 parts zinc, 3 parts lead, 3 parts tin, and 2 parts copper. In this formula none of the metals except the zinc volatilize, but zinc fumes are not so poisonous as those of antimony, and, moreover, zinc vapor does not float in the air as a metal, but combines with oxygen of the air, becoming converted to oxide of zinc (i. e., zinc-white), which although a poisonous substance if taken internally, is not poisonous if it adheres to the flesh; in fact, it forms the chief ingredient of many unguents or ointments prepared by the pharmaceutical chemist. In brass foundries it is usual to prevent the volatilization (and consequent loss) of the zinc by adding it last to the molten copper in the melting-pot, and as a further precaution to prevent the escape of volatile fumes, it is usual to put some grease on the molten metal, which, by floating on its surface, prevents the zinc being vaporized. In Linotype plants the fumes from metal and gas used in heating the metal-pots may be conducted away by placing pipes with large hoods over the pots or merely over the fume duct on metal pots. The hood should be six inches by three inches in diameter and a three-inch pipe used to conduct the fumes from the room. The hood can be rigidly fastened to the machine from above the pot and placed so that the movement of the pot does not interfere with the hood.

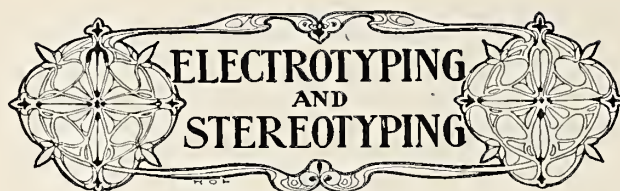
RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Spacband.—P. F. Jones, Atlanta, Georgia. No. 734,879.

Type-distributing Device.—Fernando Winkler, Offenbach-on-the-Main, Germany. No. 738,269.

Justifying Mechanism.—F. B. Converse, Jr., Cleveland, Ohio, assignor to the Converse Manufacturing Company, Cleveland, Ohio. No. 738,741.

Linotype Mold Support.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city, No. 739,996.



Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

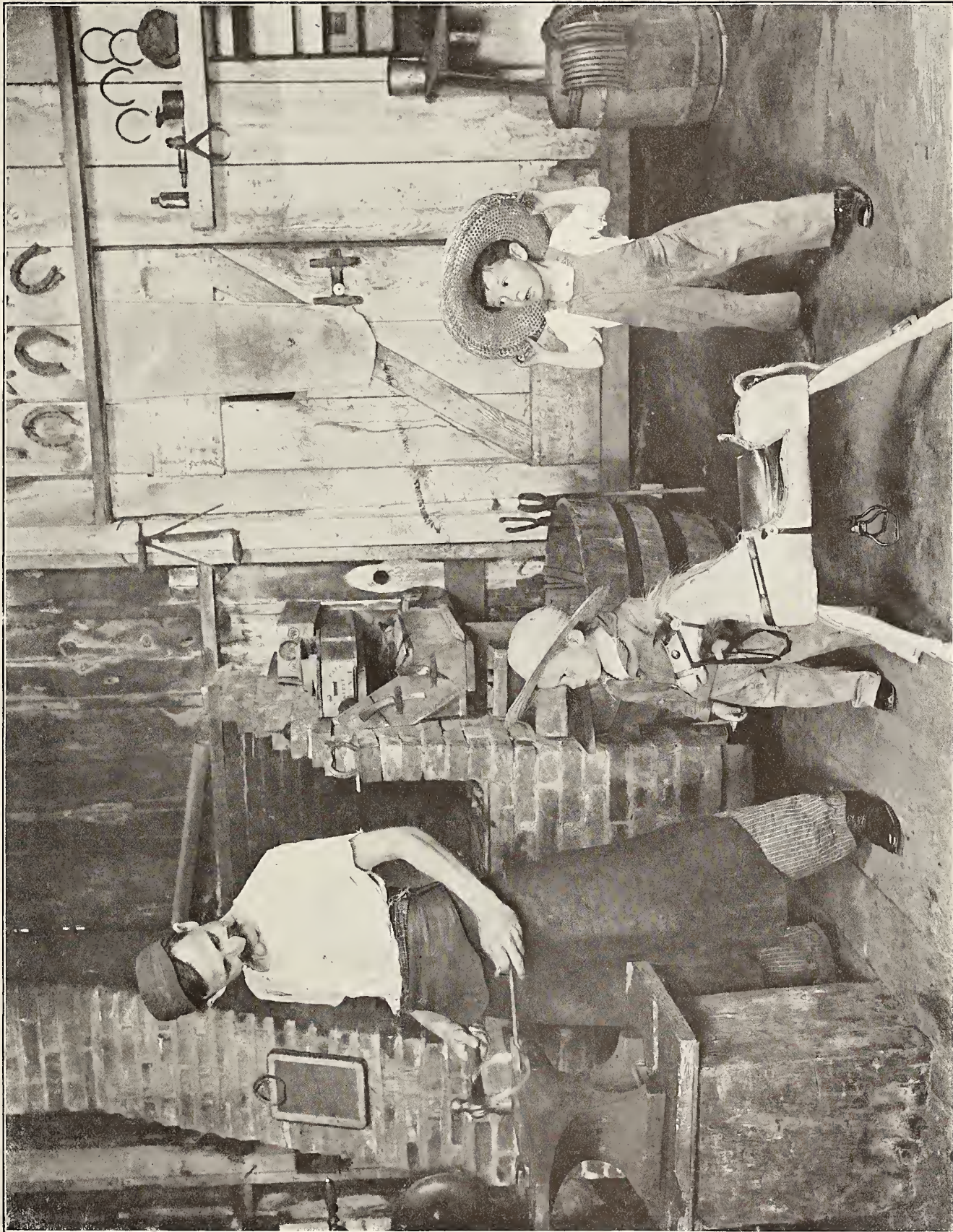
STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

STEREOTYPING.

BY HARRY D. TAPPAN.

The illustration of the circular stereotype plate shown in the November number of THE INLAND PRINTER is, to the best of my knowledge, the only instance of a stereotype plate being made in that form for practical use. Some time ago I saw an electrotype which had been made in the form of a circle, but I understand it never got beyond the experimental stage. It is evident that the idea of making a plate in the shape of a circle or ring for printing purposes has presented itself to at least one other person, and I must say that the idea is more practical than it may seem at first thought. The people who are interested in matters of this kind may imagine that there are unnecessary complications in making plates of this description. In this particular instance it was essential that a plate of that shape be made in order to attain the end in view, and, as papier-mâché stereotyping was about the only platemaking process permitting feats of this kind at a normal cost, we proceeded to experiment on these lines—with satisfactory results, as readers have seen. No doubt a person looking at the illustration would think some of the holes and irregular lines unnecessary, but such is not the case. One part is just as important as the other to make it complete. While the origin of this plate dates back some few years, this has been the first available opportunity of publishing an account of it. We believe we are safe in saying that plates of this description are not an everyday occurrence, and this account will be of interest to those interested in stereotyping.

The illustration is the exact size of the original. While it may seem somewhat small, the difficulty of perfecting a casting-box for making these plates was not minimized in the least; in fact the same idea could be carried out in making a larger plate with less difficulty. The mechanical ideas and ability that are required to design a casting-box to produce a circular stereotype plate are deserving of a great deal of credit, especially when it is so constructed as to allow the plates to be



Copyright, 1903, St. Louis Art Negative Co.
Assigned to The Inland Printer Co.

A NEW CUSTOMER

made about as rapidly as an ordinary flat or curved plate, which it does in this case.

When a stereotype plate of this description is required, it is essential that all conservative ideas regarding stereotyping be dispensed with, as the supposed impossible can very often be made possible by simply allowing yourself to take a broader view of the situation. Indeed, it is not expedient to declare something impossible until it has had a thorough and fair trial, and even then a good motto is: "If at first you don't succeed, try, try again."

In my first experiments I believed that it would be possible to make a successful cast by pouring the metal with a ladle in the ordinary manner, and while I accomplished fairly good

idea of a pump for making newspaper stereotype plates that I have seen; in fact, it has been so successful I understand some of the other newspapers are about to adopt the same method. I also have heard of a concern that expects to introduce a pump for making newspaper plates, and from the description given I imagine it will be a success. No doubt the ladle, in the near future, will be a thing of the past, but regrets will be few, as handling a large ladle full of molten metal is one of the most laborious and dangerous parts of stereotyping.

A COMMUNICATION received from Mexico reads as follows: "Having seen your article and kind offer of information on



Photo by R. R. Sallows, Goderich, Ont.

A FALL IN MILLINERY AND A RISE IN LINGERIE.

results, further experiments taught me that by constructing a very simple pump to force the metal through the indirect course it is necessary for it to flow in reaching the matrix, the time and labor would be reduced considerably and the results would be more satisfactory; in fact, the method of pumping metal for making stereotype plates is fast becoming universal. The Autoplate, a machine for automatically casting and finishing newspaper stereotype plates, pumps the metal. While it is supposed a majority of the readers of THE INLAND PRINTER have either seen or heard about this machine for stereotyping, there may be a few who are not in a position to keep in touch with new methods of stereotyping that are continually being placed on the market, so this reference may not be out of place.

One of Philadelphia's largest newspapers deemed that it would be feasible to pump the metal instead of pouring it, and they constructed a pump to work with a commercial stereotype casting-box, which is, in my mind, the most practical

stereotyping in the August number of THE INLAND PRINTER, and as yet not having received the last two numbers, I beg that you will do me the favor to give me a little information about dry-heat work. I have an outfit which sells for about \$100, I believe, although it cost me nearly three times that much laid down here. The outfit seems to be complete, with the exception of metal, and which same I have attempted to make with lead and copper-mixed type, but having nothing to go by but my judgment, I am not getting satisfactory results. I am using the machine for jobwork and my main trouble is the unevenness of plates. There is not another machine within three hundred miles of me, and therefore I have no one to go to for information. All I know about this work is what I have read in the little manual that came with the outfit, and perhaps it would be less trouble for you to give me the name of some first-class book on the subject than to try and explain." *Answer.*—Judging from your communication, I will venture

to say that your outfit is incomplete for first-class stereotyping. There are reputable metal firms advertising from time to time in *THE INLAND PRINTER* that can supply you with first-class stereotype metal. It requires a great deal of experience to be able to mix metal, and I would suggest that you buy the regular stereotype metal. In regard to the unevenness of your plates, the fault very likely lies in your matrix, and if such is the case you will find appropriate directions in this department of the November issue. There is a book on stereotyping by C. S. Partridge, which you can procure by sending to *THE INLAND PRINTER* direct.

The following is an extract from an article of recent date on stereotyping that has come under my notice: "The slow manual method of stereotyping stood at the beginning of 1900 where it was in 1800. The process of stereotyping in itself is simple. Over each page of type the stereotyper places a piece of damp paper composed of ten or twelve sheets of tissue-paper pasted with a peculiar paste, one upon another, on a base of manila paper about the thickness of the old style brown paper in which the butcher used to wrap the meat." If the above directions were followed in the particular establishment the writer of the article was alluding to, it is not surprising to me that stereotyping there stood for twenty years without improvement. However, I can confidently say there are not many more establishments so unfortunate. What I take exception to most is the statement that the process of stereotyping in itself is simple. The only conclusions I am able to come to are that the writer of the article was misinformed in regard to stereotyping, as I can not conceive for a moment that anybody, even with a general knowledge of papier-mâché stereotyping, no matter how small, could express such an opinion. It is too bad that a platemaking process so essential to modern printing should be described in that manner; indeed, the process is seldom given its just deserts. If outsiders could but know some of the difficulties the stereotyper encounters and has to contend with at times, they would appreciate the fact that stereotyping is not as simple as it is supposed to be. If a person wishes to criticize intelligently, he should certainly be thoroughly familiar with his subject before judging.

VALUABLE TO THE ARTIST.

Although not belonging to the craft which your excellent journal so worthily represents, I nevertheless receive *THE INLAND PRINTER* monthly, and derive a great deal of pleasure and profit from its contents. It is the only American paper I could least afford to do without. Both in the text and among the advertisements I find many new ideas which are helpful and suggestive in my photographic work. Your standard of good taste is indeed high, and constantly inspires one to aim after lofty ideals, which, of course, with the conscientious and progressive worker are never attained. Of special value is the series of articles on design, by Mr. Batchelder, now running through your columns. His elucidation of first principles is very clear; and a proper conception of these rules sharpens the critical faculties and gives one confidence in arranging an artistic composition, whether on the printed page or in some other sphere of artwork. Personally, I must acknowledge my indebtedness to the information given, and the guiding principles of *unity, balance, proportion*, etc., are always before me when trying to make a decorative composition, whether in pen-and-ink work or photography.—*Thomas Kent, Kirkwall, Scotland.*

A GOOD BLACK RED.

"Our Dutch foreman tears my tympan," said the feeder. "A few lifts back I took him proof of a red poster on yellow stock, with just enough ink to show what it was. He cocked his eye, measured the margins and hentracked: 'The red must be good and black; otherwise O. K.'"



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on *THE INLAND PRINTER'S* list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by *THE INLAND PRINTER*. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

One of the requirements of good job composition is some appreciation of the proper style in which certain forms should be typed, a decent regard for the dressing of the thought expressed, and a feeling for harmonious and suitable type selection for the proper interpretation of the written thought into the printed form. It is this feeling, perhaps, that gives rise to certain established styles in typography now prevalent, and is a cause why the hardware merchant's stationery differs in style from that of the milliner or insurance agent. It is the attempt to express fittingly or indicate in type the business represented. The heavy hardware is best expressed by large, black display; the milliner affects neat and dainty arrangements, expressing good taste, while the insurance agent only requires a plain statement, because his stock in trade is influence, an abstract quality that is not aided by type display. For this reason small and unobtrusive display is most suitable for all professional printing. In Fig. 1 we show a title-page that, in addition to some other faults in arrangements, lacks this feeling for appropriate display. Something smaller and more gracefully arranged would harmonize with the title better. We would think that the merest suggestion of femi-

ninity would inspire the compositor with all kinds of suggestions of dainty design suitable for such a subject. As shown, however, it fails to nearly approach the needed standard of elegance required. The use of two sizes of type, part lower-case and part caps., in the title is awkward and unnecessary. It is one statement and ought to have been in a uniform face. The heavy rules are not needed and the words "First

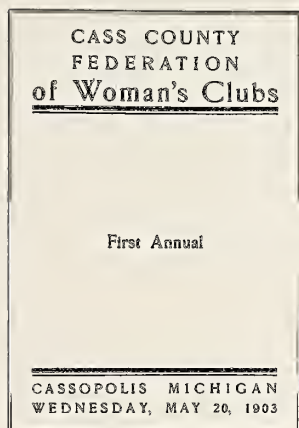


Fig. 1.

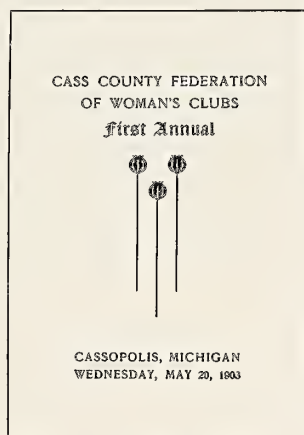


Fig. 2.

Annual" are smaller than their importance would warrant. Reduction in type size gives better margins inside the border. In Fig. 2 an arrangement is shown which has corrected in some measure the errors of Fig. 1. The comparison will show the ungainliness of a title set part in letter-spaced caps. and part in lower-case. The resetting is suggestive merely, and is only one of many ways in which it can be suitably arranged, but refinement in all cases should be the motive for its construction. Fig. 2 is more orderly and shapely in design, brought about by the arrangement and wide and even margins between type and border. This matter of pleasing the eye by judicious and well-balanced display is only second in importance to that of legibility. (Figs. 1 and 2.)

An announcement is a form of printing that in its best form is a combination of the best paper, good black ink and plain, readable type simply arranged. From this high standard

show how a few little changes in detail improve its appearance, the announcement has been reset (Fig. 4). A three-line initial has been used in place of the panel affair, and italic caps. used in place of the lower-case text, which agree better with the rest of the type and yet are sufficiently distinctive. The little gaps filled in by double colons and paragraph marks have been eliminated by a little juggling, and the signature given due prominence by permissible abbreviations. The ornament at the bottom is appropriate and suggestive but not essential. The changes in Fig. 4 have been made without any marked departure from the style of Fig. 3. In Fig. 5 a complete change in style is shown and the following reasons are offered for the variation: Lower-case is more readable than caps. always. The latter are suitable for monumental inscriptions, dedications or other brief statements, but the gain in dignity by their use is at the expense of legibility. They possess a handsome appearance, but an amount of painful attention is required in reading them, because the great majority of printed matter is lower-case, and we are unaccustomed to reading caps. in masses. But when all caps. are required they may be made more readable by abandoning the square method of composition and setting long or short centered lines as they can be most conveniently divided with a proper regard for the sense of each line division. Otherwise a great deal of experimenting is sometimes necessary before the caps. are satisfactorily spaced in the squared form. But we are digressing from the example under consideration. By the use of lower-case, the division of the lines according to their sense, and the single line in contrasting type, the job has been reduced to the lowest terms of simplicity and clearness, and the comparison will show that the gain in both beauty and legibility is in an inverse ratio with the time necessary to compose it. (Figs. 3, 4 and 5.)

There is no reason whatever, barring personal instruction of customer, why the display of a commercial heading should be anything else than small and orderly. The letter is the bearer of a personal message and any pertinent advertising in the way of loud display is irrelevant and out of place. Fig. 6 is an example of emphatic and rudely effective display, but is entirely without the refinement that should be the first requirement of commercial work. Although some time and thought must have been spent on this specimen, it is wanting

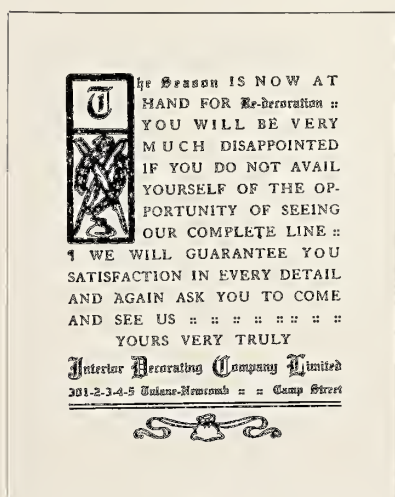


Fig. 3.

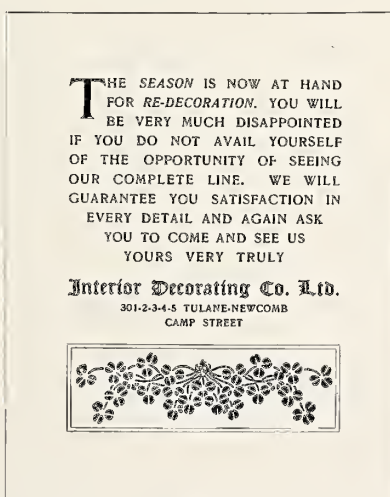


Fig. 4.

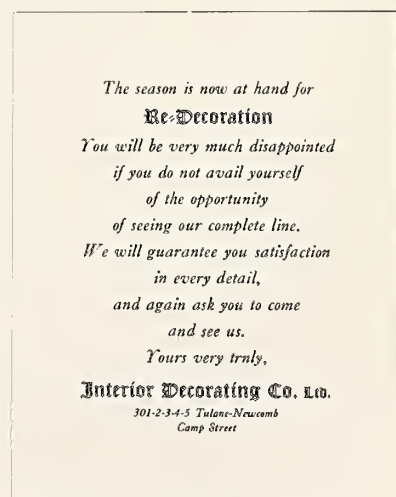


Fig. 5.

the variations are many and chances for a lapse from good taste frequent. In Fig. 3 is shown a design that lacks some of the essentials of good arrangement. The initial panel is too heavy and large to rightly harmonize with the body type. The words in lower-case text also appear weak and insufficient in contrast with the surrounding caps., and the signature is not strong enough, for the same reason. In order to

in clearness and distinction. The name is especially obscure on account of wrong type selection and the word ornaments and rule with which it is adorned. With these drawbacks, together with its position in the corner, the needed connection between the name and business is not apparent and the value of the display as advertising is minimized. The fault of the heading is not insufficient, but inefficient display. In

the resetting (Fig. 7) the same type style has been followed but the arrangement changed in order to make more plain the connection between the name and business. An ornamental italic is not desirable, except for an occasional emphatic word or line, because very often not quite so readable as

A. ROBERTSON
 DEALER IN...
Flash, Doors and all kinds of Building Material always on hand. Estimates Furnished for Lumber and Mill Work.
 Office and Yard: First Street, between Central Avenue and Elm Place.
 TELEPHONE 67.
 P. O. BOX 597.
Lumber, Coal and Wood.
Highland Park, Ill., 190.

Fig. 6.

Flash, Doors and all kinds of Building Material always on hand. Estimates Furnished for Lumber and Mill Work.
 Branch Office and Yard: Highland, Illinois. Telephone 97.

A. ROBERTSON
 DEALER IN
Lumber, Coal and Wood
 Office & Yard: First Street, between Central Avenue and Elm Place. Telephone 67.
 P. O. Box 597.
 Highland Park, Ill. 190.

Fig. 7.

ordinary faces, and especially in cap. lines should the occasional fancy optional letter be avoided, except as initial or final letters. (Figs. 6 and 7.)

In Fig. 8 is shown a bill-head that wants the distinction that the business represented should demand. The arrangement is too heavy and precise. The latter is caused by the centering and exact balance of the lines and panels. It is well to get away from this method sometimes. It can be done and an agreeable appearance still be preserved. We suggest a style like Fig. 9 as something more nearly approaching a proper setting. We will repeat the dictum that the name is the most important line on a bill-head, and by following

NEW ORLEANS 190.

To W. E. SEEBOLD, Dr.
 Stationer 113 BOURBON Engraver
Fine Art Dealer
 HEADQUARTERS FOR ARTISTS, ARCHITECTS AND ENGINEERS' MATERIALS
 MANUFACTURER AND JOBBER OF PICTURE FRAMES OF ALL SIZES AND STYLES

Fig. 8.

New Orleans, 190.
To W. E. SEEBOLD, Dr.
 Stationer, Engraver, Fine Art Dealer
 113 BOURBON

Fig. 9.

it more effective display is obtained. More distinction is given by placing the supplementary matter in a side panel, and the entire appearance of the heading is clean and legible, in direct contrast to Fig. 8, which is confusing on account of want of contrast. The words "To" and "Dr.", though very necessary parts of a bill-head, look best when set in a very much smaller and lighter type than the name which they precede and follow. The name and address lines should also follow this rule. The resetting shows why this is desirable, helping the name by contrast. (Figs. 8 and 9.)

In advertising display the compositor has a wider field and is not bound by the conventionalities and restrictions of commercial printing. Something attractive or something different is the demand, and an absolutely free hand is allowed, subject only to the wishes of the customer and the dictates

of common sense. Fig. 10 is an advertising title-page in which an attempt to produce something original in arrangement is marred in one or two details. One of these faults is the use of a not particularly legible type face for the display and another is the ungraceful arrangement of the type. The first is an unpardonable offense against the ethics of advertising composition and the latter also because the arrangement is not sufficiently striking to be noticed or well balanced enough to be pleasing. Contrast is one of the most effective methods used in ad. composition for attaining attractive results, and in the resetting (Fig. 11) the body matter is in a lighter-faced type than the display lines, the latter in a bold lower-case, giving emphatic contrast both in size and color. The arrangement is offered as a suggestion for occasional ad. pages, being a variant from the ordinary style, and effective for that reason. Points are unnecessary with large display, and word ornaments should not be used in work of this kind, and a cleaner, neater looking page is the result of dispensing with them. The idea that every line or mass of

Read-Think-Act.
 PURCHASE a house on easy payments, and it will prove a home and a savings bank at the same time. Do not pay rent all your life. Own the roof over your head, and you will respect yourself more, and your neighbors will increase their respect for you.
 Read within. Think Carefully. Act soon.

Fig. 10.

Read Think Act
 Purchase a house on easy payments and it will prove a home and a savings bank at the same time. Do not pay rent all your life. Own the roof over your head, and you will respect yourself more, and your neighbors will increase their respect for you.
 Read within Think carefully Act soon

Fig. 11.

type on a display page must be exactly centered, or top and sides given equal margins in relation to a surrounding border, is wrong, and is responsible for much display, painfully correct and precise but wanting in the freedom and grace that even a type-design may possess if given intelligent arrangement. The display can be properly balanced without attention being given to exact margins, and Fig. 11 is interesting on account of this freedom and departure from conventional arrangement. (Figs. 10 and 11.)

Figure 12 shows some appreciation of decorative designing, but in the desire to compose an attractive title one of the common laws of correct composition has been neglected, besides an inappreciation of ordinary botanical phenomena shown by the inverted flower ornaments which even the most unconventional of designers might deprecate. The first error is displaying the word "Chicago" so much in excess of the rest of the title, a casual glance leaving the impression that it is the title alone. It is permissible to set parts of a title in larger type if it is long or where good arrangement might make it desirable, but not in the manner shown, where two faces, different sizes and white space all help to separate what should be one title in appearance as well as in fact. We have corrected one error and avoided the other in the resetting (Fig. 13). It is rather prim in appearance and not necessarily an improvement over Fig. 12 with the exception of the two errors noted. In typography it must be remembered the ornament must be subordinate to the type display, and any arrangement that militates against the clearest and plainest expression of the type is wrong. That is the chief reason why Fig. 13 is an improvement over Fig. 12. The type is arranged in a more coherent fashion. The arrangement of Fig. 12 could

be preserved and a decided improvement made by leaving off the word-ornaments, changing the type face of the words "Mandolin Orchestra" to a smaller size of the type used in the first word of the title and raising them two picas nearer it, and also leaving off the inverted chrysanthemum stalks and substituting therefor some lighter rules or ornaments. (Figs. 12 and 13.)



Fig. 12.

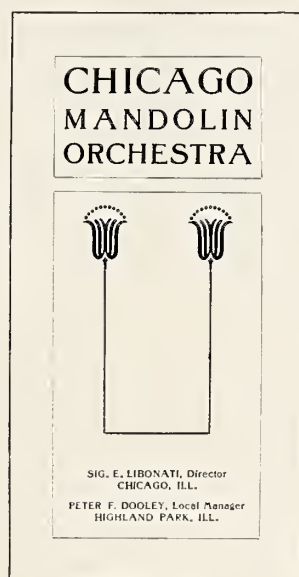


Fig. 13.

Simple treatment is best for cover or title pages of programs. More ornate or striking arrangements are permissible for advertising printing, but the printing announcing social events should always be quietly and plainly typed. The example reproduced (Fig. 14) is deficient in the restraint that the best manner requires. It could be improved very much as it stands by simply leaving off the rules and ornaments, allowing the type to tell its message with no inter-

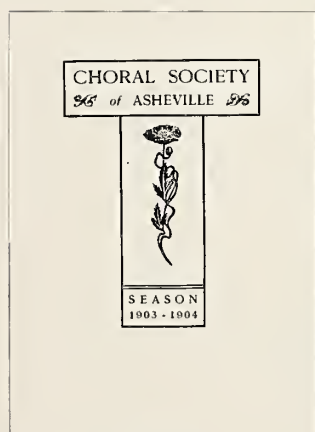


Fig. 14.

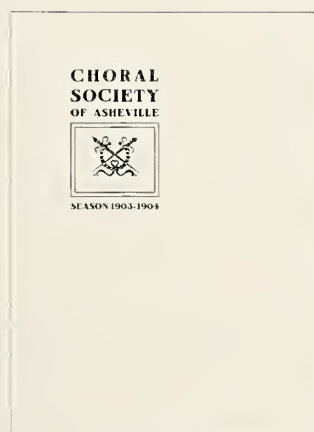


Fig. 15.

ruption from the accessories that surround it as shown. A panel is very useful in separating and giving distinction to the type enclosed, but the rules comprising it should be of different thickness than the lines of the type which it encloses for the sake of contrast. Lighter faced rules are preferable unless a different color is used, when, of course, the contrast can be obtained by different tones. Again, when one panel is imposed over another, or runs into it, if the superimposed panel is composed of lighter rules a better effect is attained. But generally a title like this does not require any panel, the type being entirely sufficient without any additions and in better taste. The botanical specimen shown in the lower

panel is too evident, being the feature of the page, instead of a modest foil to the type, as perhaps was intended. In the resetting (Fig. 15) is shown a suitable design. A concession has been made to the desire of the compositor to elaborate, but not in the marked degree of Fig. 14, for the reasons already given. But chiefly we wish to show that a design need not cover the entire page in order to be effective. (Figs. 14 and 15.)

The most needed quality in an ad. is distinction—an individuality that will separate it from and at least claim equal attention with surrounding and competing ads. If the compositor can set the ad. in a way that will make it the feature of the book, it will reflect greater glory on him and give greater satisfaction to the man advertising. We show an ad. (Fig. 16) that is rather featureless, possessing no salient point on which the attention will fix in casually running over the leaves of the book. Some odd arrangement or a line boldly displayed will give the necessary feature and

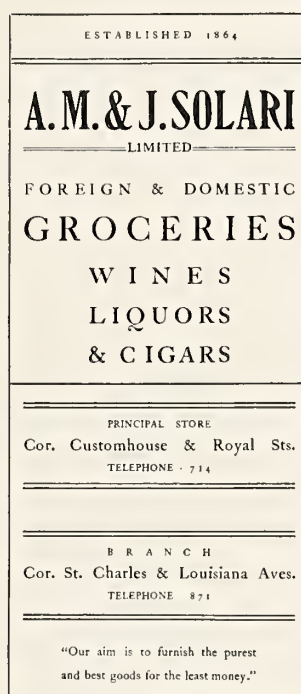


Fig. 16.

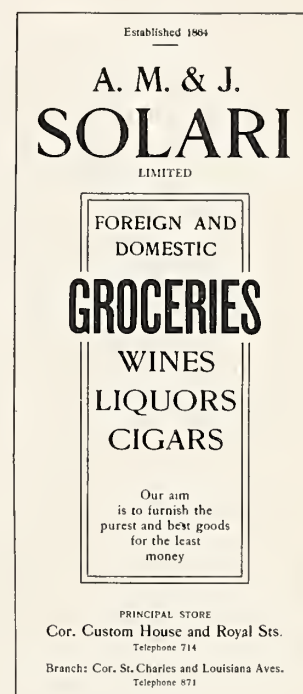


Fig. 17.

thereby claim the attention. A monotony of appearance is caused by the great number of rules used, all running the same way, and serving no purpose whatever, either for distinction or decoration. As reset (Fig. 17) some liberties have been taken with the copy in the interest of better arrangement. The full name is too long to use a suitable face in the measure required, and by dividing, more prominence can be given it. The panel is simply a device for gaining more distinction, but it is an improvement also, because in shape it harmonizes with the outside panel rule. If side-face rule is used such a panel is quickly assembled. The displaying of the word "groceries" brings it into instant association with "Solari," very desirable from the advertiser's point of view. With these two main words disposed of, the other statements can be placed in the most convenient way that the remaining space affords. More contrast in type sizes would improve Fig. 17, but in general it is an improvement over Fig. 16. An ad. must attract, and when it depends entirely on type display for feature, the compositor must use ingenuity, tempered with judgment, in devising odd or striking arrangements for giving it the desired individuality. (Figs. 16 and 17.)

A small business card with considerable matter on it is always difficult to arrange in a satisfactory manner. Fig. 18 is one of this kind. We wish to show how a little different

arrangement might help its appearance, and the changes are shown in Fig. 19. The full lines should be nearer the top rather than the bottom, and by placing the words "pony vehicles" in a contrasting type face the monotony of the card, due to using a plain type series, is avoided. The resetting is not

C. F. MOTZER,

Manufacturer of

PONY VEHICLES,

Road and Break Carts

Dealer in

Carriages, Buggies and Buckeye Harvesting Machines.

PAINTING and TRIMMING a Specialty.

MILFORD, OHIO.

Fig. 18.

C. F. MOTZER

MANUFACTURER OF

ROAD AND BREAK CARTS

Pony Vehicles

DEALER IN

CARRIAGES, BUGGIES AND

BUCKEYE HARVESTING MACHINES

PAINTING AND TRIMMING A SPECIALTY

MILFORD, OHIO

Fig. 19.

a great improvement over the original, except in the matter of shapeliness. This has been done, it will be noticed, by transposing one line and doubling another. (Figs. 18 and 19.)
The style of composition shown in Fig. 20 is so radically wrong that it seems almost unnecessary to reproduce such

REVELL, MD., 190

M.

Bought of JAS. A. STINCHCOMB,

DEALER IN

GENERAL MERCHANDISE

AGENT FOR THE BALTIMORE PULVERIZING COMPANY'S

HIGH-GRADE FERTILIZER.

Fig. 20.

REVELL, MD., 190

M.

Bought of JAMES A. STINCHCOMB

DEALER IN

General Merchandise

AGENT FOR

THE BALTIMORE PULVERIZING CO'S

HIGH-GRADE

FERTILIZER

Fig. 21.

a "hit you all at once" piece of composition. In spite of its badness this style is quite often perpetrated, and we will use it as a lesson to beginners. Besides being so large the words "general merchandise" are insufficiently spaced; an em quad more would be about right. The heading is crowded and looks very flat on account of the full lines of extended. By clustering as shown in Fig. 21, the flatness is relieved and more feature given the job. The type is smaller but more

readable, on account of contrast and white space between the statements. (Figs. 20 and 21.)
In Fig. 22 is shown a heading so curiously unfinished and elemental in character that we are inclined to think that it was so arranged by specific instructions from the customer. It has so many faults that only under special instruction, we feel sure, could a compositor perpetrate such a design. In the first place, a condensed line should never be used except in the occasional instances when it is necessary in order to get a line in defined space. But in a place where there is plenty of room for a letter of normal shape, and particularly in an

BUGGIES AND SURRIES

E. E. WELLS

HARNESS ROBES, BLANKETS

TELEPHONE No. 28

E. E. WELLS & SON

Waynesfield, Ohio., 190

FARM IMPLEMENTS

O. O. WELLS

ONE and TWO HORSE WAGONS

Fig. 22.

Buggies and Surries

E. E. WELLS

Harness Robes Blankets

Waynesville, Ohio., 190

Farm Implements

O. O. WELLS

One and Two Horse Wagons

TELEPHONE No. 28

E. E. WELLS & SON

Fig. 23.

extended panel, to use such a letter is very wrong. Insult has been added to injury by wide-spacing the name in a vain attempt to cover sufficient space inside the panel. The individual names are absurdly large and the panel design has a bare and unfinished appearance, caused by the single rule. Also a panel laid on or joined on another should be in a different rule to avoid confusion. These strictures noted have been corrected in Fig. 23. The firm name has been set in a normal-shaped type, the individual names relegated to a proper inconspicuousness and the panel elaborated sufficiently to make a design that is pleasing to the eye. (Figs. 22 and 23.)
There are some branches of commercial jobwork over which good taste exercises a stricter supervision and demands a more rigid adherence to quiet styles of typography than other varieties. More especially should announcements to musical, dramatic or social events be so composed. An excellent model is the engraved design, and if the printer will

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With the kind assistance of MR. THOS. TEARLEY.

AT THE

Century Drawing Rooms

South 12th, below Chestnut

FRIDAY EVENING, OCTOBER 2nd, 1903, at 8 P.M.

TICKETS FIFTY CENTS

Fig. 24.

follow it, to a certain extent, he will produce work pleasing from the standpoint of good taste. The typefounders have appreciated this by designing many faces closely imitating the styles of the engravers, and by the aid of these can be set

much attractive work that is an improvement on the engraved model sometimes by reason of the freedom of arrangement that removes the stiffness the engraved printing usually possesses. In printing of this kind not more than two faces may be used. One is more suitable in many cases, but a contrasting letter is desirable for occasional display lines. Plain faces should always be used and the simplest and most natural arrangement followed, and all accessories like underscores, rules and word-ornaments avoided. Of course, occasion sometimes requires some other style, perhaps very elaborate or ornamented to meet a special need, but this dictum will apply to the requirements of every-day work coming into the office without instructions. In Fig. 24 the needs of this style of composition have not been appreciated, and apart from that it is badly arranged and crowded. Three faces have been used, for the sake of contrast, we suppose, which have failed

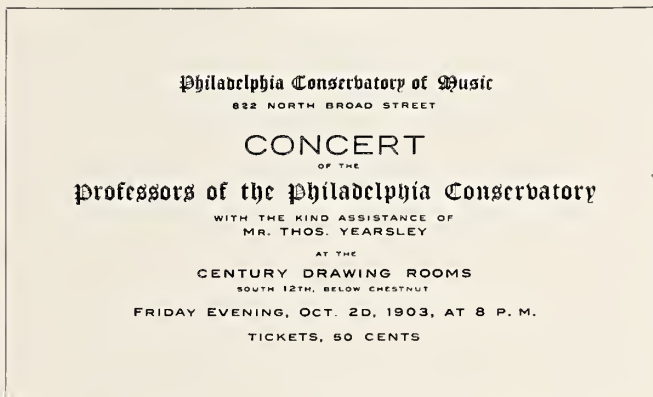


Fig. 25.

in that purpose, because contrast is not attained by using merely different designs, but by the bringing together of faces that differ in color value or size. The top line is too small, the word "Concert" should be emphasized, which has not been done, by simply changing the type as shown, and the dash rules are not needed. A suggestive resetting is shown (Fig. 25) in the proper style required and with the errors corrected noted in Fig. 24, especially the requirements meant by contrast. (Figs. 24 and 25.)

Rulework and ornament are usually added for the purpose of helping the appearance and giving more distinction to the type. In Fig. 26 the accessories detract from the best effect of the type by separating and destroying the coherency of the type design. It is in two colors, but the arrangement prevents the color scheme from being very effective. It is simply wasted ingenuity to compose a design that does not in some way enhance the appearance of the type. Fig. 27, although not entirely satisfactory as a business card, at least keeps the type together so that the import of the card may be seen at a glance. With the word "skirts" and the two border



Fig. 26.

rules in red the effectiveness of the card would be increased. This card is not in the best style, but there is some demand for forms that combine the common purpose of a business personal card and an advertisement for the business repre-



Fig. 27.

sented. In such cases odd and effective arrangements are permissible, the card fulfilling the double purpose of a personal and an advertising card. (Figs. 26 and 27.)

The compositor yielded to temptation in the composition of Fig. 28, by inserting the ornaments shown. They are handsome, and much effective decoration has been done with their aid, but in the present case they have been added so obviously for their own sake, entirely ignoring the plain demand for the main word to be displayed, that such a misconception of typographic ornamentation can not be too severely condemned. They are simply obtrusive, furthering no decorative end and obscuring the type. When a single word is featured it is very easy to get satisfactory display, but to deliberately counteract the desired effect with a lot of



Fig. 28.

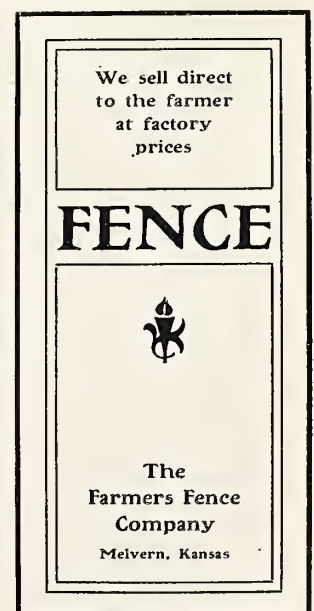


Fig. 29.

heavy ornaments is a misuse of ornament, to say the least. Fig. 29, besides showing an arrangement that gives sufficient display to the main word, also allows the other lines to be set and arranged in a less crowded and more legible way. The strictures on the composition of Fig. 28 have been made chiefly on the ground of utility. Any arrangement or any additions that obscure or detract from the best possible readability of the type is contrary to all right laws of typography. (Figs. 28 and 29.)

Written for THE INLAND PRINTER.

THE MANAGEMENT OF A SMALL JOB OFFICE.

BY F. K. TURNER.

AMBITIOUS to no small degree are the majority of proprietors of small job offices of our cities and towns the country over. The struggle is nearly always hard at first, and under present conditions the rewards are not nearly what they should be for the energy expended and the work accomplished. Determination to succeed in the face of many obstacles seems to be one of their dominant characteristics, however, and it is no doubt due in a goodly measure to this redeeming feature that many are enabled to hold their heads above water.

It has occurred to this writer from observation and experience that there is a deal of misplaced energy in the average small job office that would yield to the proprietor a much greater profit if applied in other directions.

Success is the goal for which we are all striving—each of us in our own line. And how many work harder with this end in view than the average proprietor of these offices, and how comparatively few achieve the success that their effort deserves?

If you should enter one of these offices late at night in the busy season to find the proprietor busy at case or press, and by way of consolation remark that hard work is the one essential to success, you are liable to get knocked down for your pains, for nowhere is this better understood and practiced than here.

It would seem, however, that there is something radically wrong even in the small job office which has been established from five to fifteen years, and the proprietor still finds it necessary to take active part in the mechanical duties of the office, often opening the office for his workmen in the morning and working long after they have left at night, as I have known them to do. True, this is necessary for a time, but should not continue indefinitely if the community will support a job office at all.

By contrasting the methods of two proprietors of such offices with whom I have been employed, I may show, by example, how loss can be obviated to a certain extent, and at the same time suggest how a small office can be profitably managed.

A has been established a little over ten years and B nearly eight years. Both started on a very small scale, and are located within a few city blocks of each other, and are consequently competitors. The volume of business, the general appearance and equipment of each office, are about the same—or rather were until quite recently—each possessing three platen presses and from one hundred to one hundred and fifty fonts of job type. Neither had introduced power, consequently the presses were “kicked,” and both found it necessary to do a goodly portion of the mechanical work themselves. This seems incredible in a large city, but it is true, and probably for the simple reason that both depended almost entirely upon the transient trade for their custom, and that it required much time to get out little work by the old-fashioned methods in vogue in their offices. Neither spent any time, or employed agents, in quest of business. Seldom was either office graced by the presence of a trade journal (which also seems strange). It was, however, by a visit to the typefoundry that A had his first glimpse of one in some time. Here he became absorbed in an article on “Advertising for Printers,” and another which urged the necessity of keep the presses running fast and steady, for money in the printing business, it said in substance, is made for the most part in the pressroom. He suddenly came to a realization of the fact that his office was never advertised except by an occasional imprint, nor was it possible by present methods to keep his presses running fast enough to keep up with his steadily increasing business. He purchased a copy of the trade journal, and, as he put it in his pocket, resolved

to spend all he had, if need be, in improvements in order to get out of the rut. Two months later he had installed a gas engine. This greatly facilitated matters, as he was better enabled to keep his promises—something he had previously rarely been known to do. The output of his office soon materially increased, and the labor vastly lessened. It soon became necessary to seek more business, and this the proprietor undertook himself, leaving a competent man in charge of his office. He seemed to have little difficulty in obtaining sufficient work at a good price to keep his plant busy. New type and material were added in the composing-room later, and the work soon presented a more up-to-date and artistic appearance. With these additions to the equipment of the office there came a marked improvement in its appearance. Theatrical posters that had long been an eyesore in the windows were torn down, the windows washed, and the office thoroughly cleaned. Heretofore our proprietor had not reveled in the luxury of a safe or an office desk—a long counter serving the purpose—and both of these were found necessary as the business increased. In six months, larger quarters and extra help were deemed a necessity. In the new quarters a little office was fitted up, and cleanliness and distribution were given even more attention, and the presses were washed up every night. The dead-bank was kept free from pied type, the floors and the presses kept clean, and, in comparison with its former unkempt state, the office assumed the appearance of a printing-palace. Through the character of the work executed, and a few neatly printed and well worded blotters and brochures, he was enabled to successfully bid for the work of two or three large concerns, which he says will no doubt keep his plant busy practically the year around. This brought him more in contact with business men in other lines. He was quick to perceive their methods and applied such of them as were practical in his own business, and as much of his time would in future be spent among these he thought it advisable to “brush up” a little in his personal appearance. He was now no longer a plodding mechanic, working early and late and accomplishing comparatively little, but an American business man, owning the best equipped and most prosperous printing-office in his neighborhood. As the office was on a level with the street, the large windows were partly used for a sign, which was neatly done in black and gold, very dignified and thoroughly in keeping with the interior of the office. The next step, two or three months later, was to install a cylinder press, and the next to unionize his office, for certain of his work demanded this, and he freely admits now that by far the best workmen are those to be obtained through the labor unions. The change in his office is remarkable, coming as it did in so short a time after so long a time. He is making money fast, as he deserves to, and admits that his success was inspired by a trade journal.

That B had not been sleeping meanwhile was shown by the fact that he, too, had installed a gas engine. But here he stopped, and therein lay his error. The windows are still “plastered” with posters, the office is dirty and dingy—one in which no conscientious, up-to-date workman could be happy. In short there is no business principle, no method there, and with the exception of the improvements mentioned, the office looks just the same as it did five years ago, and the comparison between the two offices is remarkable. Not meeting with the success he anticipated, B commenced to cut prices in an effort to get business. Another competitor followed suit, but they were merely cutting their own throats. A's business and reputation were too firmly established with reliable houses who paid a fair price for good work to be injured thereby. B was simply “kicking against the pricks” and is still kicking.

Doubtless A's success must be attributed to a more or less extent to the reigning era of business prosperity, but it must be admitted that his own energy and capabilities, his pluck and the grasping of the opportunity at the most opportune time, played the greater part. The development of taste and perceptiveness will always find opportunity.



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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

THE CHALLENGE MACHINERY COMPANY, Grand Haven, Michigan, has been making some experiments with printing rulework, such as order blanks, railroad blanks and blanks for loose-leaf systems, printed on all grades of bond paper on platen presses, and has found that blurring can be overcome by gluing heavy tympan manila or tag board to the platen. A special cement is used for this purpose, which can be readily dissolved with vinegar when removing the tympan.

INDORSES THE TECHNICAL SCHOOL.—On his return to Hartford, Connecticut, from which city he came all the way to Chicago to attend the Inland Printer Technical School, Presswork Branch, Mr. Wilbur H. Conway wrote the following testimonial to the thoroughness of the instruction given in this branch:

HARTFORD, CONN., October 24, 1903.

Inland Printer Technical School:

GENTLEMEN,—After completing a course of four weeks' instruction at The Inland Printer Technical School, I must say I was very much pleased and perfectly satisfied with the result of the instruction. This is the place for any pressman to learn under a competent instructor the proper system and the correct way of making ready half-tones and three-color work. My results on vignettted half-tones were very satisfactory, and I should advise any pressman weak in this class of work to go to the school if possible. Yours very truly,

WILBUR H. CONWAY.

GOLDEN JUBILEE NUMBER OF "DIE ABENDSCHULE."—We are in receipt of the golden anniversary number of this well-known German publication, published by the Louis Lang Publishing Company, of St. Louis, Missouri. This beautiful number is printed on a superior grade of supercalendered white stock, enclosed in a four-color illustrated cover. The design of the cover-page is appropriate, representing boyhood and manhood—1853-1903. The colors employed are yellow, pink, dark slate-black and rich gold. This golden number abounds in one-color illustration, but there are also two pages of masterpieces of colorwork from the brushes of such artists as M. Raniske and Max Schneidt, both of which have been

beautifully printed by the Louis Lang Publishing Company. The portraits of the entire staff of the *Abendschule* for the past fifty years are artistically laid on a garland-shaped field of solid gold, with the number and name of each printed thereon.

CRITICISM OF A LETTER-HEAD.—*The Register*, of Neodesha, Kansas, sends a printed letter-head in red, green and gold—the gold embossed so as to give greater prominence to the name of the paper. The remarks accompanying the heading are as follows: "Kindly hand this letter-head to your critic, and we shall be pleased to read what he says about the presswork in THE INLAND PRINTER. The job was printed on a 10 by 15 Lightning Jobber, and also embossed on same. Overlook bronze, as we put on same after red and green had been printed, and it stuck more or less to the stock. We intended to print over same with gloss and then emboss, but dammar varnish dried on the disk too quick. Please give us recipe for gloss for this work for printing over such a line as above and afterward embossing." *Answer*.—The typographical arrangement is quite neat, but the presswork suffers by carrying too much of the green color, whereby the type is made to appear worn down and the life and beauty of the green color deadened. The bronzed line is not as badly done as you seem to think; the worst feature being bad register. Gloss varnish can be bought from your ink house, and is better than when made up after recipes. Copal varnish, with a few drops of boiled linseed oil dropped into a small quantity, will make a good gloss for inks. The press must not be permitted to stand idle for an extended time, otherwise gloss will dry up on the rollers and the press.

THE DISTINGUISHING DIFFERENCE BETWEEN THREE-COLOR PLATES?—*The American Pressman* contains this query and answer of general interest: "Will you please inform me how I can tell or distinguish the difference between the blue, red and yellow plates in process printing? I have about forty such plates to print, and am 'up a tree' to know the difference, especially between the red and yellow plates." *Answer*.—Properly arranged screens for what is generally known as three-color printing plates have a systematic scale to follow whereby the very best of effects may be obtained, by which is meant that to secure accurate color value and harmony, as well as precision in register, the direction of the screen lines should vary so that those in the yellow plate run parallel across, from right to left; those in the red and blue running anglewise, the red and blue lines separated exactly the width of the screen line employed. By such a scale the extreme lights in color are rendered clear and exact, so that where shading, partial lapping or entire covering of superposed colors are necessary to produce combinations of various tones and colors, all these lines are so made as to perform their essential functions with artistic and mathematical precision. From what is here stated you should be able to distinguish the yellow plate color readily. In the case of the red and blue plates, usually the angled lines of the red appear first at the top of the plate and running anglewise to the left when printed, while those of the blue run the reverse way. It is often found necessary to have the lines in the yellow plate run parallel up and down instead of across from left to right; therefore also note this difference in the identification of yellow plates."

HOW TO PREVENT JOB-PRESS ROLLERS FROM JUMPING.—H. L. D., of Lake City, Florida, writes: "Can you suggest a remedy which will do away with the bother of rollers jumping when passing over job-forms on job-presses. It is almost impossible for us to have rollers made that are exactly the right size of the 'journals,' as they are invariably a little larger, with the result as above mentioned. We use C. & P. Gordons; have four sets of new rollers, and they are all larger in circumference than the journals on the presses. The rollers are well seasoned and in fine condition, but it is impossible to turn out satisfactory work where rollers do not

pass over forms evenly. Any suggestion you may have to offer will be very much appreciated." *Answer.*—You can avoid all the trouble you complain of if you will provide roller bearers and lock these in the chase with the form to be printed. These bearers fit up against the inside ends of the chase, the broad lip of the bearers extending over the rim of the chase and in no way interfering with the lock-up of most forms. These bearers are made to suit the different chase sizes and cost but a trifle; they can be purchased from any printers' supply concern. In case of emergency, you can also obviate the jumping of rollers by locking up strips of wooden rule, or have wooden bearers made at home to lock up in the chase, the same to be type-high; indeed, strips of thick brass rule or electrotypes turned so that the solid

usually surrounded by a lot of solid type matter. I am out of my time just long enough to have made ready or assisted to make ready on the cylinder about nine months. The order for two thousand copies of this souvenir was only given to my firm four days before the job was wanted, the cuts having to be made, too. You can well understand that the time to complete the job was short, hence but eight hours was given me to make this form ready. Will you kindly let me know in *THE INLAND PRINTER* in what part of the make-ready or other points I lack most, as I am a subscriber and very much interested in your opinion on work and suggestions." *Answer.*—The side showing the type matter is by far the better presswork, although a little uneven as to color, the near and off ends showing too dark. It can readily be seen that you



Photo by R. R. Saulows, Goderich, Ont.

THE OLD SWIMMING HOLE.

parts are up to the level of the type in the chase, will do admirably. Those expedients support the rollers as they pass over the face of the form and compel them to revolve as well, no matter whether the trunnions are smaller in circumference than the inking rollers or not. Composition rollers will last much longer when so supported, as they are not liable to severe contact with the edges of the form, nor to cutting on the face when brass rules are in forms.

OPINION WANTED ON A SHEET OF HALF-TONES.—C. H. B., of Newark, New Jersey, has sent a printed sample of his presswork, sheet 18 by 44 inches, coated stock, regarding which he says: "You would confer a favor to my employer and myself by giving your candid opinion on enclosed make-ready, part being half-tone work. The thirty-nine half-tones inside of sheet were all printed in one form. It was the first form of that kind I ever handled, never having had more than three or four half-tones at a time on a cylinder press, and these

encountered much trouble and naturally much delay in attempts to make ready the side with the many half-tone portraits, because the portraits were made from all kinds of photographs, hence many of the subjects have unsightly backgrounds. The general evenness with which you have brought up the pictures is praiseworthy, although a few might have been better in this respect. Some show defects by reason of poor underlaying, the result of which appears on the "fill-ups" on the high sides of the cuts, and as the rollers seem to have been set too low, these "fill-ups" have made the portraits defective and unsightly. But few of the pictures show any degree of artistic make-ready. The general appearance of this sheet of half-tones is "flat," without any of the distinguishing characteristics of cut overlay pressmanship. Had time permitted, even a one-sheet overlay on the gentlemen's wearing apparel, head, and parts of face would have much improved the appearance of the entire group, including halls of 1875.

1879, 1891 and 1903—the first two mentioned needing some extra treatment badly. Had a “shorter” and deeper black ink been employed a better effect could have been secured, and helped to overcome the difficulty of keeping the cuts free from the superabundance of black “pricks” on the faces and very light backgrounds. This criticism is not intended to discourage you in half-tone presswork, but rather to point out the apparent deficiency in your early training. You apparently possess the primary qualifications to make a skilful workman, and the fact that you court advice and expression of opinion on what you have done gives the best assurance of that fact.

PRINTING DONE IN A STATE INSTITUTION.—M. S. F. Minnesota, sends a number of printed specimens of half-tone cuts, which have appeared in the *Journal of Psycho-Asthenics*, also printed and ruled blank form used in the Minnesota School for Feeble-minded, all of which have considerable merit, especially as not only the printing of the illustrations, but the composition and presswork of the journal named have been executed by the boys of the institution. A very interesting letter accompanied the specimens, but as the letter is too lengthy for the limits of our space, we quote only the following: “Under separate cover I send a bunch of pictures, etc., for your criticism in the columns of THE INLAND PRINTER, of which the boys and myself are great readers. Indeed, about the last of each month the boys run down to the office twice a day—one for the pressroom criticisms, the other for machine composition; the latter says he is going to be a student at The Inland Printer Technical School some day. All the work for the institution is done on a 10 by 15 Gordon press. I do not expect good half-tone results from such a press, as I know that it is not heavy enough; but I see no reason why some improvement can not be made, and yet I fail to discover how. I have studied your comments to some advantage, but there is a lot of difference in reading a thing and doing a thing. We had a taste of all kinds of weather while printing these pictures—tornadoes, cyclones, etc. I used a \$2 half-tone ink; had ten sheets of manila over a blanket; a sample of the blanket is here enclosed. The coating would insist on coming off in spite of keeping the stock in a hot room. Most of the work is done by the boys. What is your opinion about the title-page, the advertisements in back of the book, also cover-page? How about the impression? How about the large blank form for the Epileptic Department? The form was a heavy one, much too heavy for the press, and yet I have a great many such jobs to get out. The figures shown in type do not register on the ruled spaces, some being high and some low. I did not have any one-point leads, nor did I care to use cardboard to overcome this fault; besides it is too slipshoddy a way of doing things. The impression screws of the press are very hard to move, and as I am not strong enough to move them, I must wait until some one comes along who can.” *Answer.*—Our correspondent is a lady technical instructor to the school mentioned. Regarding the half-tone prints, that of the farmhouse, kitchen and dining-room annex, and the cow barn and silo, are the best printed of the lot, mainly because some attempt at overlaying the leading solids has been made. Where overlays have not been applied the foregrounds and perspectives are flat. The tissue used is not good; and in addition thin folio stock should be used, as tissue paper is not effective enough on solids and medium solids. Where cuts need a sheet over the entire space of the engraving it is better to put it under the cut, and thereby bring it up to correct printing height, both for inking and impression. The presswork on the several half-tones is fairly well done, except the defacements caused by carrying too strong an ink, as shown by the pulling off of coating on the paper. A little vaseline well worked into the ink would have overcome this. Have the platen of the press set so that you could dispense with the cloth blanket, because you are now carrying too much tympan.

The typework is quite creditable, but the use of a capital O between two em dashes as a means of separating display lines, such as appears under the line “a great Railway,” is not good form. In the case of display type, it should not be forgotten that extended letters require more spaces between words than do condensed letters; this has not been observed in some instances. The cover-title on the *Journal* should be carried up about twenty-four points. Any other kind of figures on the Epileptic blank rather than of old style should have been used, because the irregularity of alignment of the latter produced the trouble you experienced in centering the groups within the ruled boxings.

PRINTING IN COLORS FROM A SINGLE PLATE.—F. J. S., of Syracuse, New York, writes: “In the October number of your journal, in the Pressroom Department, you spoke of obtaining several colors from an ordinary half-tone cut by means of fastening a sheet of paper, properly cut out, to the grippers. Will you kindly reply, stating how the sheet is placed on the grippers so as to make a correct register?” *Answer.*—Results such as are referred to are done on ordinary platen job presses, such as the Universal, Gordon, Prouty, etc. The grippers should be set after the form has been fully made ready, so as not to interfere with the gauges. A sheet of strong, smooth paper should then be placed on the platen of the press in such a way as to cover the entire face of the cut, and permit of as much blank space as convenient top and bottom, and particularly enough to lap over on each gripper. The ends of the paper at the grippers should now be coated with good paste or fish glue—the latter is preferable—and drawn over each gripper tightly, so that the sheet is even and taut. When the grippers can not be pressed down on the platen, as is the case with some presses, the press must be brought to such a position that the grippers may press upon the pasted ends of the paper. After the paper sheet has been fastened as directed, it should be allowed to dry on the gripper ends, after which an impression should be taken on the sheet of paper. You now have what is commonly known as a “frisket.” From this frisket cut away such portions as you do not desire for the first color, placing a thick card under the frisket and resting it on the platen while doing so. When this has been accomplished, the job is ready for printing that color. The same detail is necessary on other colors, the gauges answering for all the other printings. The frisket prevents the other colors from taking on the job while printing, as only such cut-out openings as have been made in the frisket permit the color to print on the job. Another way of doing the same thing is to take a number of five or six-ply cardboards and print on them any portion desired to appear in colors. Cut from one of these cards all portions for yellow; from another all portions for red, and on the third all portions for blue. In this case, as well as in the former one, parts may be left so that colors may be lapped over each other to produce desired combinations of colors; or these may be intensified or subdued by make-ready on the tympan, as when printing in one color only. The original make-ready on the tympan should be first attended to in both cases. When using the card method, enough tympan sheets should be taken from the platen to allow for the thickness of card used as overlays. The card overlays must now be carefully fastened over the several places on the tympan which are to print yellow, register being of paramount importance. As the cardboard portions are much stronger than those not so treated, they only are impressed against the face of the engraved plate and show a printed surface. On the other colors, no matter how many, the same detail is necessary, except that of the original make-ready. These methods may be largely and oddly augmented on presses, such as the Universal, that carry stationary fountains and have cylindrical distribution, as the fountains may be arranged to carry several colors at a time, and apply them at one impression as the work proceeds.



Henry D. Shepard

ADOPTION OF THE ROMAN LETTER IN JAPAN:

The chief advantages of *Romaji* are so apparent that they were easily presented and understood, and this enabled it to overthrow the inherited prejudices of the Japanese against a foreign system. They are: ease of learning, of writing and of reading; the great rapidity with which it may be written with pen or typewriter, or "set up" in a printing-shop, and the definiteness and fixity of form and meaning. But what has appealed most strongly to the aspiring Japanese was the argument that the Chinese and the *Kana* system kept them, as a nation, sealed within the old walls of feudalism, while the *Romaji*, an enlightened system of writing, would open Japan to the world, and the world to Japan. The most deeply rooted objection to the *Romaji* reform was not, as is generally supposed, to the change in the manner of writing and printing the language. The manifest advantages of the new system soon triumphed over this. Moreover, it is a very common occurrence in history for one people to borrow the alphabet or the hieroglyphics of another. Hellas borrowed from Phœnicia, and Phœnicia had borrowed from some other people, probably the Egyptians. The Russians got their alphabet from the Greeks. All Western Europe has borrowed the Roman character. Our own letters are neither the runes of the Vikings, nor the black-letter of the Gothic and the Teutonic, nor the crude characters of the Anglo-Saxon. Six countries—Turkey, Persia, Egypt, India, Afghanistan and Abyssinia—and probably five hundred million people, use the alien Arabic character in transcribing more than a hundred different languages and dialects. The Japanese themselves are using the borrowed ideographs of China. The adoption of *Romaji* meant only another change, and a change for the better.—*From "Rebirth of the Japanese Language and Literature," by Stanhope Sams, in the American Monthly Review of Reviews for November.*

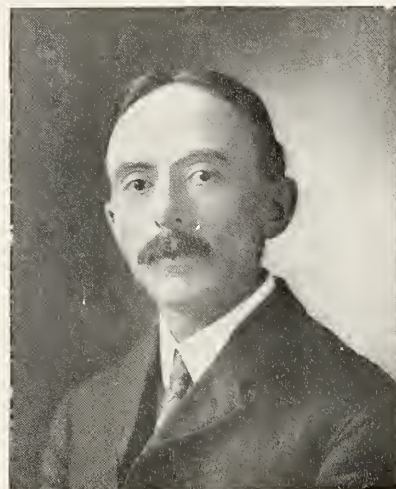
THE GOVERNMENT PRINTING-OFFICE NOW AN "OPEN" SHOP.

It can be accepted as a fact that the Government Printing-office has, up to the Miller case at least, been a union or "closed" shop, notwithstanding such exceptional cases as might be cited. That it will not be in the future is the determination of the higher administrative officials of the Government. The Miller case serves as a precedent. Since that episode, no non-union man has happened to have been drafted for employment. By the time Congress gets under way, however, several hundred new employes will be taken on. It is expected that a number of these will not be members of labor unions. There is no objection to their becoming such; but if they elect to the contrary, they will be fully sustained in their positions so long as they and their work are acceptable. The theory upon which the Government Printing-office is to be transformed into an open shop is in effect that the number of non-union employes will, within reasonable time, so increase as to give that element a feeling of greater safety and security in their positions, and thus prevent any discrimination. The oldest and best-informed men in the shop do not believe that under present circumstances a strike over this question is within the bounds of probabilities. The Government will not make war upon any individual or class. This is to be a peaceful revolution, brought about by a definite position maintained with firmness—at least, this is the program. It is not entirely safe to predict results, for while success is probable, no man dare say where a well-organized and serious strike of government employes would end. It would be a conflict to be deplored.—*From "The Nation's Print Shop and Its Methods," by J. D. Whelpley, in the American Monthly Review of Reviews for November.*

PORTRAIT OF HENRY O. SHEPARD.

The portrait of Henry O. Shepard shown on the opposite page has a double interest from the fact that Mr. Shepard is convalescing after a long and serious illness, and that the portrait represents a new illustrative process. It is exceedingly grateful to the immediate associates of Mr. Shepard, and to his many friends in social and business life, that his illness has assumed so favorable a change that his restoration to health is an assurance of the near future. While Mr. Shepard's large and varied interests have been sufficient to win him unusual distinction and have made him known in every country where the art of printing is cultivated, it is not in his business success and the reputation attached to it that he has earned the loyalty and attachment of the multitude of friends who have with anxiety waited through many weeks for favorable news from his sickroom. His friends are the warmest among those who know him best, and who have had an opportunity to know his sterling worth, and to discover his large-hearted liberality, never-failing sympathy and aid in every case of trouble and distress, and his easy and tolerant attitude toward the errors and mistakes of his employes—however vexatious and annoying they might be. It is from these traits he has earned his friends, and from many other qualities, to recite which might give a fulsome sound to these few lines of testimony to the satisfaction that is generally felt in the good news of his convalescence.

With reference to the preparation of the portrait. The process is the invention of Mr. James L. Bay. The method used by Mr. Bay gives approximately the softness and delicacy



JAMES L. BAY.

of dry point, but at a greatly reduced cost, so much so as to make it available for a great variety of purposes in which distinctiveness is desired at a cost between half-tone work and the high charges necessary in the production of dry-point etchings. The plate shown is a fine-screen half-tone, which, of course, does not do justice to the quality of the process devised by Mr. Bay. It serves, however, to indicate approximately the merit of Mr. Bay's handling and the character of his method. Mr. Bay's studio is in the Athenæum building, Chicago. He is a native of Chicago and studied drawing at the night classes of the Art Institute, and painting under E. A. Burbank and Ralph Clarkson. He has made a specialty of miniature portraits on ivory, and is a member of the Palette and Chisel Club.

NONE CAN DO WITHOUT IT.

No printer who has any desire to keep pace with the times in his line can afford to do without THE INLAND PRINTER.—*C. A. Smith, Cœur d'Alene, Idaho.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

INSTEAD of using filtering paper for passing evaporating solutions, use the bulb funnels with a small piece of absorbent cotton; it will save time and annoyance.

HABITUAL overtime is the ruination of a man's life force, unfits him for the next day's toil, and takes away work from others who may be idle; these are three good reasons why it should be abandoned.

THAT engraving on stone of the ten commandments, executed by Moses some centuries ago, was a pretty fair piece of work, and could be copied with profit and advantage by some of our up-to-date lithographers.

P. I., Chenmitz, Saxony, lithographic printer, also H. B., Munich, Bavaria, artist, who have requested answers, but without the formality of sending stamps, will find their subjects covered in the answer to H. A. B., in these columns.

DURING last year Germany sent 15,414 metric cwts. of lithographic stone to the United States, 4,022 metric cwts. more than during 1901; 7,896 metric cwts. were sent to Great Britain, 5,102 metric cwts. to France, 4,762 metric cwts. to Belgium, 3,381 metric cwts. to Russia, 3,377 metric cwts. to Austro-Hungary, and 12,703 metric cwts. went to various other places. The entire export for 1902 was valued at 1,828,000 marks.

SPECIMENS OF STEEL AND COPPERPLATE ENGRAVINGS.—McG. W. Co., St. Paul, Minnesota, writes: "We are interested in the item in reference to specimens of steel and copperplate engraved vignettes, and would like to know where we could get a collection as a guide for lithographers." *Answer*.—Our correspondent is under a false impression regarding the object of the call for steel and copperplate engraved vignettes. An inquiry was received from a vignette engraver for such samples, which he desired to purchase, and therefore the notice was inserted for him, thinking that some of our readers would like to part with samples of this description.

COMPOSITION ROLLERS FOR LITHOGRAPHIC MACHINES.—A. E. B., Haverhills, England, and several others who have become interested in the proposition of composition rollers for lithographic printing, would like further information regarding the circular received recently from England claiming the invention of a composition roller for printing from wet sur-

faces. This means a composition having the properties of the gum roller, but not made of glue; at least the substance must be prepared in such a way that it will be impervious to water. The news has created widespread attention, and we would wish to communicate further with W. T. T., London, E. C.

THE engravers, lithographers and illustrators of Paris are considerably stirred up over the prospects that their work is doomed to destruction owing to the quality of paper on which it is printed. Those interested in the matter have united in a petition demanding of the Government that printers be compelled by law to use a special quality of paper for at least two copies of their works, these two copies to be deposited at the ministry of the interior.

RETOUCHING THE LITHOGRAPHIC TRANSFER IMPRESSION.—Scotia, Glasgow, Scotland, writes: "In your answer to M. P. H., New York, in the August number of THE INLAND PRINTER, you advise the questioner to use gum mixed with Chinese white. I find that the gum is very apt to spread and spoil the transfer. I would suggest cutting out the parts not wanted with a sharp knife or slightly scraping the part and then covering the part not wanted with gamboge, applied by means of a small brush. This is safer." "Transferrer," Brooklyn, New York, writes: "In reference to the way of stopping out white places on a transfer impression, great care must be taken when using gum. I have occasionally used it, but find that white of egg mixed with a little flour does the business without risk." *Answer*.—Both suggestions are very good, and we are grateful for the help of our correspondents.

LITHOGRAPHIC PRINTING ON HARD, ROUGH PAPER.—H. B. C. writes: "I have often wondered how the Americans print so well (lithographic) on very rough paper. I have a lot of very hard paper to print on, but it never looks so nice as theirs, except when we damp it, and that is expensive." *Answer*.—Hard, rough paper is, of course, more difficult to print dry than a soft, smooth stock. The only way to do it is to etch up the transfer as high as possible. This is done by repeated etchings with nitric acid, having fused the dusted resin with the ink on the transfer by means of a flame. This process is called "burn-etching." The packing on the cylinder must consist of a hard, smooth sheet and the ink should be rather thin. Most all the first-class commercial work done in America is printed from high-etched stones. Aluminum printing surfaces do not permit of high etching and therefore are not so well adapted to this class of work.

LITHOGRAPHIC TRADE SCHOOLS IN LONDON.—The *Litho Gazette*, London, England, contains an account of the Liverpool Municipal Technical School, in which, out of the sixty lithographic students, twenty presented themselves for the city and guilds examination. Sixteen succeeded in passing. Two of these students have since commenced business on their own account and are doing well, while in numerous workshops throughout the kingdom older students of these classes are occupying positions of trust and responsibility. The beneficial influence of these technical studies, exemplified among these working ex-students, is becoming a forcible argument for the wider dissemination of technical training in our craft in order to raise the standard of lithographic production. One student who had been coached by correspondence alone passed the examination as first-class. There are also photomechanical process classes maintained, in which interest is manifested to such a degree that they are kept in operation beyond the ordinary time.

SPOTS IN LARGE SURFACES OF Touched SOLIDS.—J. B. C., Little Falls, Arkansas, asks: "Can you tell me what is the cause of light spots appearing lighter upon solidly touched surfaces, even when the touse has been perfectly fresh? (Tousse used, Van Hymbeck.) I have often done large tints, but find almost invariably that when it comes to etching the light spots appear. Now you may say that I used the touse

too thin, but that is contradicted by the fact that I often used ink which seemed too thin, but, strange to say, in such cases the solids came up very dense, and even under severer etching came up solid. Can you explain the phenomenon?" *Answer.*—The fact that you have obtained solids with thin ink at one time and have not obtained solids when using a thicker ink at another time may be caused by the uneven distribution of the ink, for it must be known to you that at no place will the acid eat through faster than at a spot, right in a solid, where the ink is apparently solid but not thick enough to withstand its force. It is safer to etch a stone containing solids which are covered with thin ink throughout, but with an even layer, than to etch a stone which has been covered alternately with thin and thick ink.

A PNEUMATIC LITHOGRAPHIC ROLLER.—The September *Caxton Magazine* contains an article describing a pneumatic roller which, a practical printer says, "is a decidedly progressive notion; it will ease the transferers' work considerably, for even the slightest pressure on the handles will produce effective rolling power. The shock, when a roller comes in contact with stone, will be reduced to a minimum, and must have a beneficial effect on the workman during a long day's work. This new roller consists of a stout piece of rubber cylinder or tube to which metal handles are ingeniously fitted, one of the handles forming the air valve. The outer covering or skin consists, as before, of calfskin. This skin can be removed in less than half a minute by a simple deflation of the tube, and replaced again with almost equal facility. It will be easy, therefore, to convert a black roller into a color roller, or vice versa. It is the purpose of the inventor to adapt his invention to machine rollers, also damping rollers, varnishing machine rollers, etc." *Answer.*—Our notion is that such an "air cushion" will not possess enough firmness, at least in the middle of the span, to make a proper deposit of ink. The statement about "effective rolling" does not seem to come from a practical lithographic printer.

NEGATIVE TRANSFER UPON ALUMINUM PLATE.—"Colorprover," Cincinnati, Ohio, writes: "I experimented a long while trying to make a good reverse transfer on aluminum. I tried powdered gum arabic, which I dusted on an impression; used gummy ink, too, but failed. Then I read in a book that powdered oxalic acid should be used, but did not succeed in getting it fine and dry enough until informed by you. Now I can make good reverse transfers on aluminum in the following manner: I take a proof on a smooth transfer paper, laid previously in a damping book (no glycerin in the paper). The impression must be full and solid and only ordinary lithographic printing proof black used. Then the paper must be dried and dusted with the finely powdered oxalic. Meanwhile a clean aluminum plate is rolled up with a thin coat of proof black, but not too heavy. The idea is to transfer the oxalic acid to the coating of ink on plate. To do this right you must lay the impression, with the oxalic on, in a damping book to get it just damp enough to leave go of the ink, then lay it on the inked plate and pull through with strong pressure; then hold under the tap. When paper has washed off it will be seen that the acid has eaten away the thin coat of ink wherever it touched it. Now the work must be gummed up carefully and rolled up again and proof can be taken. Enclosed I have placed a few proofs made that way and I think you will agree with me that the process gives good results." *Answer.*—Many thanks for the information. It may prove

of great benefit to readers of this department or lead others on to further experimenting.

BENEFITS OF TECHNICAL SCHOOLS FOR ARTISANS.—Fred Hood, in a recent interview, says: "The history of the technical schools in Germany is the history of Germany's industrial development during the last one hundred years. From the founding of the modest "Baumschule" on April 21, 1799, with ten students, the mighty fabric of Germany's industrial school system has been developed, and so with it has developed



Photo by R. R. Sailows, Goderich, Ont.

IN THE GLOAMING.

a sound technical education which has benefited also American industrial progress in perhaps greater measure than is usually admitted by us. The American mechanic picks up his knowledge of a trade as he goes along; he is alert, quick to conceive and ready to improve on methods that have been laboriously worked out by others. Thus it happens that a lithographic feeder, who has not the slightest knowledge of the peculiarities of the lithographic stone, has the audacity to hire himself out as a pressman. Several trials will result in serious failures, but finally his intuition and pluck have established him on the pinnacle of a lithographic pressman. Still we all know that often the press, the stone or the resulting edition has to suffer seriously on account of the happy-go-lucky manner of many of our pressmen. Would it not be better if they had had a training, so as to be equal to all emergencies? Would we be willing to send officers for our soldiers into war without the necessary training? No one would think of running such a risk. Then why should the owner of a printing establishment be subjected to such a loss as the spoiling of transfers, breaking of stones and spoiling of presses?"

WAGES OF LITHOGRAPHIC ENGRAVERS.—H. A. B., Titusville, Pennsylvania, writes: "The undersigned respectfully requests you to answer the following question: Two of my former colleagues (commercial engravers) have an intention to come to the United States, and accordingly I spoke about them to some firms in reference to possible vacancies and received favorable answers regarding the same. But to-day I received a communication from Europe warning all lithographers from going to the United States, stating that there is a preponderance of workmen in that profession and that there is trouble to be expected between the men and the firms in our trade. At the same time I received letters from my friends asking an explanation and further details about conditions in this country, regarding wages, labor, etc. As I am not in a position to make any statements in regard to these points, I have taken the liberty to address you. In conclusion, I can give you the assurance that these friends of mine are no cheap-johns nor wage despoilers, and were active members of the German Graphic League. They earn 28 and 30 marks, respectively, per week, and are efficient in lettering, etching, drawing, etc. They would like to know how much they can earn in the city of New York, for instance." *Answer*.—The conditions regarding the workmen and firms are such that no one who is not a member of either the employers or the printers, respectively, the Artists, Engravers and Designers' League, can very well do business, or find employment in this country, as both branches of the trade are coöperating with each other in good faith. The initiations and fees are pretty heavy and applicants must pass an examination before being accepted. The wages paid are \$20 per week minimum; exceptional efficiency is paid higher in proportion. We have received several similar communications, to all of which the above may be regarded as an answer. In conclusion it can be stated that there is no trouble here, nor any to be anticipated. The men have no desire to breed discord, and the firms are perfectly willing to submit differences of opinion to arbitration.

THE ART OF COLOR MIXING.—H. H., South Boston, writes: "I am engaged in type presswork, and have had some experience in colorwork. I can mix colors, but then there are such a variety gotten from the secondary and tertiary colors that a man must be an expert to strike a particular shade. I would like to become an expert color mixer. I have heard men boomed up as 'star' color mixers, but after seeing some of them, and the amount of ink wasted, my opinion of their ability fell. I have circular charts of three primaries, with names of colors all around, but no colors thereon; it is a very useful guide. I have seen lithographic pressmen arrive at a required shade without any difficulty, by using primaries, or black and white. I think mixing from secondary hues or tertiaries superfluous. I often get a color by intuition, but there must be some safe and more practical rule, as we can not memorize all colors." *Answer*.—Our correspondent seems to have made an honest and diligent effort so far in seeking a *theory* for mixing colors, and thus he has perhaps lost sight somewhat of *practice*. With color it is a good deal as with music; the ear appreciates the necessity for a rising or falling chord and of sharps and flats in their proper places. So must the eye recognize the necessity of a warming (reddish or rising) or cooling (descending, bluish) element. That is the whole mystery of color mixing. Still many perplexing difficulties present themselves to the color mixer when he has not the proper primary or basic pigments with which to work. To mix all shades and the most delicate tonings of hues and blends, the operator must have red, yellow, blue and pure white without the least admixture of another color or pollution of their purity. In practice this is, of course, difficult. By yellow, I do not mean an extreme lemon, nor an orange, nor a naples. The first contains blue, the second red, the third white. So it is with red; you can not use a vermilion to mix a flesh color, or get the peachy glow on a cheek if it contains

yellow. Still, vermilion is a useful color, and the practical color prover often adds a little to a dead brown to give it the spark of life. So it is with the blue; a blue containing the least trace of red reflects violet rays, and if used to mix a green, the latter will lack freshness. Such a tainted blue, however, will do to mix a purple, provided the red used for that purpose reflects no yellow rays; if so, the resultant purple will be flat. The black is used very sparingly in color mixing, and the eye must feel where a shade to be matched wants some of its deadening breath. Blue in any combination throws a chill upon all life, and as it dominates you can see the thermometer fall perceptibly. Red, on the other hand, puts blood and life into a color, and causes the temperature of a picture to rise. Injudicious application of either one or the other agent causes death to color harmony. Another point not to be forgotten in the matching of colors is the optical illusions experienced by the eye when other colors are in proximity to the one contemplated. Adjoining or surrounding colors will either gain force or lose life by juxtaposition. Green will disport itself most favorably in the company of red, and red receives a quieting harmonious air, simply because it finds the establishment of its cyclus in the blue and yellow contained in the green. The eye always craves the presence of a primary if viewed alone. If a color scheme is composed without this principle having been carried out, then a feeling of irritation is felt by a color-sensitive observer. If these qualities have been supplied by the artist there is a feeling of satisfaction; the study of all great works of painters will demonstrate this. As a standard for the color mixer, Prang's chart has been the most successful medium to show how colors are changed from the primaries to the remotest tertiary tints and hues, by mixing.

AN IDEAL MANAGER.—L. De V., Buffalo, writes: "For some years I have been a close student of things lithographic. Although not a practical lithographer, I have been connected with a large, progressive lithographic firm here for many years, and my ambition has been to gain all the knowledge I can, and I confess that my motives are entirely selfish, the purpose being to acquire power over others in the trade and thus reach an independent position for myself. Although on account of my age I can not enter into the technical details of the workshop or the chemistry of the processes, I have yet acquired some knowledge of drawing, so that, with my natural feeling for good forms, I often give the so-called designer points in the elements of composition. I had long been handicapped in the, to me, deep mystery of color harmonies, but hard study led me to the appreciation of the theory which serves all colorists as a guide. I am also pretty well able to say if a yellow is worked right to furnish the basis for the future pigmentary structure which is to be built upon it so that (I can say it with pride) I often detect the chromo artist napping, and some of them are beginning to dread me, while others are consulting me with pleasure. Lettering was with me my first study after I became conversant with the lithographic method of bookkeeping. Even with the rudiments of the styles of different ages I have acquainted myself so that no "artist" can palm off a creation which he has harvested from Egyptian or Mohammedan sources for a dream based on Greek or Roman originals. So with the subject of paper, its manufacture, the different chemicals used in its preparation and its consequent behavior toward the stone. I have given some of my spare time for the investigation of the different compounds used for making colors, and what a lack of training is here evident among lithographic printers and transferers. The German may be a slow man, but I admire his technical (or what some call theoretical) knowledge, which enables him to crawl out of a tight place. Now, hoping that I have not bored you with what I may think great achievements, I shall come to the point of my desire and, having read all you have written in THE INLAND PRINTER for many years,



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Assigned to The Inland Printer Co.

MORNING GLORIES

and from which I have learned many valuable lessons, allow me one direct favor at last. It is upon a subject that I think you are thoroughly familiar with, although as member of the lithographers' union I asked many of the stars here, but they either will not or can not disclose what I am after, that is, a list of colors, their serviceability on stone, their durability and source of manufacture. There can not be many of these colors and I hope it will not be difficult for you to give me such a list." *Answer*.—We print the letter of our correspondent in full, believing that it is a remarkable document, showing how varied the knowledge of a superintendent should be in order to conduct a lithographic business intelligently. Answers to the questions asked follow:

REDS.

Carmine lake, made of cochineal, is affected by acids and alkaloids. Very sensitive to light, its covering power is of a glazing nature. Madder lake, made of roots, also artificially of anilin, becomes white through the action of acids and alkaloids; not affected very much by light; printing power, glazing. Geranium lake, made of anilin, becomes white under the influence of acids or alkaloids; very sensitive to light; power, glazing. Vermilion, made of sulphur and quicksilver, becomes black through nitrous solutions; power, very dense; must not be mixed with colors or varnishes containing lead. Imitation vermilion, made of lead or chrome oxid; alkaloids turn it yellow, sulphur turns it black, light turns it yellow; good body for covering.

BROWNS.

Light ocher, made of sulphurous iron oxid; covering power not great. Dark ocher, same as above, but burnt sienna earth, or Italian ocher, made of an earth (hydrated iron oxid); power is glazing. Umber, same as above. Mangen brown, same as above.

YELLOWS.

Cadmium yellow, made of sulphur; cadmium is affected by acids; good glazing color; must not be mixed with varnish or color containing lead. Chrome yellow, made of chromic oxid of lead (neutral), is turned white by acids and alkaloids; gets darker under the influence of light; good covering power; must not be mixed with colors containing sulphur. Naples yellow, made of lead oxid of antimony; good covering power.

GREENS.

Textile green, made of milori blue and chrome yellow; not easily affected by light; not much covering power. Chrome green, made of chrome oxid; power is glazing. Viridin green, made of anilin; affected by light; power is transparent. Cadmium green, made of milori and ultramarine with cadmium yellow.

BLUES.

Milori blue made of sesquiferro-cyanite of iron and yellow prussiate of potash; gallic acid turns it black; power is glazing. Paris blue, same as above. Ultramarine, made of sulphur and silicium oxid; turns white under the action of acids. Indigo, made of plant substance; artificially made of phenol; power is glazing.

VIOLETS.

Anilin violet, made of an earthen base and anilin; very sensitive to light; power, glazing. Good violets can be mixed with ultramarine and geranium lake.

WHITE.

Krems white, made of carbonic-anhydrous-lead-oxid; turns black through sulphuric agents; is easily affected by light; must not be added to colors containing sulphur.

ENTERPRISE.

Foreman—The cat fell into the press and went through.

Editor—Well, send these copies out as maps of the plague district of India.—*Chicago News*.

HOW MUSIC IS PRINTED.

There are four methods of printing music—the first by drawing on transfer paper; the second, by impression from engraved plates; the third, by setting up the characters in type; and the fourth by making the impression on stone. The latter process, which requires much skill and practice, is but little used at the present time, chiefly on account of the necessity of producing the copy backward, in order to form the negative. When the copy has been engraved on the stone, the process of etching takes place. This consists in the application of a solution composed principally of gum arabic and nitric acid. The stone is then ready for use, and impressions can be taken from it.

The process of drawing on transfer paper consists simply in making a copy of the music to be printed on the paper with a preparation known as lithograph-transfer ink. The paper is then transferred to a special kind of limestone suitable for the purpose, and the stone is moistened and etched in the usual way, as already explained, and is then ready for use.

The process of using engraved plates is the most satisfactory, and gives the most perfect specimens. It is used in printing all the standard works. The plates are mostly made of zinc, and are about one-sixteenth of an inch in thickness. The tools used in this system are many and varied, consisting of gravers, punches, hammers and scrapers, and many others corresponding mostly to the type characters in a font of music type.

The first step in the process is to cut the lines of the staves. This is done with an instrument containing five sharp gravers, which are drawn across the plate until all the staves requisite are engraved. The punches are then used. These instruments, made of the finest possible steel, which correspond in shape with clefs, signatures and note-heads, are forced into the plate by means of a stroke of a hammer, thus making an impression in the place where the note-head or other character is required.

In the case of a correction being made in the plate, the wrong notes are punched back into position from the back of the plate, and the correct note repunched. The gravers are used for the purpose of filling in the stems, ties, slurs and other characters requiring delicate manipulation. The scraper is then passed over the surface of the plate to remove any burrs that may be found. When all the necessary characters have been engraved as described, the plate is subjected to pressure by a steel block, after which the surface is cleaned, in the same manner as a copperplate—that is, by dipping the palm of the hand into whiting and polishing the plate's surface.

The indentations made by the operator are then filled with printers' ink and damp paper used to receive the impressions. These are, in brief, says a contemporary, the various methods employed in printing music.

THE FAULTS OF CONTRIBUTORS.

"Yes," said the editor, as he put his gum brush into the ink bottle and tried to paste a clipping with his pen, "yes, the great fault of newspaper contributors is carelessness."

"Indeed," he continued, as he dropped the copy he had been writing into the waste-basket and marked "Editorial" across the corner of a poem entitled "An Ode to Death," "contributors are terribly careless."

"You would be surprised," said he, as he clipped out a column of fashion notes and labeled them "Farm," "to see the slipshod writing that comes into the editorial sanctum."

"Misspelt, unpunctuated, written on both sides of the sheet, illegible, ungrammatical stuff. Contributors are terribly careless. They are —"

Just then the office boy came in with that dictatorial and autocratic manner he has and demanded more copy, and the editor handed him the love letter he had just written to his sweetheart.—*Cloak Models' Journal*.

THE PRINTER'S APPRENTICE IN MARYLAND.

The question of the apprentice has always been one of special interest and much perplexity to the Typographical Union. At the first meeting of the delegates it came up for discussion, and at practically all of the conventions since held it has received a share of attention.

The indenture or "binding out" system of the early printers was a much more rigid one than that now prevailing. The indentured youth was practically given up by his parents or guardian to serve a number of years' apprenticeship under the immediate care and direction of the employer. In the State of Maryland, the parent, the boy and the employer drew up a contract in the presence of a magistrate wherein the lad was "bound out" to serve his apprenticeship which ended when he reached his majority. The apprentice's duty was to render service, while the employer agreed to teach him the trade and to comply with such other terms as might be mentioned in the contract. Should the boy prove unprofitable, his employer was not at liberty to dismiss him. On the other hand, should the lad become dissatisfied and run away, he might be apprehended by an officer of the law and returned to his employer.

The relations existing between the master printer and his indentured apprentice depended much upon the character of the individuals. In some establishments the unskilled services of the apprentice were used to the utmost and little attention was paid to his further instruction. In other cases, especially in small offices, there often existed a true parental interest and filial regard between employer and apprentice. Most often the employer was daily associated with those learning the trade, and the apprentice had abundant opportunities for perfecting his skill and wide scope for developing his industrial ambition. Ordinarily the apprentice developed higher aspirations than to become merely a laborer setting so much type or folding so many papers per hour. His work became dignified, and the young printer constantly looked forward to the time when he should have acquired sufficient skill in every phase of the craft to become a journeyman in a highly skilled trade.

The Civil War was probably one of the direct causes of the breaking up of the indenture system; at least about this time remarkable changes occurred therein. Parents would no longer consent to indenture their children in a way similar to that of binding out slaves and this part of the apprentice system passed away forever.

The introduction of typesetting machines has wrought revolutionary changes in the printing craft, and the modern apprentice is confronted with very different conditions from those of his early predecessors. He may now leave his employer whenever he desires and the employer may likewise dismiss him at pleasure; but [in Baltimore] the apprentice can not leave one office and enter another unless he has secured a release from his employer and the consent of the union. Under the indenture system the boy sometimes served eight or ten years, that is, from the date of contract until he became of age. At present the term of service is four or five years, and ends with the youth's twenty-first year. The apprentice of to-day is largely dependent upon the foreman for instruction. Should the foreman not have some special interest in the beginner, information from this source is likely to be very meager indeed. There is no longer the daily contact between the employer and employe, and the beginner can not look to him for help. There is no reason why the individual journeyman should take the time to instruct one who may become a rival for his position. The local union regulates the number of apprentices but makes no provision for their instruction.

Moreover the new processes introduced into the printing trade have necessarily affected the workmen. The specialist has made his appearance, and the modern apprentice has lost that industrial ambition which characterized the early printers. In some large printing-offices we find no apprentices whatever.

The old all-round craftsmen are rapidly disappearing, the number of specialists is increasing and many incompetents are found in the trade. All recognize that a reorganization of some kind is necessary. The best interests of the craft demand it.—*James M. Molley, in Johns Hopkins University Circular.*

TRADE PAPER ADVERTISING.

There is no exaggeration in the claim that the trade journal provides the cheapest and most effective means of introducing an article. Every-day experience makes it good; but this is not to say that the average merchant who is well stocked is going to buy immediately because he has seen an advertisement which interests him, nor that he will do more, as a first step, if he needs goods of the class advertised, than to submit the usual inquiries for samples or further information which, if found satisfactory, will justify his taking up with a new thing.

The desirability of keeping an advertisement continuously before the trade is obvious. Goods already well known are kept to the front in this way, and perhaps the most liberal advertisers in trade journals are manufacturers who have nothing new to offer, but who appreciate the importance of competition, and who will not permit competition to obscure, by their own neglect of advertising, the merits of the goods they offer.

To establish the sale of a new article, though aided by the intelligent recognition of novelty and improvement on the part of the retail merchant, surely calls for patience and liberality in dealing with the organs devoted to trade announcements, but which is justified by results, as the success of well-conducted trade journals makes abundantly manifest.

And as a class of publications, taught by their own interests, trade journals do excellent service to their advertisers by their fair and moderate presentation of information in their reading columns.

In short, they do everything but show the goods offered for sale in the store of the retailer, and at a reasonable price charged exclusively for advertisements.

Well-conducted trade papers preserve their independence; they haven't a line of reading space on sale. They make no pretensions to do more than we have stated, but they do it well, with results to all concerned which are remunerative, provided what is offered is meritorious and a reasonable persistency maintained in placing it before the trade.—*The Fourth Estate.*

THE LAND OF THE DAILY PAPER.

The latest report gives 22,000 newspapers to the United States alone. In the whole world there are only 50,000, Great Britain having less than 10,000 and Germany 7,000. Russia has 800.

This growth is wonderful, when it is remembered that in 1800 the daily papers of the world could be counted on your fingers. Nearly every government did everything that it could to prevent newspapers from being sold at a low price.

Up to 1836, in England, every newspaper had to pay a tax of 84 cents on every advertisement, besides 8 cents on every copy and a heavy tax on the paper it used. If any editor sold his paper for less than 12 cents, he was put in prison. In 1832, two hundred English editors were prosecuted for trying to give the news to all the people.

AN UNBIASED OPINION.

It is a perfect luxury to read *THE INLAND PRINTER*, of Chicago, which is the best printed and most interesting trade publication in the world. The advertisements are in themselves a profitable source of study. The printing business is evidently the most progressive of all pursuits. We say all this spontaneously, having paid for our September copy of the periodical aforesaid.—*Missoula (Mont.) Democrat, September 10, 1903.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

COST OF COMPOSITION.—E. B. Cromwell, Baltimore, raises a question in the following letter that should provoke profitable discussion:

How many publishers or foremen of newspapers know what they pay per column for the setting of their matter? May it be said that there are none? A brief look-in on the question will convince the investigator that the problem is one of many perplexities, and, indeed, to the superficial observer, one whose solution is beset with apparently insurmountable obstacles. We have heard foremen, when asked the question, hazard a guess and bluff it through; we know of others who make a feeble—and shall it be said futile?—effort at accounting. Now, are there any who know with absolute certainty what they pay per column for setting their matter?

It may be urged that, knowing the total bill for the composing-room, the details are valueless. This is very true if the publisher does business in the hit-or-miss style; but if correct principles dominate the conduct of his work, he can not be convinced that every ascertainable detail is not a necessity.

The difficulties that confront the tyro in the quest for exact figures are so perplexing that he is almost driven to despair and he fain would appeal to those who have succeeded, if any there be.

I recall the case of a paper which published one thousand columns per week, and where in a certain week the bill was \$1,500, I was informed that it cost \$1.50 per column to set the paper. This statement was erroneous for several reasons. It cost more to set the ads. than the news matter, even if the ads. were machine-set, and very much more if there was any considerable amount of handwork on them. Besides this, in the one thousand columns there may have been fifty to seventy-five columns of standing ads., and the editors may have killed anywhere from ten to fifty columns of news matter. Using the maximum figures given, the fifty columns of matter killed will increase the total to one thousand and fifty, and when the seventy-five columns of standing ads. are deducted, the columns set would appear to be nine hundred and seventy-five. Another reason for the rejection of the method mentioned is found in the fact that bills will vary, and if the number of columns is constant at one thousand, the cost will rise or fall with the bill, when it is a fact that the cost does not change appreciably. There are many reasons that may be adduced in support of this statement. The work of the operators on the machines will average from week to week about the same, the ad. men vary but little in their product, and the readers' work is about as near being a fixed quantity as the others. And, while the bill may be greater or smaller, it seems to one who has not gone deeply into the question that the cost per column ought to be about the same the year around, the bill increasing when the ads. (the more costly part of the work) increase.

The chief difficulty in newspaper accounting is to determine how many columns are set per week. This may seem an odd statement, but he who attempts to demonstrate its oddness will meet unlooked-for obstacles. Let us look into the matter. A paper that carries from three hundred to four hundred columns of advertising matter per week has much to do with those ads. that does not appear in the finished product. The style of the ad. may not suit the man who pays the bill, and it may be almost wholly reset. There may be minor changes in many other ads., which, while they will not lengthen the ads., will increase the amount set. There may be ads. set in one week that will not be used until the next or some later date. The advertising bureau often sends a string of ads. which may cover several months. These are set and inserted as they fall due. How are these matters to be handled?

These ads. are paid for the week they are set. What is to be done with the space occupied by illustrations? It can not be counted as matter set, yet time is occupied in the adjustment of the bases, borders and lines. Many papers set a great quantity of clippings from exchanges. Twenty or thirty columns may be set in a week and only a small portion of it used that week, the remainder being held for future use. It must be borne in mind that matter of this description is not used in mass, but is placed here or there to fill in.

How can these details be followed up and accurately disposed of in a busy, hustling daily newspaper office?

I have often seen elaborate forms designed to cover every possible detail of work in a job office, which, no doubt, when properly filled, accomplish the aim desired; but I imagine that such a thing is impracticable in a newspaper office, and that the figures must remain inexact, a close approximation being the ultimate point that may be reached.

To those who have not given this subject much thought it will be sufficient to furnish just one of the obstacles that bar exact accounting. I will take the matter of corrections, and by corrections I mean changes made after the job is completed. In the job-office account blank there is a space in which to enter time spent on corrections. It may be presumed that one man, or at the outside two or three, will do this work. How is it in the newspaper office? The corrections are often made by as many as ten or twelve men. On the revise one line may be needed, and it may be necessary to employ still another operator to set it. It frequently happens that three or four successive proofs of a large ad. are called for by the ad. writer, each with its changes, sometimes of only a line or two, and still other operators may set these lines. This is the process for one ad., and when it is considered that it is the type of dozens, it will be seen into what an inextricable maze one will place himself if he attempts the job-office method.

Is there a method of accurate newspaper accounting?

To Mr. Cromwell's last question I would answer "No." However, there is one approach to an accurate figure that it may be well to consider. Machine operators, in nearly all cases, are paid by the week, and a record is kept of each day's work. The publisher or foreman who knows the average number of ems set per machine, can easily tell, by dividing the number of thousands into the daily wage of the operator, how much per thousand it costs him, and multiplying this figure by the number of thousands in a column will give the cost per column. This gives the cost of reading matter only—it is more difficult to arrive at the cost of advertising. A complex ad., with various panels, figures, etc., costs much more than a column of plain ads., and it is only the cost of the average column that can be ascertained with any degree of certainty. If accurate records are kept of the number of inches or columns set in a week by each compositor, the compositor's salary being known, it is easy to ascertain the average cost per column. The figures obtained in both instances, however, are only those of actual cost of composition, which covers Mr. Cromwell's inquiry. If an attempt is made to consider in this cost the expense of proofreading, machinist's and foreman's time, gas, metal, rent, heat, light, etc., the problem would be complex in earnest, and opinions as to the manner of solution of such a question would be many and varied. It is one which I should be glad to have readers discuss. It would simplify the matter greatly, and seem perfectly equitable, if there were charged against the cost of composition only those items of expense which are incurred by it exclusively, namely, machinist, proofreader, galley-boy, metal and gas, reducing the total cost of these down to one week and proportioning this cost to the average number of thousands of ems composed.

SPECIAL ISSUES.—Among others, the following special issues were received for criticism or comment:

NOKOMIS (Ill.) Progress, Souvenir Supplement.—A nicely illustrated and well-compiled number, which was nearly spoiled by the use of too much ink and of a quality not suitable for the work.

JOHNSTOWN (S. C.) News, Industrial Edition.—Aside from the offset, the work is very creditable.

Implement Age (Philadelphia-Chicago), Convention Number.—One hundred and forty pages, about three-quarters advertising. That the book was the product of Ware Brothers Company, Philadelphia, is sufficient guarantee of its quality.

A STOCK company has been organized in Salt Lake City, with a capital of \$50,000, divided into ten thousand shares of \$5 each, for the purpose of publishing a daily in that city to be called the *Utah State Journal*. The officers of the company

are F. J. Cannon, president; W. W. Browning, vice-president, and E. A. Littlefield, secretary and treasurer.

A MEMORIAL PAGE.—When Edwin Justin Udell, editor and publisher of the Rantoul (Ill.) News, died in April, that paper published a memorial page, reproduced herewith, that was unique. Instead of crudely turned column rules, there is

more than seventy-eight thousand sheets up into sets, but as soon as completed they were sent to the two hundred contestants whose ads. were first entered. It seems almost incredible that this little ad. could be set in three hundred and eighty different ways, no two alike, but such is the case, and it is hoped that the selections will all be made in time for a full presentation of the result, including the winning ads., in the January number.

PRIZE CONTESTS.—There is a general revival all over the country of the prize contest idea for increasing circulation, and the interest taken by the public is even greater than ever. A number of years ago, when the postal authorities ruled against the lottery, there was a decided drop in the popularity of prize contests, as nearly every scheme included as its main attraction an element of chance, and with this excluded they all seemed very tame. But within the last three or four years there have appeared many new contest plans that have proved popular, and in many instances very beneficial to the newspapers. THE INLAND PRINTER would like to learn more of these contests, particularly of the results obtained. Every publisher who contributes of his experience, by sending to this paper a detailed description of the plan and results of any contest he has conducted, will confer a benefit upon fellow publishers, and in return will no doubt secure valuable suggestions for something new that may be used in his own field. The Bristol (Va.-Tenn.) Herald is conducting a two-months' contest that promises to be most successful. The Herald is a new daily, and in order to hasten its introduction into the homes of its vicinity, offers four valuable prizes as Christmas presents to the four persons who first send in lists of one hundred subscribers, each of whom must be paid in advance for one year. The prizes are a \$500 piano, \$300 bedroom set, \$150 diamond ring and \$75 rifle. To the next five persons will be given ten per cent of all money collected. John Wood, the business manager, writes as follows: "The subscription scheme we believe to be something a little different from anything we have ever seen. We are gratified to note that, although it has been out but one day at this writing, great interest is being taken, and already numbers are working. Aside from the returns we expect for the circulation department, the scheme will show us just how much our paper is read and to what extent an advertisement is noticed. Right now, when we are just starting (we are only two months old), this information will be worth much to us. Our opinion is that we would have to spend probably as much as these premiums are costing if we worked the circulation up to the point to which we hope the scheme will bring it, and also that it is worth more to us to spend it in a lump and get the benefits of the increase in circulation before Christmas, when it will be most valuable to us in an advertising way." It is hoped Mr. Wood will write later and give full particulars of the success of his undertaking.

CRITICISMS.—Many papers sent for criticism fail to reach the editor of this department, particularly those forwarded through the Chicago office, as these must be remailed. Directions given under the heading of this department should be followed. Several letters are before me this month stating that papers have been sent, but the publications referred to have not arrived. Suggestions for the improvement of those received follow:

ALBERT C. HAMMOND, Wessington Springs (S. D.) True Republican. —More reading matter should appear on first page, and this could be

THE RANTOUL WEEKLY NEWS

VOLUME XIV RANTOUL, ILLINOIS, WEDNESDAY, APRIL 22, 1903—EIGHT PAGES NUMBER 20

Edwin Justin Udell

Early Settler and Loving Husband and Father of His Country

His Public Life

His Private Life

His Death

His Burial

His Legacy



Edwin Justin Udell

His Death

His Burial

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Edwin Justin Udell

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A MEMORIAL PAGE.

a carefully mitered border, which in the original was six-point, while an eighteen-point rule enclosed the pictures. The whole arrangement of rules and matter is very artistic.

THE *Petit Journal*, of Paris, claims a daily circulation of one million copies. The paper having the smallest circulation is the *Imperial Review*, published for the sole benefit of the Emperor of Austria, which consists of only three copies.

AD. CRITICISM.—No exceptionally good ads. were received this month. "Ferguson's Printers," Richmond, Virginia, and C. E. Hoffman, Wooster, Ohio, submitted some neat arrangements, but none was sufficiently distinctive to warrant reproduction.

CONTEST NO. 14.—Ad-setting Contest No. 14 was the greatest THE INLAND PRINTER has ever conducted. Three hundred and eighty specimens were submitted by nearly three hundred contestants, and as a result of this great excess over expectations many compositors will be disappointed in not receiving complete sets of the ads. Two hundred slips of each ad. entered were received, and it took several days to make the

accomplished by printing both sides of your supplement when so badly crowded with advertising.

FREEPORT (Ohio) Press.—First page would be improved by larger heads.

OAKFIELD (Wis.) Eagle.—A lack of ink and impression are the only defects.

CASSVILLE (Mo.) Democrat.—More even color and impression are needed.

AMENIA (N. Y.) Times.—Grade items of correspondence and run paper dry.

BURLINGTON (Kan.) Jeffersonian.—Better presswork and larger heads are needed.

AUSTIN & BATES, Oneida (N. Y.) Trades Journal.—A very neat little monthly.

ATTICA (Ind.) Ledger.—Everything is neat and attractive, a particularly strong feature being the ad. display.

HAL E. STONE, Sydney, Australia.—Your booklets are unique conceptions and are creditable from an editorial standpoint.

TARRYTOWN (N. Y.) News.—Uneven color on first and last pages, department heads would look better with line of ornaments omitted and "The Past Week's News" should be top of column.

JAMES A. EVOY, manager of the Kemptville (Ont.) Telegram, writes: "Will you kindly print in the next issue of your valuable journal an advertising rate card for a weekly paper of one thousand circulation, based on \$50 per column per year?" *Answer.*—The price you name for one column one year is extremely low, but I will give a card in accordance therewith which is accurately graded from 25 cents for the first inch up to the yearly contract:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$.25	\$.40	\$.70	\$ 1.90	\$3.20	\$ 5.75
2 inches .....	.40	.70	1.30	3.20	5.75	9.85
4 " .....	.70	1.30	2.20	5.75	9.85	16.10
6 "	1.00	1.80	3.00	7.85	12.95	21.70
8 "	1.30	2.20	3.80	9.85	16.10	27.00
10 "	1.60	2.60	4.60	11.40	19.10	32.00
12 "	1.80	3.00	5.40	12.95	21.70	36.00
20 "	2.60	4.60	8.00	19.10	32.00	50.00

You do not give the length of column, so I have used twenty inches, which is between a six and seven column page, and the figures would not be far out of proportion for either.

COVER-PAPERS.

The paper industry has made great progress in comparatively few years. Nearly all grades of paper have been improved and made better adapted for the uses to which they are put. In none of the grades, however, has there been any more progress than in that of cover-papers, and in some of them there has not been nearly as much. Formerly a cover-paper was somewhat bulkier than ordinary grades, and was made in a few colors. Now it is a totally different thing. It is run in a vast variety of finishes and textures and colors, and the papermaker works hand and glove with the printer and designer and publisher to produce the best results. More than that, the papermaker has been forced to become the teacher. He has studied how his product can best serve its purpose, and the results of that study he places before his customers. He issues catalogues showing actual work done on his papers, sparing neither time nor money in his effort to make a cover-paper in reality a thing of beauty. The cover-paper manufacturer is a distinct success. He has put brains in his branch of the business, and he is being encouraged by substantial results.—*Paper Trade Journal.*

WAGES OF GERMAN BOOKBINDERS AND TYPEFOUNDERS.

The scale of wages for journeymen bookbinders, which expired on August 31, has been renewed again for three years. The typefounders of Stuttgart, following their fellow workmen of Frankfort-on-Main, have petitioned their employers for and obtained an eight-hour day. The minimum weekly wage is now fixed at about \$3.60.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

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A PRONOUN.—J. W. C. also wants our opinion on another matter: "Please give us some information about the word 'you.' It is said to be either singular or plural. When we speak to one person we say, 'You are the man.' Why do we not say, 'You is the man,' or 'You am the man,' or 'You be the man.' A verb should agree with its subject in number." *Answer.*—In this instance the verb agrees with its subject in number, because the pronoun is plural and the verb agrees with it. We are not told by the correspondent who it was that said "you" was singular, but the one who said it did not say what was true. It is always plural, even when addressed to one person. J. W. C. it was who wrote a criticism of THE

INLAND PRINTER'S proofreading, noting a few petty typographical errors. He gives us evidence that there are others who can slip a little, in writing "your" instead of "you," and in ending a question with a period.

AN ABBREVIATION.—J. W. C., Washington, D. C., sends this: "Usage decrees that 'northwest' shall be one word when used to designate one section of a city. A prominent daily newspaper follows usage and abbreviates the word 'Nw.' Objection is entered against this form of abbreviation; but it is not a more consistent abbreviation than 'No.' for number." *Answer*.—It is to be presumed that the last clause was meant to be a question, "Is it not," etc. No, it is not more consistent than the other one mentioned, because the latter is an

have a genius for conjectural emendation when an author writes a difficult hand. He may carry emendation too far, as in the case of the French author who wrote that, if any one would know Love, *il faut sortir de soi*. The proofreader, seeing no sense in this, altered it to 'if any one would know Love, *il faut sortir le soir*,' 'he must go out in the evening,' which is very true, but not what the philosophic author meant to say. Perhaps a proofreader corrected, in a geographical work, 'a plain covered with erratic blocks' into 'a plain covered with erotic blacks.' Blocks are not erratic, he doubtless argued, but negroes are amorous. This was a brilliant emendation, better than the German editor's emendation of 'He smote the sledged Polack on the ice' into 'He smote



Photo by R. R. Sallows, Goderich, Ont.

A MUTUAL UNDERSTANDING.

actual contraction, being the first and the last letter of the Latin word "numero." Each letter in the abbreviation under question stands for what is primarily a word itself, and what is a distinct element even in the compound word, and thus each letter is a distinct abbreviation. The "Nw." form would be well enough if conventionally adopted, but it never has been a conventional form. It is a mere oddity. "Northwest" is properly one word in any use, but "N. W." is its abbreviation.

WHERE IS THE PROOFREADER?—This is Andrew Lang's question, asked in the *London Morning Post*, in connection with which he says: "Perhaps proofreaders have become scarce owing to the progress of society. The proofreader must be a man who can read, write, and spell. He must know a thing or two, must remember stock quotations from Brownings and familiar things in Thackeray, must be aware that Hazlitt did not spell his name with an 'e.' Moreover, he must

his leaded poleaxe on the ice.' But Brilliance is not everything, and I trust that I have given examples of sane and conservative conjectural emendation in reading 'risen' for 'men,' and 'leave' for 'have,' in the obscure passage cited from a literary contemporary. [He refers here and below to errors mentioned earlier in this article.] But a proofreader with all those accomplishments, a proofreader who can hazard a plausible theory of what the phrases of Lady X. really mean, is a man who may soar to being a writer off his own bat, or who can teach English literature in University Extension lectures. Such a man, knowing his own value, deserts, I presume, the thankless drudgery of correcting proofs for more lucrative and agreeable employments. But we miss him sorely from his accustomed place."

"NONE" AGAIN.—P. B. S., Astoria, Oregon, writes: "In your October number appears a letter from a Washington friend with reference to the incorrect use to which the word

'none' is put. Your friend insists that 'none' has three meanings, as follows: (1) 'None—not one;' (2) 'none—not any,' and (3) 'none—no persons or things.' 'None' has no such meaning as the third given it by your Washington friend. The word means 'not one,' or 'no one,' and is at all times singular. Instead of meaning 'no persons or things,' it means 'no person or thing.' Abbreviation does not alter the 'number' of a word or words. If it did, we might indiscriminately use the words 'don't' and 'doesn't.' Your correspondent goes on to say that 'none' must be invested with the properties of a pronoun instead of an adjective to make it plural, and quotes in support of his statement: 'None have survived'—i. e., 'no machine.' Why not 'none has survived'—'no machine'? Should the word be written 'n'one,' or 'no'ne,' as would technically be correct, there would doubtless be much less effort on the part of writers to pervert it to plural usage." *Answer.*—Possibly this is a case in which difference of opinion and of use can never be entirely eradicated. It does not seem absolutely certain that there is any pressing need of its eradication. One of these correspondents says that distinctions should be made in the use of the word in dispute, and the other says that it is always singular. Of the two, the latter would be the more reasonable had he but said "should be" instead of "is." Making the distinctions that are noted would be an intolerable bother, without recompense in added perspicuity, since no obscurity is possible in either construction. It is not true that "none" is always singular, although it might well enough be so if all people were agreed on making it so.

The department editor is quite willing to let any one write or say "none of the machines are" or "none of the machines is," and will never take the trouble to tell the writer or speaker of either expression that it is wrong. Either is satisfactory enough to pass without criticism.

On the same day when this letter was received, saying, "'None' is always singular," the editor was turning the leaves of Meiklejohn's "English Grammar," and found therein, "'None' is always plural." Evidently, the grammarian had a different idea from that of our correspondent. He did not, however, state real fact, although he came nearer to fact than the other writer did.

Absolute fact is that some writers and speakers prefer to treat the word as singular, and some use it as plural. There is no better reason for objecting to "none are" than there would be for objecting to analogous uses of other similar words, which never seems to be done. For instance, "We have no apples." "Are there any apples?" "There are none." Should this answer be "There is none?" It should not. Therefore "none" is not always singular. Enough has been said, though, about what should be. Here is a slight record of what has been, is, and will be:

First, the record as given in the dictionaries is that the word means no persons or things, as well as no person or thing, and every one of them says that it is frequently used in the plural. The men in authority in the making of our dictionaries are all accomplished grammarians, and none of them are lacking in ability to determine such a question. But truly it is not in their province to determine in such a case anything but what is or is not established in the language.

The men who made the Authorized Version of the Bible knew about as well as any persons how to use the English language, and they used "none" in the plural frequently—in fact, so often that it is not worth while to quote. Anybody may find instances very easily.

The Rev. Hugh Blair was a noted rhetorician who used the word in the plural.

Alfred Ayres is right when he says that "none" is "Commonly treated as a plural: as, 'None of them were taller than I.' Though 'none' is a contraction of 'not one,' to construe

'none,' in a sentence like this, as a singular, would antagonize prevailing usage."

C. W. Bardeen, in "Verbal Pitfalls," says that the question is in dispute, meaning that some persons think one way about it, and some the other way.

William B. Hodgson says: "Etymologically singular. 'None but the brave deserves the fair,' wrote Dryden, but oftenest perhaps the line is quoted, 'None but the brave deserve the fair;' and 'None are so blind as those that won't see' is certainly the current version of the proverb."

Thousands of instances of plural use could undoubtedly be gathered from the best writings of the best writers, but we seem to have evidence enough. What the best writers use is good enough for any one but those whom Dr. Harry Thurston Peck recently lashed in the "Bookman" under the title "Word Snobbishness." The department editor does not desire to rank with the snobs.

MOST NORTHERLY NEWSPAPER.

The Council City News is the most northerly newspaper printed, issued weekly by the Council City Publishing Company, Council City, Neukluk river, Alaska. J. J. Underhill is the editor and manager. When, about four years ago, Mr.



OFFICE OF COUNCIL CITY (ALASKA) NEWS.

Underhill first went to Alaska as a job printer, he started out with the determination to succeed, although he had the usual difficulties to face, at that time plentiful in Alaska, he lost no time in making good every opportunity. His printing-presses and all his belongings went along with him in a wagon, and when he arrived there he was ready for business. Acting as his own editor, manager, reporter, typesetter, devil and delivery-boy combined, he succeeded in getting the first issue of his paper out the same week he arrived.

Supplies were difficult to get and also very expensive, but there was a sufficient demand to overcome these obstacles. Between times he was putting up his log shanty, and he was soon comfortably located in his winter quarters. Although the size of the paper is diminutive, yet it is up-to-date and has a good paying circulation, notwithstanding the fact that it sells at 25 cents a copy. Naturally, it deals with a class of matter in harmony with its surroundings, and interspersed with plenty of humor and wit.—*New York World*.

BEHIND IN HIS WORK.

"So you are behind in your literary work?"

"Yes! To tell the truth, I'm two novels now behind my advertising man."—*Snapshots*.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

RECENT statistics have shown that Germany heads the list as a reading nation, and Russia is falling to zero. In 1893, 23,607 books were published in Germany, as compared with



Photo by R. R. Sallows, Goderich, Ont.

AN AGRICULTURAL DILLETANTE.

8,082 in Russia. In regard to newspapers, the inhabitants of the United States are catered to by 22,000 journals, while Russia, with a population of 130,000,000 has only 800. The figures are easily accounted for by the censorship. In Germany the actual number of professional writers is estimated at 12,000, of which number 400 are poets. In behalf of France the assertion is made that she provides the international literature, inasmuch as half the copies of French novels printed are exported, while two-thirds of her historic and scientific works also cross the frontier.

THE CUBAN TARIFF.

Under the Cuban tariff laws are to be noted the following recent rulings: Common paper, used generally for wrapping

purposes, but also known as "panel para periodicos," is dutiable at \$2.50 per 100 kilograms, gross weight. Printed or headed envelopes are classified, under paragraph 156, as printed matter, which makes them dutiable at 10 cents per kilogram, to which is to be added a surtax of 30 per cent, for making up. Paper straws are classified under paragraph 161 of the tariff at \$4.60 per 100 kilograms, with a surtax of 30 per cent for making up. Cellulose manila paper has been changed from paragraph 153 at \$2.50 to paragraph 161 at \$4.60 per 100 kilograms.

PRINTING IN RUSSIA.

A correspondent of the *Courrier du Livre*, writing from St. Petersburg, says that there are about 110 letterpress printing establishments in that city, 124 ordinary lithograph, and about a score of chromolithograph, as well as eleven houses which do photogravure and other similar work. Apart from the Russian ones, about a dozen journals are printed in the capital, including a Polish one, *Kraie*; two German, the *Herald* and the *Petersburger Zeitung*, and two French, the official *Journal de St. Petersburg* and *La Patrie*, the latter being mainly a literary paper, only started at the commencement of this year. The composition of the matter of the German journals is in the hands of men who have come from the Russo-German frontier, and are thus well acquainted with both languages. Only a few French compositors are employed in the city. Practically all the printing establishments are in a deplorable state from a hygienic point of view. The cold weather which prevails during a great part of the year acts as a check upon the ordinary system of ventilation by means of opening the windows, which are usually double. In a few places, mechanical appliances for introducing fresh air into the workrooms are in use, but as a rule they are insufficient. Rents being very dear, many of the printing-offices are situate below the ground level, where the compositors have constantly to work by gaslight in a foul atmosphere. The foreign printer who gets work in Russia is generally pretty well paid, better, in fact, than the native compositor, whose work is frequently mechanical and devoid of taste. So far as the machine-minders are concerned, the Germans are in a majority, particularly in places where fine work from process blocks is done, a class of printing not much understood by the Russians themselves. The usual day's work consists of nine or ten hours, half-an-hour being commonly allowed for lunch, and an hour and a half for dinner. The inevitable tea urn, without which no Russian seems able to live, makes its appearance once or twice a day in addition.

Good printers' ink would command a considerable market in Russia, as printing-offices are numerous, says Mr. Consul-General J. Michell,

in his report for the past year.

According to the Russian customs returns, Germany exports into Russia a quantity of articles immeasurably greater than we do, and of a class in which we could to a great extent compete in that country were greater attention shown to the requirements of the Russian market by our manufacturers.

AMERICAN PAPER FOR AUSTRALIA.

Mr. D. H. Ross, the Canadian Commercial Agent in Australia, reports that a contract totaling over \$90,000 per annum was recently made by the proprietors of a leading Melbourne daily, with a representative of a large United States paper company. The amount in question, involves scarcely half of the paper required by this newspaper alone.



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ELAINE

24 Point, 5 A, \$1.75; 8 a, \$1.50; Font, \$3.25

THIN SPACE CASES are Money Savers \$5.15

30 Point, 4 A, \$2.00; 8 a, \$1.75; Font, \$3.75

Playing Real Golf 68 EXCITEMENT

36 Point, 4 A, \$2.80; 6 a, \$2.20; Font, \$5.00

HOME SPUN Scotch Plaids 9

6 Point, 22 A, \$1.00; 44 a, \$1.00; Font, \$2.00
SPECIMEN SHEET MAILED UPON REQUEST
Scotch Roman is one of the handsomest faces
ever cut. It possesses certain qualities that make
it superior in legibility and beauty, line for line
and page for page to very many of the faces cast.
There is a strength about it, a virility, a square
shouldered and upright tenseness and terseness
very pleasing to the eye.

8 Point, 18 A, \$1.00; 36 a, \$1.00; Font, \$2.00
CHARACTERISTICS OF THIS FACE
The letters are somewhat closely fitted
yet they are read singly and in groups with
utmost ease. Due regard was also given
to thickness of serif, and being thickened
the type will wear well.

10 Point, 16 A, \$1.10; 36 a, \$1.15; Font, \$2.25
FIGURES ON UNIFORM BODIES
It is a fairly lean letter though at
first glance it appears otherwise. For
these and ideal other reasons it is an
face for book and job work.

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Leave the antique methods and carry the most
stylish type. Good printing makes a lasting
impression on your business associates and is
always an investment that brings good results.

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OUR TYPE IS KEPT IN STOCK
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type continuously for a hundred years
and our reputation is being maintained
by studying the needs of our patrons.



PRICE, 75c.

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DESIGNS FOR BUSY MEN
The samples of job composition
in specimen sheets show Scotch
Roman is a most desirable letter.

18 Point, 8 A, \$1.50; 14 a, \$1.50; Font, \$3.00

A LEGIBLE FIGURE
For Calendars and where
prices are made a feature.

48 Point, 3 A, \$3.90; 5 a, \$2.85; Font, \$6.75

Caledonia 8 SOLDIER

60 Point, 3 A, \$5.20; 4 a, \$3.40; Font, \$8.60

STEEP Hillside 2

72 Point, 3 A, \$7.30; 4 a, \$4.70; Font, \$12.00

Floods 5 MINE

A. D. FARMER & SON TYPE FDG. CO., NEW YORK and CHICAGO.

TREATMENT OF MACHINERY BELTS.

To prevent a belt slipping, it can be lubricated with the following compound: Melt and mix ten pounds of castor oil with one pound of tallow. This mixture not only gives increased adhesion between belts and pulleys, but it also acts as a softener to the leather, rendering it flexible and at the same time does not cause any tendency of the fiber to decay. A lubricant for wide belts is prepared by heating at a moderate heat fifty pounds of linseed oil, twenty-four pounds ordinary turpentine, and then gradually adding with constant stirring twenty-three pounds rosin (in fine powder) and one pound colcothar. Mix well and then allow the compound to cool before use.

A lubricant for well-worn belts is prepared as follows: Cut up five pounds of india rubber and melt it with five pounds of oil of turpentine at a gentle heat; then stir in four pounds of rosin in powder, and when that has melted add four pounds of ceresine (yellow wax), and stir the mixture until the wax has melted. While the compound is still warm add to it fifteen pounds of fish oil and five pounds of tallow, and stir until it congeals. This lubricant is applied to both sides of the belt, either warming the belt or else using the compound hot, and when the belts are in use, frequently apply it to the inner side of the belt.

To prevent belts slipping, the following expedient may be resorted to: Apply powdered whiting to the inner side of the belt, sprinkling it on lightly; this can be readily wiped off at any time if necessary. Powdered rosin is often used instead, but rosin is bad for the belt, as it soon dries and, moreover, causes the belt to crack, and is difficult to get out of the leather at any time. Beeswax rubbed on the belt may be used as a temporary remedy in urgent cases, but one of the best remedies to prevent a belt from slipping is to fasten a piece of flat rubber round the pulley or else have the pulley lagged with leather.

To preserve leather belts, lard oil, neatsfoot oil, vaseline or castor oil may be used. All these are of a non-drying nature, and therefore do not gum. To clean dirty, greasy belts, wipe well and scrape off all excess of oil or grease and gummy matter, and then wipe the inside of the belt with a little naphtha or gasoline applied on a cloth. This will remove a lot of the greasy lubricating matter that has been used and make the belt look like new again. The grain side is the proper side of belts to run to the pulley, as this side does not stretch so readily as the flesh side and withstands abrasion better, because the grain side has a better grip on the pulley. Chrome tanned belting leather, owing to the chemical action that such leather has undergone in the process of manufacture, does not take kindly to every kind of lubricant. Vaseline or solid paraffin dissolved in petroleum are the best substances to use with chrome tanned belts. Small belts are often run flesh side to the pulleys, and to cause them to adhere beeswax or rosin is applied to the belt, but, for the reason stated above, such method of using and lubricating belts should not be followed.

The splicing and joining of belts is one which is of importance if the belt is to run without sagging too much. If the belt is one that is spliced or joined by a cement, it is not every kind of cement that will make a fine adherent joint. This is so because of the grease or other oleaginous matter that is in the leather belt to keep it soft and flexible. To perfectly cement the leather, the ends to be joined should be shaved off to a thin edge so as to accurately fit each other, and if the leather fiber shows any greasy exudation the surface to be cemented should be wiped with a cloth dipped in benzine, and allowed to dry before applying the cement. The benzine as it evaporates will extract all grease. It is not an easy matter to obtain a perfectly adherent cement for leather belting. Out of many cements that have given satisfaction the two formulæ given below will be found the most serviceable in the majority of cases:

Ingredients: Best quality gelatin, glycerin, red lead. Soak the gelatin in water for five or six hours; then pour off all

unabsorbed water and melt the swollen gelatin in a glue-pot or else a water bath, without adding any more water; separately rub up to a paste five parts of red lead with one part of pure glycerin, and add this mixture to the melted gelatin in the proportion of ten to fifteen per cent of the weight of the gelatin solution; then raise the temperature of the gelatin until it boils and allow it to boil for ten to fifteen minutes, when the compound is ready for use as a cement.

To apply it, roughen the surface to be joined by means of a rough file; do not use sandpaper or emery cloth, as they clog up the fiber of the leather and prevent the perfect adhesion of the cement; then lay the cement on both surfaces smoothly with a brush or flat-bladed knife, such as a glazier's putty knife, laying the two cemented surfaces together, and apply pressure until the cement has dried. Owing to the affinity of glycerin for oils and fats, this cement can be used on leather that is impregnated with grease.

But on belts that are not greasy use the following cement materials: Best white glue, gelatin, Demerara sugar, shellac, liquid ammonia. Soak one pound of best white cabinet-makers' glue in three pounds of cold water for ten hours, and one-half pound of best gelatin in one pound of water for five hours; then put the softened glue and gelatin together in a glue-pot, together with any unabsorbed water, and melt it by gentle heating. Separately boil up one pint of water, and, while boiling hot, stir in one-third fluid ounce of liquid ammonia, and immediately add one ounce of orange shellac and boil the mixture; when the shellac has dissolved, put the fluid into a bottle for use as required. It forms a drier to the glue, and causes greater contraction of the glue as it dries. When the heated glue is boiling hot, add one-half to one fluid ounce of the above shellac solution per pound of melted glue, and after stirring a few minutes put in some Demerara sugar in the proportion of two to three ounces per pound of glue solution; stir well and allow to cool for fifteen to twenty minutes, when the cement will be ready for use.

To apply the cement, have the surface to be joined clean, slightly rough and free from grease or oil; warm the surfaces to be joined by passing a hot iron over them, and before the leather cools lay on the cement with a brush, using it as hot as possible on one surface to be joined; then lay the other surface (not cemented) over the cemented end, and apply hot pressure until the cement has dried. Hot pressure is best to employ, because the cement contracts very considerably under heat and becomes as tough and insoluble as india-rubber.—*British Printer.*

AGRICULTURAL NOTE.

Village Parson (entering country editor's office) — You promised to publish that sermon I sent you on Monday, but I do not find it in the latest issue of your paper.

Editor — I sent it up. It surely went in. What was the name of it?

Parson — "Feed my lambs."

Editor (after searching through the paper) — Ah — yes — um — here it is. You see, we've got a new foreman and he put it under the head of "Agricultural Notes," as "Hints on the Care of Sheep."

HIS FINAL AUTHORITY.

I have been a reader and an admirer of *THE INLAND PRINTER* from Volume IV, and my admiration of it increases with every issue. I have seen publications, devoted to the art we love, started, rise and fall, but not one, even of the so-called "high art" publications, has ever succeeded in winning me from my first love, the grand old *INLAND PRINTER*. I take half a dozen or so printers' publications, some from foreign countries, but *THE INLAND* is my final authority on all questions that come up in the "trade." — *I. E. C., Metropolis, Illinois.*



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

THE PREPARING OF COPY.

It has often been said that the composing-room of a printing-office is the "sink-hole" of the establishment, and that all money invested in it is profitless, and that the pressroom and foundry (if there is one connected therewith) have to help carry the expense and share their profits to keep the former in running order and up-to-date.

The reasons for this are various, and a great many of them may be obviated if the same care is exercised in the preliminaries of the work, as is done in the case of both foundry and pressroom. For instance, a foundry will not accept forms or cuts from the composing-room unless they are perfectly square, locked-up properly, planed down as they should be, cuts leveled to the height of type, bad letters removed—in fact everything done to "help" them do their work so as to meet the requirements of the pressroom and insure a perfect plate for press. For it is a fact that the time limit in pressrooms has been so cut down to a minimum that everything that tends to delay has been eliminated. It must be right. It must measure up to all the requirements, in all respects, or it is rejected.

Is it so in composing-room? Do you get copy in perfect condition? Can any first-class office depend on following it exactly, and keep a uniformity of style in spelling, punctuation, and the use of figures and capitals? How often all the editing, or a greater part of it, is done in the proofroom after the compositor has put it in type? And how many compositors have to "stand in the rack" and lose time (and consequently money) in correcting, so as to make a uniformity of style and punctuation? And how often, when they are disputed, does the office itself have to correct such matter, and that at a considerable expense?

Authors and editors are very careless in these matters, and you can not make them fill the bill on the minutiae of style and diction, which means so much in a well-printed book, and if not done, are such an offense to a well-informed reader. In fact, all these technical points have to be attended to, and it all accrues to the detriment of the profits in composition.

Now, to make such work profitable is to start at the beginning and have reformation, and the sooner employers make up their minds to this fact the better. Why not be as particular as foundry and pressroom, and insist on having copy in as good shape for the compositors as the molder wants his forms for molding and the pressman for printing? Is this asking too much? If good copy can not be insisted upon from the author or publisher, it would pay the office to have some competent person in the office, who knows the style, prepare it so that either the operator on the machine or the hand compositor can literally follow copy. Then keep the proofreader's "hands off," only to correct real typographical errors, and the publishers from meddling with it, and if they do, let them pay for it. This is the whole thing in a nutshell, and when this is done, and not until then, will this constant "jarring" and "kicking" about expenses in the composing-room be obliterated.

In preparing copy four principles should be adhered to by the person so employed: First, see that quotations in matter are properly marked; second, every figure that is to be spelled out according to the rules of the office should be ringed, so that the compositor will know positively when to do so, and avoid undue wrangling between him and the reader; third, delete all unnecessary markings on copy, such as a too profuse

use of italics, small-caps, etc., unless insisted upon by publisher's express orders; and fourthly, make some rule in regard to the use of capitals that will be clear to the compositor, and adopt some system of marking that will leave no doubt as to what is wanted.

This does not fully cover all the necessities of the case, but enough is here stated to set us to thinking, and perhaps call for other opinions.

W. G. B.

THE PROPER PLACING OF THE JOB PRESS.

From observation and experience, the writer has come to believe that the rearrangement of the equipment of many printing-offices would result in considerable gain in space, convenience and time. Those who have this in charge do not, apparently, give the matter much thought, or do not appreciate the advantage of conveniently placed material.

Take, for example, the placing of job presses. The writer has known many instances where valuable space was lost by the improper location of the jobber, where the front of the press was toward the window. Placed in this position, the light falls directly on the ink disk, where it is least needed, while the platen is shadowed by the operator. Now, if the same press be turned completely around and placed with the back to the window, there will be a saving of all the space previously required to reach the front of the press, the presses can be placed side by side, and the light will fall directly on the platen, where it is needed, without being obscured by the workman.

JOHN R. BERTSCH.

KEEPING SPECIAL SORTS.

Every composing-room will, from time to time, be called upon for work requiring an excess of sorts of some particular font, and the lapse of time between the successive using of these particular types is so great that their very existence is sometimes forgotten. In most printing-offices these special sorts are stowed away in the top boxes of the case, if of job fonts and room can be found, or they are put in a box (any old box that comes handy) and stowed away on a shelf. Even in the offices having modern sort drawers, these seldom used special job sorts are not always to be found at a moment's notice. An easy remedy for this is a card index of all special sorts, rules, borders, ornaments and things not often used, with a record of the amount of each, and the date of their last use and condition at that time. To be sure that they are in place when wanted, such sorts, etc., should be kept in a special closet or cabinet, which should be kept locked and the key kept by the foreman or distributor, and no one allowed to get at them without the foreman's order.—*Progressive Printer*.

MORE ABOUT GENERAL DISTRIBUTION.

"A place for everything, and everything in its place," is the motto of the "general dis." man of the University of Chicago Press.

I have read considerable lately about the position of the general distributor, but I do not think the above motto is carried and followed so closely in any other office as it is in the one mentioned above, at least not to my knowledge. I have never seen everything so compact and handy to the job compositor.

Some eight or nine months ago the superintendent placed a man in charge of the general distribution. He received permission to have things as he thought best for the job compositor. From that time to the present he has added improvement upon improvement, until to-day the job-man, ad.-man, or table-man can find anything he may need almost at his finger-ends.

He has gathered together all the job type in the office and placed it in the lightest part of the building. He has arranged the frames and cabinets into almost a perfect square. In the center of this square is the dead-stone and the miscellaneous table. The miscellaneous table is the handiest and greatest labor-saving piece of furniture I have ever seen in a printing-office. The dimensions of this table are: Eight feet long, four

feet wide and four feet high. At one end of the table is the lead and rule cutter, at one corner, and the shaving machine at the other corner. Between the two he has placed holders for sticks, emery paper and the end of a file. All these articles are fastened to the table with the exception of the piece of file; this he has imbedded into the wood almost on a level with the surface. Immediately behind these articles, and within easy reach of the workman, are sort boxes of every description necessary to the printer, such as bastard leads, rules, slugs, quads, spaces, leaders, etc. At the other end of the table is a vise and a larger piece of emery paper for the cleaning of rules, sticks, etc. On one of the side pieces can be found hanging such handy things for the jobber as rasps, pincers, chisels, saws, hammers and fine files. He intends having sort boxes made for the table, dimensions 10 by 12 by 1, for 1, 1½, 2, 2½, 3, 3½ and 4-em pica leads. Summing it all up, I think the miscellaneous table should be installed in every first-class office, in handy reach of the workman.

Different faces and styles of type are all kept together; for instance, a workman can go to the Caslon old-style cabinet and set up any size desired from eight to thirty-six point, italic, small caps, or upper and lower, the small caps and italics being in separate cases. The body-type is always up and ready for use, being on top of the frames, and starts, from right to left to the square with six-point and ending with eighteen-point, every size body-type coming between these two. No one is allowed to cover up any of these cases at any time in any way whatsoever. This rule is strictly adhered to, and is a good one.

Rule cases of all kinds are kept together alongside of the lead and slug racks, and within easy reach of the table. He has erected small boxes at the sides of rule cases for the corner-pieces. His frame is within easy reach of the dead-stone, below which he has between fifty and sixty slides containing live jobs. He also has a rack containing what he calls "chasers," on which the jobber, after taking a proof of the job, can place the same, so he may more easily follow it to the press.

All type is distributed dry. There is more than one advantage in this. If a jobber happens to need the particular case in which he is distributing, he may take it at once, and find the type dry and easy to handle. Then, again, if the line is spaced with hair or copper spaces all that is necessary is to rap it gently. If the type is wet, as every one knows, it is not an easy task to separate such spaces. . SLUG THREE.

FOLLOWING COPY.

A matter in composing-room economics the expediency of which is open to controversy is the rule in many newspaper offices that directs the Linotype operator to edit the copy, the bulk of which is hastily written and even more carelessly prepared. It can not be shown that much of the copy does not need revision, and it is equally true that a few—an infinitesimal percentage—of the operators are competent to make all necessary alterations, but this class is so small in number that they can not be considered. We have to do with the great army of incompetents, the men of varying degrees of unfitness for such work, among them that dangerous class made up of those aggressive fellows who think they know, and who do not balk at "improving" anybody's copy. It is pertinent to ask if anything is gained by the enforcement of such a rule as that referred to. It has been claimed that much time is saved in setting the matter right in the first instance. This is a contention that none may deny. But is it always set right—are the changes made by the operator the right ones in even a bare majority of cases? Any competent man who has had proofroom experience will answer this question in the negative.

It is necessary, to look into this matter intelligently, to ascertain under what conditions a paper is published—whether the publisher is careless as to the expenditure of his money. If a paper be run on the "wide-open" principle, any rule or no

rule may be applied, because the lavish outlay of money will accomplish the desired result. In the case of the composing-room that is expected to be administered economically "small matters" like this must be looked after. Every unnecessary line set represents a double loss—of time and of money—and the amount of labor thus wasted in the course of a night's work on the average paper is considerable.

It would be far better to issue a sweeping rule to follow copy than to have an operator, whose knowledge of rhetoric has been gained by the absorption process, tamper with sentences perfectly written, which later on have to be readjusted by the proofreader and reset. The writer has seen sentences written by Macaulay "improved" by the up-to-date Linotypist. If the operator could be induced to confine his changes to matters of which he has positive knowledge, his work would be valuable; but the making of even such a rule as this would lead to trouble, for when can we know that he has such knowledge? A case in point is the operator who found in his copy the word *Owego*. He *knew* that *Oswego* was meant, and so set it. The copyholder, when the matter reached him, also presumed that *Oswego* was intended, and the reader, who did not see the copy, was victimized by two men who only *thought* they knew. In another case, in an article describing the properties of the sulphuret of lead, reference was made to it as galena ore. The brainy manipulator was equal to the emergency. He made it appear as Galena, Ore. But these "change" artists do not confine their activities to geographical or metallurgical lines. Men who have never opened a rhetoric and have barely glanced at a grammar, by this rule are set up as judges of collocation and arbiters of diction, and yet, among them is a man who did not know that there was such a word as immanence.

The matter would be a fit subject for amusement were it not of such great economical importance.

Let the old custom which required the correction of violations of the elementary grammatical rules prevail, and let it stop at that.

E. B. CROMWELL.

THE GOVERNMENT'S PRINTING PLANT.

The first year the Government occupied a building distinctively set apart for the conduct of its printing business the operating expenses amounted to something over \$500,000. The cost of the public printing grew, therefore, in over sixty years, from about \$10,000 to over \$500,000 a year, and has grown, in the last forty years, from the \$500,000 mark to ten times that sum. Some idea of the growth of this institution is shown by the fact that when the first Government Printing-office was established, sixty thousand square feet of floor space was sufficient, whereas at present 377,200 square feet is none too much to give all branches of the work ample quarters.

The employes now number nearly four thousand, about one-third of whom are women. The entire establishment is conducted upon an enormous scale. As to the size and extent of the plant, the number of people employed and the material consumed, there is no printing-office in the world which approaches it in any of these particulars.

Germany and France are among the large countries which do their own printing. England does hers by contract, and the officials of the Government Printing-office in Washington take great satisfaction in comparing the English government stationery, printed on inferior paper and showing inartistic workmanship, as evidence that the American way of doing is by far the best. Some of England's colonies, however, do their own printing, Canada especially having a printing plant of considerable size and modern efficiency. New South Wales is another colony which also maintains a government printing-office. As stated, however, no public or private institution anywhere in the world approaches in size or facilities the one in Washington.

COLOR IN THE GRAPHIC ARTS.*

SEVENTH PAPER.

THE transition from red to yellow is through the orange colors, which in general are most conveniently obtained by mixing these two shades, since in this way we have it in our power to produce a redder or yellower tint, exactly as desired. There are, however, a few constant preparations of orange dyestuffs, both organic and inorganic in origin, the latter derived from lead and iron.

We will mention here the so-called "saturn red," the best kind of orange lead, obtained by calcining pure white lead to a pale red heat in an oxidizing flame; this has been spoken of when considering red lead.

By "chrome orange" we understand a variety of lead chromate, resulting from the fulfilment of certain conditions during the formation of the chrome yellows, compounds of chromic acid and lead. We shall return to this later. Chrome orange can be produced directly, as a lead color, in the most extensive gradations.

"Antimony orange," a very beautiful orange dyestuff, is procured by calcining a mixture of "blanc fixe," or baryta white, sulphid of antimony and powdered charcoal. The result is a cohesive mass, which, on being boiled in water, gives a yellow solution; the addition of sulphuric acid to this causes the precipitation of the orange dyestuff. This can be varied in tint by boiling the solution, before precipitation, with flowers of sulphur.

Orange lakes are derived from coal-tar dyestuffs, some especially beautiful ones also from dyewoods, such as a dark orange carmine lake from "Persian berries," so-called, and a lighter one from orlean or annatto, a dyestuff procured from the pulp of a fruit native to Cayenne and Guadaloupe. This latter vegetable dyestuff is of further interest from the fact that it is employed, in a solution of sesame oil, or Provence oil, for coloring butter, to give the desired golden tinge which pure natural butter usually lacks. Other plant dyestuffs of this class are curcuma, orseille, etc. All these dyestuffs, in general, are also used in the manufacture of yellow colors; we shall therefore meet them again later.

Of yellow colors there exist a great number. We will take up first those ready existing in nature, among which the varieties of ocher deserve primary consideration. Ocher and the other natural colors related to it in chemical composition, coloring and methods of extraction and preparation, constitute the great class of earth colors. Their most essential components are alumina and lime; they are calcareous marls, which owe their coloring to mineral admixtures, chiefly compounds of iron, manganese, silicic acid, barium, gypsum, etc., also occur as components of the earth colors. They are mined from both surface and subterranean deposits in Germany, principally in the Hartz Mountains and in Thuringia; also in Bohemia, France, Italy and England.

After the earth colors have been freed from any non-coloring admixtures, such as earth or stone, the first step in their preparation for the manufactories is a lengthened exposure to the open air, particularly in winter—the so-called "freezing" process. Through this exposure, lasting often for years, the material becomes more brittle, and so more easily worked by the mechanical pulverization processes. In the stamping mills it is reduced to coarse fragments, and afterward, in wet grinding mills, and with edge rollers, a partially fine product is obtained. This is now brought into washing tanks, where the coarser particles are separated. Those already sufficiently fine, remaining suspended in the water, are collected in great troughs and separated from the clear water by settling. The deposit is freed from water as much as possible in filter presses operated by rarefaction of air, that is, the air is sucked out from the space under the material to be filtered.

It is then spread upon boards and dried in drying-rooms or in the open air. Once thoroughly dry, it is further pulverized and sorted in rolling ball mills, and by grinding and sifting machines; in the final process the portion now ready for use is separated from that which is not yet quite fine enough by means of sieves covered with gauze.

To change the shade of the earth colors, they are "burnt" slowly, the duration of the heat, not the height of the temperature, being the influential factor; again, they are brightened by the addition of other colors, such as chrome yellow, or, very generally, coal-tar lakes, which are either simply intermingled or precipitated upon them and fixed.

The earth colors furnish us with a great number of dyes in all shades. For graphic purposes, the red, green and blue shades—the first of these have already been mentioned—are numerically in the background; but the yellows and browns are of the greatest importance to us, and we will consider them side by side, for certain earth colors come to us with nearly the same chemical composition for both these shades, and it is altogether most practical to treat of the compound color brown, which does not exist in the spectrum, at the same time with yellow, from which it is derived.

The earth colors of greatest value to us are the ochers. Bole and red chalk, with which we are already acquainted, belong among them; they derive their coloring from iron oxid. The yellow ochers, which come upon the market as "yellow ocher," "golden ocher," "Chinese yellow," "chamois," "satin ocher," "lemnian earth," etc., are clays containing hydrated ferric oxid. The lighter ochers are for the most part less opaque than the darker varieties, and every printer knows that the earth colors in general have rather poor printing capabilities.

To discover whether chrome yellow is mixed with ocher, boil a sample of it with a solution of soda, pour off the clear liquid and add acetic acid until it no longer foams on shaking. If chrome yellow was present with the ocher, the addition of a small quantity of a solution of sugar of lead will cause the precipitation of a yellow chromate of lead. The presence of pure coal-tar or other organic dyes may be detected by shaking with warm alcohol, whereupon the latter will become colored; if lakes are present, their coherence must be broken up, before shaking, by the addition of acetic acid, but not to the extent of decomposing the dyestuff.

The "burnt" ochers take a somewhat darker tint, for the reason that the hydrated oxid of iron gives off in the heat the water it contains, and becomes simply an oxid; in this way we get "Chinese brown," "mahogany brown," "ocher bronze," "Venetian red," "Roman ocher," etc., modifications which vary from a reddish color to a dark brown.

Artificial ochers are also produced by mixing milk of lime with a solution of vitriol, or by precipitation of mingled solutions of alum, sulphate of zinc, iron, soda, etc. These preparations receive their brown color only after lengthened exposure to the air, and the shade is also influenced by burning. They come upon the market as "Mars yellow," "Mars brown" and "Mars orange," are remarkably beautiful, permanent, and have, on account of their fineness, excellent printing capabilities. Since, however, they are, as we can understand, considerably more expensive than the natural ochers, they are much used in painting, but hardly at all in the graphic arts.

A variety of ocher is "Terra di Siena," or "Siena earth," named from the Italian town near which it was first found, and of the best quality. Its natural form is that of pale yellow, hard crystals. These are burnt, to facilitate pulverization and darken the shade, and appear then brownish red, distinguished from the other varieties of ocher by the fact that even in this dark modification it is a remarkably transparent color.

Two very different dyestuffs come upon the market under the name of "umber," one a very fine, soft brown coal, con-

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

taining a quantity of hydrated oxid of iron, and of great coloring power; the other a disintegrated iron ore related to ochre. The first, purified and burnt or unburnt, is used as an artist's color, but not much in the graphic arts. Unburnt, it is a grayish or blackish brown; burnt, it becomes brownish red. If the unburnt color is treated with lye, in which it dissolves for the most part, and is afterward precipitated again by acids, the finest variety of umber, the so-called "carmine brown," is obtained; other modifications are known as "Van Dyck brown," "Jaccaranda brown," "Cassel earth," etc.

The second variety of umber, called Turkish or Cyprus umber, varies from a reddish to a purplish brown. The two may be easily distinguished by burning a sample on a piece of sheet metal. The carbonaceous umber burns away, leaving a small quantity of ashes; the Turkish umber is incombustible. It scarcely needs to be said that all earth colors take varnish and are fast to light and air.

As a metallic brown color, we will mention here "Caput mortuum." It is obtained as a by-product in the manufacture of sulphuric acid, and taken from the flasks in a crude state and in various gradations of color. It is pulverized, mixed with common salt and calcined. According to the proportion of salt and to the duration and temperature of the heating process, a red, violet or brown shade is procured. After calcining, the color is once more ground, washed and dried.

"Caput mortuum" is also produced directly from artificial sulphate or oxalate of iron; but the genuine article comes from the crude material of sulphuric acid manufacture, compounds of sulphur and iron, also from the crude lixivium of alum manufacture. "Caput mortuum" is remarkably opaque and permanent.

"Mahogany brown" or "Accajou lake," "Genoese brown," "nut brown," "velvet brown," "chestnut brown," etc., are colors compounded from those already named or with the addition of black. Brown lakes, from both coal-tar dyes and dyewoods, are numerous, and in many instances, as in the case of "Krapp brown," very permanent. The same names are often used here for both natural and artificial dyes.

To make the list complete, we will add the following colors: Bister, little used now, is prepared from the soot engendered in the burning of beech wood. The so-called mineral bister, or "manganese brown," is an artificial product, with unusual drying properties. "Prussian brown" is calcined Prussian or Berlin blue, a beautiful and durable, but disproportionately expensive color. Asphalt or bitumen is a resinous substance, formed probably by the oxidation of mineral oils and used as a brown color, but only in oil painting. It is of much interest, however, to the printer, because it is used as etching ground in copperplate engraving and employed also in photography, on account of its sensitiveness to light.

(To be continued.)

FOLLOWED COPY.

Towns — Bighed had a signed article in the paper yesterday; printed as he wrote it.

Brown — I suppose he's very pleased.

Towns — Not exactly. The article reads: "Dear Editor, — John Bighed is one of the handsomest and most popular young men in uptown society. Please print this in your society column and oblige, yours truly, John Bighed."

A HIGH COMPLIMENT.

THE INLAND PRINTER, having for its clientèle twice as many printers as are in the United Kingdom, has become printerdom's largest repository of practical technical hints. It is, indeed, rather through this technical strength that its preëminence has been obtained. There are other journals pleasantly lit with art supplements, but by its abundant serviceable hints, THE INLAND has won the deep gratitude of printers. — *British and Colonial Printer and Stationer.*

THE STORY OF A CALENDAR.

In the private office of the general passenger agent of the Big Four Railway there hangs a frame which almost invariably attracts the attention of visitors, and always elicits considerable interest from all who behold it. The frame contains the pictures of four men, all of them familiar to the reading public, and the originals of four letters, all of which took their being because of the printing of a calendar.

For a number of years it has been the custom of the Big Four to print two calendars — one for the use of the counting-room and office, and the other of a design calculated to be ornamental as well as useful, and, at the same time, to typify four great ideas selected from the fields of science, art, or literature, together with the likenesses of the men who stood for or represented these ideas.

It so happened that the calendar for the current year was designed to represent the four great powers in commerce.



THE CALENDAR.

President Roosevelt, of the United States, stood for commerce on land; Edward, King of England, typified commerce on the seas; President Loubet, of France, represented commerce in the arts, and the likeness of William, Emperor of Germany, was made to stand for commerce in warfare.

It was suggested to Mr. Lynch, the general passenger agent, that it might, perhaps, be considered an act of courtesy to send each of the august gentlemen whose pictures were used a copy of the calendar and an appropriate letter of greeting and good will. Mr. Lynch approving the idea, a copy of the calendar was sent to each of the interested rulers by registered mail, together with a letter similar to the facsimile of that sent to King Edward.

The secretary was very careful to see that the calendars were put up in a proper manner, and so important did he consider them that he carried them to the postoffice himself to be registered. He noted with amusement the halt in the proceedings as the registry clerk read the addresses on the envelopes, and smiled inwardly when he heard such remarks as "Gee, that must be a fine calendar!" "Wonder if I could get one?" etc. Then followed days of wondering whether the letters and calendars would be acknowledged, or if, when at last they reached the palaces of monarchs and were handled by people in strange and gorgeous liveries, they would meet the unenviable fate of useless waste paper. The mails were scanned in anticipation of replies, and the mail clerks at the office were put on guard, so that nothing might escape their

vigilance. In a few days their watchfulness was rewarded by a square, white envelope, bearing the words "White House" in one corner, and on the inside a letter, the facsimile of which is given below:

Passenger Department
"BIG FOUR ROUTE"
CINCINNATI.

February 5th 1903

Your Most Excellent Majesty:

Please pardon the liberty and pleasure we have taken to send you by mail today, one of our calendars for the year 1903, upon which we have a picture of Your Most Excellent Majesty. It is the best picture of Your Majesty we have and we hope you will pardon us if it is not a good one.

It is our wish that every day shown on the calendar may be filled with peace and prosperity for the great people over whom you have been placed, and that for you and them the coming year and those that follow may be filled with great progress in all things that make for the great and uplifting good of the whole human race.

Trusting that we have not offended in this expression of our friendship and good will and hoping that the calendar may reach Your Majesty in safety, we have the honor to subscribe ourselves,

With great admiration and respect,

W. J. Lynch
General Passenger and Ticket Agent.

To His Most Excellent Majesty,
King Edward, the Seventh,
King of Great Britain and Ireland,
London, England.

FACSIMILE OF MR. LYNCH'S LETTER TO KING EDWARD.

BUCKINGHAM PALACE

The Private Secretary is
Commanded by The King
to thank Mr. W. J. Lynch
for his letter of the 5th
inst. with the accompanying
Calendar, which he has
kindly presented to His
Majesty.

25 February 1903

KING EDWARD'S ACKNOWLEDGMENT.

Now the mails were watched closer than ever, and in about two weeks, almost the exact time required for a letter to go and return by the next mail, replies were received from Buckingham Palace and the French capital, of which facsimiles are given in this article.

As for the Kaiser Wilhelm, he acted in the gracious, princely manner for which he has become famous the world over. Without the slightest provocation, as is well known, he is accustomed to overwhelm undeserving men with acts of humane good-nature and condescension. You wish to know about the Emperor's acknowledgment? Er—well—the letter of the Emperor never came.—*Sarby's Magazine*.

THE VALUE OF OLD BOOKS.

The absolute commercial value of old books is a detail which no one can correctly arrive at. Books about books are innumerable, but no work in any number of volumes has yet been published, or indeed can be, giving the correct value of every old book in existence. No man, however long his expe-

Personal.

White House.
Washington.

February 9, 1903.

My dear Sir:

The President has received your favor of the 5th instant, and warmly appreciates your kindly words and sentiments of good will.

Thanking you in the President's behalf for the courtesy which you have been pleased to extend him, believe me,

Very truly yours,

Geoffrey H. Davis
Secretary to the President.

Mr. W. J. Lynch,
General Passenger Agent, C.C.C. & St. L.,
Cincinnati, Ohio.

PRESIDENT ROOSEVELT'S ACKNOWLEDGMENT OF MR. LYNCH'S LETTER.

PRESIDENCE
DE LA
REPUBLIQUE

Paris le 20 Février 1903

Monsieur

M. le Président de la République a reçu de M. W. J. Lynch, Agent Général des Chemins de Fer de Cincinnati, Ohio, une lettre accompagnée d'un calendrier pour l'année 1903. Le Président a été très intéressé par la lettre et le calendrier.

Il m'a chargé de vous adresser, sous des remerciements pour votre aimable attention, le calendrier et la lettre.

Très respectueusement,
Le Secrétaire de la Présidence
Geoffrey H. Davis

Geoffrey H. Davis

PRESIDENT LOUBET'S ACKNOWLEDGMENT.

rience among books, can tell even the approximate value of more than a limited number. The prices of the rarer items vary constantly at sales; the fashions and fads of collectors change, and a secondhand bookseller's catalogue is at best a misleading guide.

The value of well-known but rare literary treasure increases

every year. For this increase in value we owe much to the American millionaire. Money, the millionaire argues, can bring him anything he desires. If his ambition is to found a library of valuable books he sends orders to his London or Edinburgh agents to buy at any price. If two or three millionaires are in search of the same rarity, it is no mystery to understand how a book which fifty years ago brought tens of pounds now realizes hundreds.

Old books in general do not increase in value; certainly they increase in weight, and when the dust of ages settles on them one's chief desire is to get rid of them. The popular idea that if a book is over a hundred years of age it must be of value is a fallacy. Booksellers are daily forced to consign to the waste dealer as unsalable many venerable tomes of double that age. A Bible before it becomes of value to the connoisseur must have been in existence for at least four centuries.

Age alone is no criterion of value. A copy of "Waverley," by Sir Walter Scott, three volumes, boards, published in 1814, was sold in London in 1892 for £162. At the Gibson Craig library sale in 1888, an uncut copy of the same book brought only ten guineas. A little book by Charles Lamb, "Prince Dorus," a story for children, containing nine colored plates, published for 1s. 6d. in 1811, realized £62 at the Northampton library sale. A copy of Fitzgerald's translation of Omar Khayyam, 1859, which was at one time picked up in Quaritch's 2d. box, was sold in 1902 to Quaritch himself for £58.

These are a few of the many nineteenth century first editions of books which are valued and prized by collectors. Of first editions of modern authors most desired one must include Shelley, Keats, Scott, Lamb, Meredith, Byron, Wordsworth, Tennyson, Stevenson, Dickens and Thackeray. Even a copy of such a recent novel as Blackmore's "Lorna Doone," three volumes, 1869, was in 1900 sold for £37.

There must be many copies of valuable first editions of the more recent literary masters in existence. Owners of libraries, however small, should make note of any treasures of that kind they may possess. A plan which adds interest to a book is to insert a written bibliography. The practice of writing on the fly leaf is not commendable, but an extra sheet of paper can be put in without injury to the volume.

The highest price ever paid under the hammer for a book in England was £4,950 for the Fust and Schoeffer Psalter, printed on vellum, 1459. The celebrated Mazarin Bible on vellum brought £4,000. A copy of the same book on paper, being the first book printed with movable types, sold for £3,900. At the Roxburghe sale, 1812, the famous "Decameron" of Valdarfer held the then record price of £2,260. The highest price obtained for a book in 1902 was £2,225, for a copy of a Caxton, "The Ryal Book," folio, original oaken boards, stamped leather. These first printed English books have no date on title-page. The "Ryal Book" was circulated about 1487. These prices are the five highest record sums for which books have been sold by auction in London.

The first folio edition of Shakespeare's works was published in 1623. The best price obtained was £1,720 in 1901. This copy, bound in morocco by Bedford, is now domiciled in the Scribner Library, New York. About six hundred copies of the first folio were printed at the price of £1. A copy was sold in 1756 for three guineas, in 1787 for £10, in 1807 for thirty-four guineas, and resold at the Roxburghe sale, 1812, for £100.

The first book printed in Gaelic was "The Book of Common Order," edited by John Knox, and rendered into Gaelic by J. Carswell, printed by R. Lekpreuik, Edinburgh, 1567. A slightly defective copy of this very rare book, bound in "Old Scotch Morocco," sold in 1902 for £500.

These early printed pearls which the waves of time have spared us are things to be read about and longed for, but seldom if ever seen. The ordinary man has to be content with facsimile reproductions. Only the "upper ten" in the

world of booksellers can ever hope to buy and sell treasures worth many times their weight in gold. There is, however, a pleasure in knowing even a little about these princely volumes, in thinking about them, writing about them, talking about them. The spell of antiquity, the charm of rarity, the zest of monetary value, and the mysterious fascination which pertains to literature, all combine to give a satisfying delight to the student in bibliographical lore.

Few books have given so much pleasure and gone through so many editions as "The Compleat Angler," by Isaak Walton. The first edition, 12mo., 1653, published at 1s. 6d., sold in 1896 for £415.

Sometimes books obtain an inflated value on account of extraneous matter not originally in them, such as autographs, MSS., notes, book-plates, or prints. Books which have been originally in possession of literary or other celebrities have an added value because of their associations.

There are connoisseurs who devote their attention specially to the collection of illustrated books with woodcuts by Bewick, plates by Cruikshank, Rowlandson, and others. Many very fine works were issued with engravings and hand-colored plates at the end of the eighteenth and early in the nineteenth centuries. These are all of considerable value, and are increasing in rarity.—*Publishers' Circular*.

ILLUSTRATED PRESS SYNDICATE.

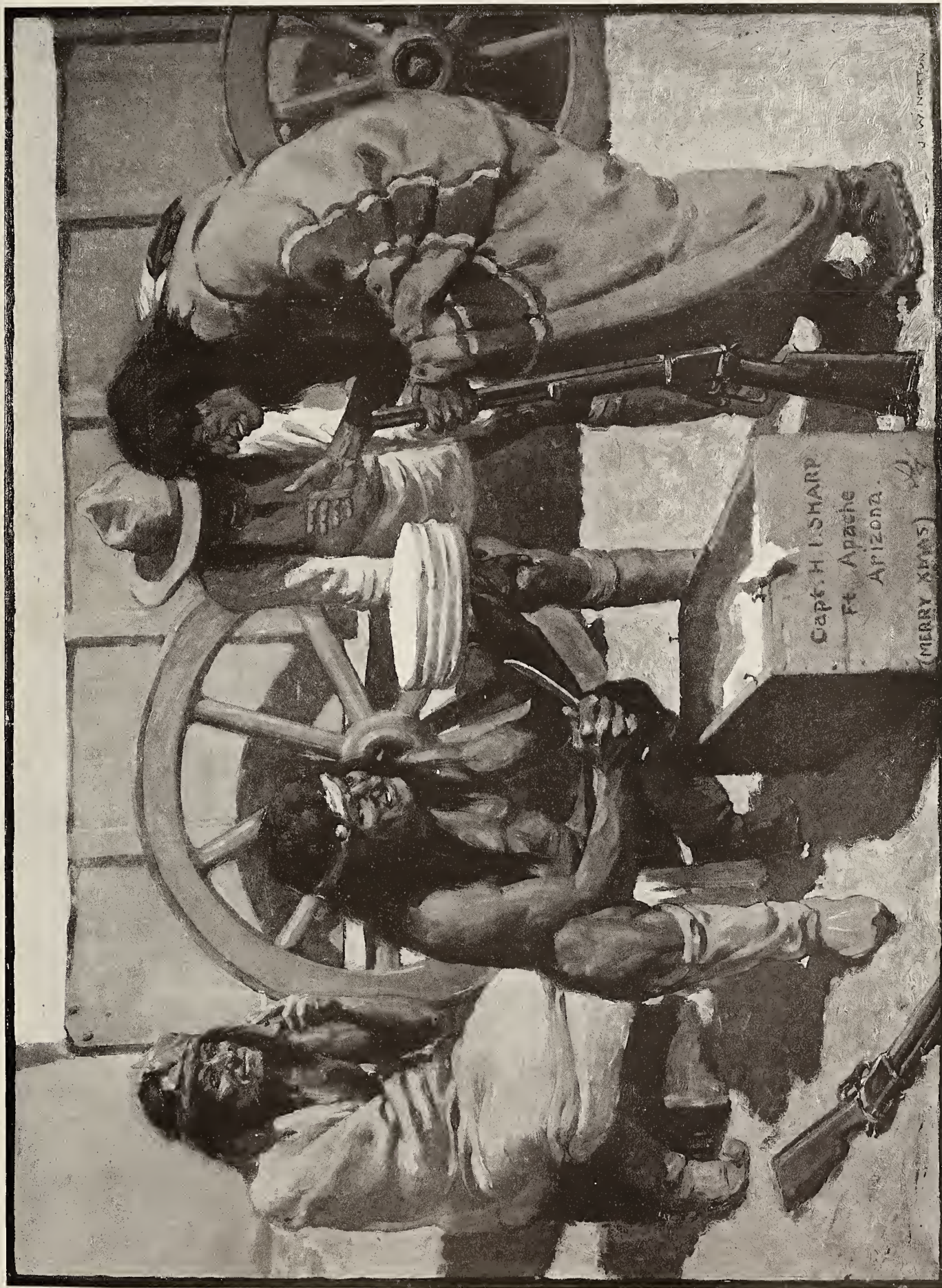
The Illustrated Press Syndicate has recently been incorporated. The directors are Frank A. Burrelle, president; N. Lazarnick, vice-president and manager of the art department; A. B. Benesch, secretary, and Charles D. Platt, treasurer and business manager, with offices at 116 Nassau street and 21 West Nineteenth street, New York city. The object is to supply daily newspapers, magazines and other publications throughout the country with illustrated news items, stories, etc. Frank A. Burrelle is well and favorably known as the proprietor of the Burrelle Press Clipping Bureau, which has for many years been successfully identified with that branch of the newspaper business. N. Lazarnick has been associated for a number of years with leading publications, for which he has done notable work at home and abroad. Among other events which he has successfully covered are the Paris Exposition and King Edward's coronation abroad, and at home the tours of Presidents McKinley and Roosevelt. A. B. Benesch is a well-known publisher who has a reputation for special publications in the illustrated book line, and Charles D. Platt was several years circulation manager of the *Commercial Advertiser*, New York, and is treasurer of the New York Press Club. The syndicate has some special plans for illustrated newspaper work which will be developed in the near future.

A UNIQUE LIBRARY.

There is at Cassel a collection of books made—leaves and binding—entirely of wood. They deal exclusively of trees and timber. The library, called the Holzbibliothek, was compiled at the end of the last century by Karl Schieldbach, and is composed of about five hundred volumes, made from trees in the park at Wilhelmshöhe. Every volume bears on a tab—not in timber, but queer enough, in morocco—the name of the tree from which it was obtained. There are plates of the tree in all stages of its growth, and the letterpress is a treatise on the foresting and natural history of the tree.

CHRISTMAS DINNERS FOR THE POOR.

The Salvation Army proposes to distribute from its different institutions to the poor of Chicago two thousand baskets of provisions, each basket containing a Christmas dinner amply sufficient for a family of five persons, and solicits donations for the purpose of carrying out this laudable charity.





BY CHARLES F. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained as may be of interest to the trade. Address, The Inland Printer Company, Chicago.

CHASE BROTHERS, Haverhill, Massachusetts. November blotter is well printed and shows some good type arrangement.

HAAG & PARRIS, printers, Philadelphia, Pennsylvania, are sending out a little folder telling about their print-shop. The type arrangement and general argument are good.

SANDERS ENGRAVING COMPANY, St. Louis, Missouri, sends out a little folder, printed in three colors, which tells in a simple and dignified way about its plant. The printing is not as neat as it might be. The design and general effect are good.

THE Caxton Engraving Company, Cleveland, Ohio, is sending out a booklet, entitled "A Thought on Quality." The book shows some specimens of half-tone plates and zinc etchings. It is well printed and thoroughly dignified in every respect.

THE Western Printing Company, Dayton, Ohio, is doing some excellent work in the catalogue line. The several specimens received from this house show a high grade of half-tone work, as well as excellent taste in the arrangement of type and color.

THE last of the nonsense calendars of the 1902 series, issued by the Niagara Paper Mills, of Lockport, New York, is one of the most attractive. The type used in the center might be printed in some stronger colored ink to make it a trifle more effective and readable. They say if you care for the 1903 Niagraphs you must write for them.

"THE BOOK OF PAGES" is a handsome and most unique book from the A. C. Rogers Company, Cleveland, Ohio. The delicate colors and the queer designs used in this book make it most attractive throughout. The text is good and the entire conception is clever in every respect. It is different, and that is what will make you look at these designs.

"THIS is to inform you that the Sutherland Printing House and the Municipal World Printing Company have been amalgamated—printers, publishers and binders—taking effect September 21, 1903." So says the first page of a booklet telling about the consolidation of these two printing-houses of St. Thomas, Ontario. The book is neat and well printed.

MAVERICK & CLARKE LITHOGRAPHING COMPANY, San Antonio, Texas, is trying to impress its trade that it is best to send to San Antonio to Maverick & Clarke for their printing. The company uses a large red sticker on its envelopes with the above fact displayed prominently on a solid background. It is also sending out a little lapel button bearing the same design.

"LEARNED AND POUNDED" is the title of a booklet sent out by H. N. Weisbrodt, Cincinnati, Ohio, advertising the engraving, printing and electrotyping done by this house. The cover is well designed and printed in three colors on light-weight cloister paper. The engraving specimens shown speak well for the house. The text is to the point and contains a very good argument.

ELZEVIR PRESS, New York city, sends out a most handsome book. The cover shows an excellent piece of embossing. The book is bound together by silk cord and the inside pages show some well printed specimens of three-color and half-tone work.

Together with this, it sends its business card and several blotters, which also show the high standard of printing and engraving this house is turning out.

R. L. POLK PRINTING COMPANY, Detroit, Michigan, is sending out a card bearing the caption, "A Penny for Your Thoughts." Underneath this is a penny which they pay in advance for your thoughts. It asks in a simple and impressive way what you think about the advertising matter the company has issued during the past year. This is a good idea and will, no doubt, get your customers interested in your product.

MARSH & GRANT COMPANY, printers and engravers, Chicago, sends out a booklet bearing on the cover the title, "Are You Thinking?" This is embossed in red and the balance of the design is printed in three colors. The title might be a little stronger to make it more effective, but the design is handsome and well done. The booklet shows some specimens of half-tone reproduction made from wash drawings, with some booklet covers printed in colors. The book is well printed and ought to make good advertising.

"WHEN MY SHIP COMES IN," is the title on the cover of a handsome little book printed by Corday & Gross, Cleveland, Ohio. The title is very suggestive, and, of course, appeals to the average man. The title-page, which is well designed, says: "This book is dedicated to the man who is looking forward to the time when his ship will come in." The book advertises the Citizens' Savings and Trust Company, Cleveland, Ohio. The general arrangement and illustrations throughout are very attractive and the book is good advertising.

THE Pirsch Press says: "In printing it is quality that counts, and our imprint attached to any piece of printing signifies that quality has been given precedence. In the stock we give you quality, in the composition we give you quality of the highest standard, and quality is given you in the inks and presswork. Our qualities combined make a finished product that gives each job individuality and style such as few other printers produce." This is the substance of a good argument on the back of a mailing card sent out by the Pirsch Press, Dayton, Ohio.

F. H. QUICK, The Barye Press, New York, says on the back of a mailing card, "Don't be held up!" The design is very strong, but the text is not good advertising. To be held up is not very pleasant, and to call the attention of a probable customer to this fact in connection with your business does not leave the best impression. All printing has to be paid for in "good, real, hard dollars," and the man who gets it knows it, and the less you say about that feature of the business the nearer you will get to his heart. The design is very strong and, with a change in the text matter would, no doubt, make a good mailing card.

AND dost thou love life, then do not squander time, for that is the stuff life is made of. If time be of all things the most precious, wasting time must be the greatest prodigality, since lost time is never found again, and what we call time enough often proves little enough. So employ thy time well if thou meanest to gain leisure; and since thou art not sure of a minute, throw not away an hour.—*Benjamin Franklin.*

The above quotation is printed on a sheet of brown Tufenuf stock by Hal Marchbanks's Print-shop, Lockport, New York. The typography and printing are good, but we can not say whether it is good advertising stuff or not. It appeals to a certain class of trade which is looking for printing of this type, but we doubt whether the average business man would be impressed with the general effect.

THE pleasing effect and the careful drawing carried out in the production of a four-page folder from the Barta Press, Boston, Massachusetts, show the high standard of work produced by this house. The text on the first page reads as follows: "Reliance. The connecting link is always the main reliance of any proposition. Between the advertiser and the

public, the printer is the connecting link, and in obtaining profitable results the printer is therefore the main reliance of the advertiser. The policy and methods of the Barta Press supply ample reason for the willingness of large advertisers to rely on them." The simplicity and general arrangement used throughout this folder make it one of the best pieces of advertising coming from a print-shop that we have seen.

WALL-PAPER PRINTING.

The printing of wall-paper is essentially the same as the process used in the printing of a newspaper except that there are no compositors and no stereotyper. A big drum, which is a reminder of the country newspaper cylinder printing-press, revolves with the paper reeled from the web. Each color is applied from a separate roller which revolves in accurate register upon the paper as it passes around the drum. On the rollers the designs are worked out in patterns of brass and felt. The colors are dove-tailed with wonderful skill and in passing once through the machine all the colors of the most elaborate designs are applied and the paper comes out ready for delivery.

However, before the paper reaches the big printing machine it must first be "grounded." As the stock is wound off the big roll it goes through a series of brushes which apply the background upon which the figures are to be printed. In the making of some styles of borders this is a particularly interesting process. One intricate device for oscillating the brushes applies blends of all colors from deep red to a light shade of buff, or from green to any other combination which the artist thinks will make a good contrast with the emerald hues. When the "ground" has been coated on, of course, the top surface of the paper is wet. The colors do not dry as quickly as printers' ink, and in order to facilitate the work artificial means are resorted to.

The paper is gathered in festoons and carried automatically for more than two hundred and fifty feet through the length of the entire building over a gridiron of steam pipes. The heat from the pipes dries the paper rapidly as it is carried along and on the return trip a cloth web on the carrier racks guides the "grounded" material back to the main printing machine.

In a wall-paper factory the word "roll" is never used. The printer knows it as "piece," and in boasting of the capacity of his machines will tell you that from three hundred and fifty to five hundred "pieces" an hour are being turned out. In other words the average output of the big drum and its auxiliary rollers is over two and one-half miles of wall-paper an hour.

After printing, the paper is again gathered into festoons and carried over a second tier of steam drying racks. It does not go back toward the machine this time, but is reeled into large bundles to be wound off into double roll lengths by girls who are expert in handling of the spindles which wind the rolls for commercial use. The rolls are next taken and tied in bundles of twenty-five each, and are sent to the warehouse where they are stored for delivery.—*Pittsburg (Pa.) Commercial Gazette.*

A PRINTER FOR SEVENTY-TWO YEARS.

James I. C. Cook, senior proprietor and publisher of the Milford (Mass.) *Daily Journal*, has passed his eighty-sixth birthday. He is probably the oldest printer in the United States, not in years alone, but in length of service, for last November saw the completion of his seventy-second consecutive year of active work at his chosen trade. In November, 1830, he commenced work in the office of the Bellows Falls (Vt.) *Intelligencer*. He still works daily at the case, as occasion requires, and retains his physical and mental vigor and activity.



THE employing printers of Milwaukee are making an effort to organize a board of trade, with good prospects of success.

BINDERY Women's Union No. 30, of Chicago, has submitted a scale of wages which calls for advances ranging from thirty to sixty per cent.

PRESIDENT WATSON and Secretary Griswold, of the New York Printers' Board of Trade, were in the West the latter part of October, transacting business connected with their organization in Cleveland and Chicago.

M. L. GRISWOLD has resigned as manager of the New York Printers' Board of Trade to engage in the printing business in New York city. F. W. Heath will succeed him as manager. Mr. Heath was recently elected president of the Buffalo Typothetæ.

WHAT we want to see abolished, says a contemporary, on the part both of masters and men in the printing trade, is "prejudice." Let there be an end to unreasonable competition between master printers, and an inauguration of a "put yourself in his place" spirit as between master and man. Then, and not until then, will prosperity and peace come to the printing trade.

CHICAGO is not the only city that is having trouble with the pressfeeders. In San Francisco a strike was inaugurated, which, according to last reports, would be arbitrated under the provisions of the national agreement between the United Typothetæ and the International Printing Pressmen's Union. The Milwaukee Typothetæ has a demand for a raise in feeders' wages which will have to be threshed out at an early day.

BULLETIN No. 5, which Secretary Freegard has mailed to every member of the local Typothetæ, is a valuable and comprehensive document. It gives "The Declaration of Policy of the United Typothetæ of America," comments on the shorter-work-day demand, gives the text of the present and proposed national constitutions, contains a report of the Executive Committee meeting held in September, and other information for the membership. Report is made of the organization of local Typothetæ in Portland, Maine, Reading, Pennsylvania, and Toledo, Ohio.

TYPOTHETÆ members everywhere are sympathizing with Amos Pettibone, member of the executive committee of the United Typothetæ of America, and president of the Chicago Typothetæ, whose wife died recently very suddenly. Mr. Pettibone was not at home when Mrs. Pettibone passed away. He was on a train coming from New York to Chicago from attendance at an executive committee meeting of the United Typothetæ of America when the sudden call came to his wife, and he did not know of his loss until he reached Chicago, almost a day after Mrs. Pettibone had died.

A STRIKE of feeders occurred in Toledo, Ohio, November 2, which lasted for five days, the feeders returning to work in all the offices affected but one, the employers agreeing to pay the increased scale demanded pending settlement of the controversy by arbitration. The one exception was the office of the Toledo Blade and Paper Company, which has for years been an individual member of the United Typothetæ of America, and which determined to stand upon its rights and force a settlement under the national agreement between the United Typothetæ and the International Printing Pressmen's and Assistants' Union. The Blade Company won its contention, the strikers being ordered back to work by their own international officers, who told them they had an ample remedy

in the provisions of the national agreement. The whole controversy will, therefore, be settled on the basis of the agreement — another proof of the merits of that best of trades-union compacts between employers and employes.

THE St. Paul Typothetæ is facing some very interesting propositions. The unions have fired a broadside of demands at the employers, asking for wages that are as high, and in some instances higher, than in any other city. The Typographical Union asks for a wage of \$21 a week and an eight-hour day. The pressmen want \$21 a week, but they are willing to continue the nine-hour day. Bookbinders are asking \$19 a week for first-class men and \$17 a week for second-class men. They insist that all foremen be members of the union, and that there be but one apprentice to six journeymen. Bindery girls, first-class, three years' experience, want a scale of \$9 a week, and second-class girls, two years' experience, ask for \$7 a week. If their demands are granted an apprentice girl will become a journeywoman in eighteen months. Obviously the St. Paul demands are put high, with the expectation that arbitration will result in a splitting of the difference.

THE convention of delegates representing employers' associations, held in Kimball Hall, Chicago, October 29 and 30, had among its delegates a good representation from Typothetæes. Besides Secretary Freegard, there were present Franklin Hudson, of the Kansas City Typothetæ; President Meyer, of the Milwaukee Typothetæ; President Hart and Mr. Donaldson, of the St. Louis Typothetæ; Secretary Shelley, of the Chicago Typothetæ; Messrs. Funk and Reynolds, of the Dayton Typothetæ, as well as representatives of the printing business from St. Paul, Minneapolis, Louisville, Peoria and other cities. The convention was a disappointment to the men who represented the strictly employers' organizations, and the results of its two days' deliberations were not what was expected by those who promoted it. From the West there came a great number of men who represented Citizens' Alliances, anti-union organizations which have been very successful in the small and medium-sized cities of the middle and far West, and before the convention was a few hours old it was apparent that the Citizens' Alliance men were in the majority and would control. They did control, and they adopted a constitution that was to their liking. D. N. Parry was elected president of the new organization, which was christened the Citizens' Industrial Association.

RAND, McNALLY & Co., of Chicago, are after a chunk of the \$40,000 that Franklin Union of Pressfeeders is alleged to have in its treasury. Franklin Union, it will be recalled, went on strike October 5 in violation of an agreement it had with the Chicago Typothetæ, and violation of that agreement is the basis of the suit, the result of which will be of interest to Typothetæes which have agreements covering wages and shop practices with printing-trades unions. Rand, McNally & Co., through their attorneys, announce their intention of obtaining judgment against the individual members of the union and of putting them in jail in default of payment. Attorney A. C. Allen, who has charge of the case for the company, said this course of action was clearly permitted by the Illinois law. "The tort law," said Mr. Allen, "provides that if we secure judgment, the members of the union may be seized, placed in jail and kept there for a term of months provided the plaintiff pays the county their board bill. We shall make no effort to enjoin the Franklin Union from disposing of the large sum of money that is said to be in its treasury. If the union gets rid of this money, and we win our case, we shall levy on the personal property, the real estate or the bodies of individual members." In its bill the company asserts that the union and its members have conspired to ruin the business of the firm by declaring boycotts and indulging in malicious mischief. A loss of several thousand dollars is said to have been caused by the alleged interference of the striking pressfeeders. The defendants named are Franklin Union, No. 4, Charles F.

Woerner, president; John M. Shea, secretary; John Kunz, Thomas Coughlin, Dick McCarthy, William Horgan, Arthur Henderson, Albert Schnoor and Isador Norton.

HARRY P. PEARS, of Pittsburg, Pennsylvania, has long been an active man in Typothetæ work, both locally and nationally. He is always a delegate to the national conventions, where his advice is sought and heeded when matters of importance to the trade are to be determined. Mr. Pears is a firm believer in boards of trade, and, besides his interest in the Pittsburg Typothetæ, he gives unsparingly from his time and his purse



HARRY P. PEARS,
Member Executive Committee United Typothetæ of America.

to the work that the local board of trade is doing. He is the controlling spirit of the printing-house of W. G. Johnston & Co., Penn avenue and Ninth street, Pittsburg, and is one of the leaders in the commercial life of that city of energetic business men.

SECRETARY EDWIN FREEGARD, of the United Typothetæ of America, spent the last ten days of October in the West, in the interest of the national organization. Friday, October 23, Mr. Freegard was in Toledo, Ohio, where he organized a local Typothetæ, which includes in its membership the leading employing printers of that city. The following Saturday, Sunday and Monday Mr. Freegard was in Chicago, where he saw President Martin P. Higgins, of the International Printing Pressmen's and Assistants' Union, in regard to the feeders' strike in San Francisco. Tuesday and Wednesday he was in St. Louis, returning to Chicago Thursday, where, on the 29th and 30th, he attended the convention, held on those dates, of representatives of employers' associations, who had assembled for the purpose of forming an organization of employers' associations. At that convention Mr. Freegard represented the United Typothetæ, and was the spokesman of the other delegates who represented local Typothetæes. October 30, Mr. Freegard returned to New York, Mrs. Freegard accompanying him. Early in November the national secretary planned to go to Trenton, New Jersey, where he hoped to organize a local Typothetæ.

GIRL pressfeeders have come to Chicago to stay. Two months ago there were few employed, but now they are numerous and a fixture. Their presence where they were practically unknown a short time ago is due to the strike of the pressfeeders who belong to Franklin Union. There was a prejudice against them before they were tried, but they wiped out that prejudice and proved that they can fly a sheet and find the guides with more dexterity and rapidity than the men and boys they displaced. When the Franklin Union arbitrarily broke its agreement and advanced its wage scale on October 5, there was but one large printing-house in Chicago that employed girl feeders, and that house was a specialty concern

and a non-Typothetæ house. Now four hundred girls are feeding the presses in fifteen Typothetæ houses, and they are giving better satisfaction than the strikers. Naturally and logically, if four hundred girls have replaced four hundred men and boys, that number of men and boys are out of work unless they have turned to other occupations; and as the men who run the plants where the girls are employed are determined to stick to them, there does not seem to be any near chance of the strikers finding employment on the feed-boards of Chicago presses.

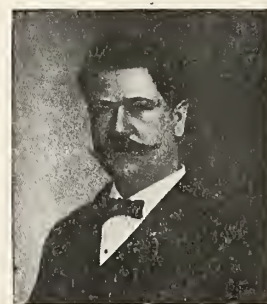
If Typothetæans everywhere were asked to vote on the question, "Shall the business agent be abolished?" there is no question but they would shout a unanimous "Aye." And on the other hand, if the printing-trades unionists were asked to vote on the same question they would vote "No," but it would not be unanimous. The ubiquitous walking delegate has a numerous following among the unionists, for they believe he is necessary if they get all they think is coming to them. The employer has found—and very often to his sorrow—that the business agent is a business disturber. They are not all like Sam Parks, nor are all of them examples of chastened virtue. Often—and, sorry to say, too often—they permit personal prejudice to enter into the work they are delegated to do. They imperil peaceful relations between employer and employe, by endeavoring to impose union penalties on persons with whom they have had differences that had no connection with union affairs. Recently a Typothetæ in one of the large cities was forced to go to arbitration with a union with which it had an agreement, on a point which apparently involved the rights of the whole union, but which really involved but one man. The Typothetæ won the case, but after it had won it was discovered that the business agent of the union forced the contention in an effort to satisfy a hatred against the man involved. It does not look as if the business agent would disappear, but instances like the foregoing breed the hope that his days will be short and his posterity few.

THE pressfeeders' trouble in Chicago is unchanged as regards the number of offices that are paying the high wage demands of Franklin Union and the number of offices that are operating their presses with girl feeders. Of a total of 615 cylinder presses in the plants of Chicago Typothetæ members, two hundred of these presses are being fed by girls and the remainder by men or boys. Conferences with Franklin Union committees to secure a modification of the scale were fruitless, as the union preferred to stand or fall on its demands. The best judgment is that the union will finally go down to defeat, but that result is not likely to come quickly. For the first five weeks of the trouble the union maintained a line of pickets around the plants employing girls. These pickets proved troublesome, assaults being frequent and intimidation of employes being resorted to. The injunction against unlawful picketing, secured by the Typothetæ from Judge Holdom, was the most effective weapon the employers had. Two of the pickets have been held for indictment by the grand jury on charges of rioting, three have fines of \$100 each and jail sentences of thirty days each hanging over them, and half a dozen more were held guilty of contempt; but sentence was withheld pending proof of no further picketing or molestation of the feeders who took their places. With the violent element of Franklin Union curbed and peaceful operation of plants assured, it is believed that there will be a gradual substitution of girls for men and boys as feeders in most of the Chicago Typothetæ plants.

THE best feature of the girl pressfeeders as against Franklin Union feeders is the fact that girl feeders do not limit the product. When an employer equips his plant with modern labor-saving machinery, he expects an increased product at a reduced cost. If improved methods fail to produce greater profits, what inducement is there to discard the old and install the new? Unfortunately for Franklin Union, girl feeders, free

of the restrictions imposed by shop deputies and business agents, have increased the product and shown themselves to be more valuable pressroom employes than the men and boys they have replaced. Whether Franklin Union did or did not have a "stint" rule, the fact remains that many of the Chicago Typothetæ offices knew that under Franklin Union conditions there was a limit placed on press product that lessened profits; and when profits are lessened and losses incurred the man who owns the business is not going to stand it when he knows the cause and has a remedy. In fairness to the officers of Franklin Union it must be said that they deny that the union ever sanctioned a limit on product, and they claim that proof of the practice will meet with discipline to the offender on the part of the union. However that may be, it is a fact that the girls, who two months ago never had been in a pressroom, are turning out a greater product in the offices where they are employed than was ever had under the most favorable of Franklin Union conditions. Before dropping this reference to limit on product, pressfeeders, Franklin Union and others, are requested to read the very sensible contribution in THE INLAND PRINTER of November, which is headed "The Miller Case Again," written by "W. B. P."

ENERGY and earnestness are two striking characteristics of William Green, of New York city, chairman of the executive committee of the United Typothetæ of America. He is energetic in his efforts to make the national organization useful and powerful to its members, and earnest in his belief that great benefits are to be derived therefrom by both employer and employe. Mr. Green is not an opponent of organized labor. Proof of this assertion is found in the following extract from his report to the last national convention of the United Typothetæ of America:



WILLIAM GREEN,
Chairman Executive Committee,
United Typothetæ of America.

The labor unions have got to stay; they can not be wiped out, and I for one would not attempt it, even if I thought I could easily accomplish it. In my opinion, and understand that this is my individual opinion, labor unions, if properly handled by associations of employers, can be made an instrument of good to the trade and good also to the men employed; but to do this we must act in concert. We have not found the officers of labor unions any less reasonable or any harder to deal with than the employers themselves. If our members, when approached by their own people, or by representatives of unions, with new demands and exactions, would insist on referring the questions in dispute to a committee composed of employers and employed—their own executive committee and the conference committee of the local union—many of the petty exactions and annoyances that now exist would be avoided; there would be a greater uniformity in the practices in the offices in each locality; competition would be put on a fair basis, and the unions themselves, you would find, would, as a rule, be glad to coöperate with you and to talk over any proposed changes before they attempted to put them into effect.

Mr. Green is also president of the New York Typothetæ, a prominent member of the New York Printers' Board of Trade, and his printing-house, at 326 Pearl street, is one of the big concerns of his home city.

THE members of Chicago Typographical Union, No. 16, are not in favor of taxing themselves for the purpose of raising a fund to be used for putting the eight-hour day into effect in 1905. Wednesday, October 14, they were given an opportunity to go on record, and they did it. While the members were voting on the eight referendum propositions submitted by the International Union, they also voted on a local proposition, which was in effect that the membership be assessed 25 cents a month, the fund derived from this assessment to be used to establish the eight-hour work-day in the book and job offices of Chicago. The eight International propositions were carried

by good majorities, but the Union voted 537 for and 1,040 against the local eight-hour assessment proposition. No. 16 has an agreement with the Chicago Typothetæ which does not terminate until July 1, 1905, and which is effective, therefore, for twenty months. If the 25-cent assessment proposition had carried it would have brought to the fund \$750 each month, and in twenty months \$15,000 would have been accumulated. Warrant for agitation and work by local typographical unions for the eight-hour day can be found in the proceedings of the last convention of the International Union, where this resolution was passed:

Resolved, That the committee on eight-hour day be instructed to notify local unions which have not already obtained the eight-hour day or made contracts binding them to its provisional institution, that it is the sense of the International Typographical Union that they make effort, on January 1, 1905, to obtain the eight-hour day according to plans deemed most expedient by such local unions in their several localities.

REVOLUTIONIZING PICTORIAL PRINTING.

Picture post-cards are becoming more and more the rage. They can hardly be turned out fast enough to meet the demand—for photographic cards take some time to work off by the ordinary method.

Now, however, an inventor has brought out a new idea, under the name of the Rapid Photo Printing Company. Mr. Otto Scholzig, whose factory is at Hampton Court, is the gentleman who is revolutionizing the picture post-card trade. He has overcome most of the difficulties of photography by a couple of ingenious machines.

In the first of these is a large printing frame holding a number of negatives which are to be printed on bromid paper—of which the post-cards are made. Over the frame is a strong light for the exposure. The paper is passed in through one end of the machine, and run under the negatives. Then the light above, controlled by an automatic shutter, flashes down, and the image is thrown on to the paper, invisible, of course, at first, but there, waiting to be developed.

It does not matter how dense are the negatives. The paper slides along under the light, held in position momentarily (by a mechanical "hand") for the light to do its work, and then is transferred to a spool at the other end of the machine.

When the spool is full, it is taken to the developing machine, the paper is drawn over rollers and sprayed with developing solution (which brings the picture out), fixed, washed and then dried in a drying chamber.

There are now large sheets of finished pictures, and a few moments' rapid work at the cutting table finishes them into the familiar picture postcards, each containing artistic photographs, and cheap indeed for 2d.

If a sepia tone is desired for these pictures, it can be done by passing the paper through a toning machine, resembling in its main lines the developing machine.—*London Leader*.

RULES REGARDING STENOGRAPHERS.

BY E. S.

1. Dictate correspondence as far as possible in the morning.
2. No dictation after 4:30 P.M.
3. Always consult the convenience of the stenographer before dictating.
4. Never hurry the stenographer; if she does not get your work out to-day she will to-morrow or next week.
5. Always apologize for your stupidity when asking to have corrections made; the stenographer never makes mistakes.
6. Do not raise "rough house" if you do not like your stenographer's spelling. How do you know that her way is not as good as yours?
7. If the stenographer sends an important letter to the wrong address, do not embarrass her by telling her of it; it will probably be all the same in a hundred years anyway.
8. Remember that five minutes of "jolly" will do more good than an hour of scolding.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. P. MOORE, Yellville, Arkansas. Work done under adverse conditions, due chiefly to lack of material, can not be subjected to criticism. The jobs are all well designed and lack of good material seems to be the only deterrent to finished work.

THE COÖPERATIVE PRESS, Lewiston, Maine. The design is original, but not good composition, especially for a bill-head. The ornament is meaningless, and on a heading will not receive the consideration that, as an interesting sketch, it deserves.

CHARLES E. BANCE, Philadelphia, Pennsylvania. The cover is sufficiently neat and suitable for the purpose. When using an ornament to fill out a blank space, do not center it. Place it above or below the center, so that variety can be obtained by unequal space division.

STRONGHURST MANUFACTURING COMPANY, Stronghurst, Illinois. The heading is a good panel design, but the word ornaments are obtrusive and unnecessary, and the matter, except the name, should be one size smaller. A better color division would be all rules in brown, all type in red.

F. E. ANDREWS, Bloomer, Wisconsin. The jobwork shows variety, but is occasionally errant in detail, judging from the modern standard. The type ornaments called pointers should not be used in any kind of work except advertising, where they can be used once in a while for emphasis.

THE SCHARF TAG, LABEL & BOX COMPANY, Ypsilanti, Michigan. The card is extremely effective in design, and the careful and thorough workmanship has produced a dainty and attractive pasteboard that should be complete evidence of ability to do thorough and careful work in the lines indicated.

J. M. JOHNSON, Hattiesburg, Mississippi. The heading inclines toward the "gingerbread" style; that is, the use of little unnecessary ornaments and other devices that simply overload, but do not further the good appearance of a job. The blotter is attractive, both in design and color combination.

OTIS VANCE, Boulder, Colorado. Good taste characterizes all the samples shown, except possibly the "Modern Woodman" heading, which is overwrought. Would suggest the little empty panels on the sides be enlarged and the matter outside placed in them, making a more compact and coherent heading.

HARRY D. STOUT, Bluffton, Indiana. The type combination on the heading is not good. A text-letter should not be used with a face that is ornamental in character. Plain old-style would be better, or some other perfectly plain letter, like light gothic, is more satisfactory as a companion face to text letters.

E. E. BUTLER, Forest, Mississippi. The arrangement of the heading is all right, but the color division is bad, or else the word "printing" is in the wrong place. The red line next to the red panel rule should be avoided, either by putting some other line nearer the center in red, or making the type all black.

F. W. THOMSEN, Denver, Colorado. Good design is shown in the headings, but panel forms should not be made too intricate unless designed for two colors. Text lines should not be wide-spaced, close and uniform spacing being the only treatment that preserves the good appearance of this form of letter.

E. C. WILLEY, Sioux City, Iowa. The blotter and bill-head are both interesting and in some ways original designs, so far as that term may be applied to any arrangement of type composition. The ornamentation on the ends of the blotter might be reduced somewhat, although it does not look bad with the tints used.

SAMPLES of jobwork from The Mercantile Printing Company, Honolulu, T. H., are disappointing for the reason all are set in the usual good style of American composition, without any suggestion of foreign style. Even the names on a time-table shown are very similar to some town names in the State of Washington.

CLAUDE D. RILEY, Greenville, Michigan. A job can not be criticized very much when time and material are both limited. One important feature has not been displayed sufficiently, and the date has been repeated in large type. The words "Anniversary Sale" should have been as large as possible, and one of the dates kept down.

FRANK E. ROBINS, Conway, Arkansas. The heavy rule running across the letter-head is rather strong, even in red. This, together with a muddy color, detracts from the good appearance possible if the two

errors are corrected. The other pieces, including the card, are all that could be desired in the way of neat and attractive composition.

W. H. BEYER, Spokane, Washington. The check referred to is in the usual style for that form of commercial printing, and the type selection is good. All commercial forms are designed for expediting business, and if a man wants something different to suit his special needs the printer need not question the variation, but simply follow instructions.

W. C. CANTRELL, Atlanta, Georgia. Display on the blotter shown is wanting in feature. Get rid of the sameness by emphasizing something. The type as it stands is readable, but it should be more. It is the art of the job printer to give to such a design the touch of distinction that will lift it above the dead level of the commonplace. It can be done. Try it.

THE *Practical Printer* for October contains, as usual, many timely and pertinent articles on printing-office economics, and although issued by and for the greater publicity of The Inland Typefoundry, of St. Louis, yet it always contains so many instructive articles and pointers for printers each month that it is easily worth the small charge of 25 cents per year placed upon it.

H. C. WEST, Corning, Iowa. The Flood Souvenir is properly printed, and the commercial specimens neat and well arranged. An inside title might have been added to the Souvenir. A cover is only a wrapper to preserve the book inside, and only printing enough for identification being necessary, the title inside being the real introduction, in which all things necessary may be said.

ARNOLD BROTHERS, Grenoble, Pennsylvania. The post-cards showing printed matter and forms required for the needs of customers, together with such advertising as can be placed without detracting from the business purpose of the card, are very suggestive and should afford many opportunities for novel and attractive display. They should prove useful and attractive to a large class of business men.

LENNIS BRANNON, Talladega, Alabama. The cover-page is exactly in the proper style, and you will agree with us that a clean, simple design is always the most satisfactory in the end. One suggestion, however, in regard to panels. The space between two inside panels should not be more, and may be slightly less, than the space between the inside panels and the outside rule. The envelope is also attractive.

ALBERT C. TENTI, New York city. The program is an attractive bit of printing in the German style. The colors and tints are harmonious and the cover a good decorative design. German printing is always pleasing on account of the ornamental character of its text, and although legibility would be the gainer by its abandonment, some regret would be felt on account of a decided loss in appearance by the change.

FRANK H. COLE, Spokane, Washington. The specimens are interesting and attractive, except the card, which is striking in design, but the term "Quick Print" is a misnomer used in connection with it. A bit of printing that needs about three hours composition and four impressions is not quick printing. If the card had been simply set, the terms quick and good printing could have been applied to it with equal sincerity.

THE McCormick Press, Wichita, Kansas. Any exceptions taken to the "Table Golf" booklet would be merely matters of personal taste. No hard and fast lines of style can be applied to advertising composition. Good taste should always be evident, it may be said, but the term means very little applied to this kind of work. The book is sufficient for the purpose intended, the cover striking and the interior neatly printed.

LAW & RIDER, Chicago, Illinois. In getting out little folders containing cut-outs and other devices that add considerable time and cost to their production, a common fault is to use cheap paper. It is certainly worth while to use the very best paper suitable, when the job is expensive apart from this item. The folder is well written, and the typography sufficient, but a better paper would add greatly to the impression desired.

A SUGGESTIVE and attractive mailing-card sent out by the Challenge Machinery Company, of Grand Haven, Michigan, adverts to their riveted zinc galley, and invites printers, under the heading of "Galley Slaves," to investigate the merits of their article. We may add that an illustration of some ancient galley slaves chained at the oars is a clever thought, helping to rivet the attention of the recipient by the association of the manacled slave with the riveted galley.

A WELL-WRITTEN and convincing booklet, sufficiently well printed for its purpose, is called "Concerning that Roof," and printed by the St. Elmo Lewis Press, Philadelphia, Pennsylvania, for the Cartright Metal Roofing Company. It is interesting, even if one is not in the market for metal roofs. It is not expensively printed, and the presswork is a trifle uncertain, but the cover-design is attractive, which, combined with good writing, makes the book an effective agent for publicity in its particular field.

NEWS PUBLISHING COMPANY, Wheeling, West Virginia. So many reasons may be the cause of a customer's refusal of work done that unless both sides of the dispute are given, any judgment can not be given. The job in question is neat and attractive, but that is no reason

for his accepting it. We see no reason for dispute, if the proper method of submitting a proof and requiring an O. K. before printing was followed, unless the matter of wrong stock was the cause of the trouble.

A LITTLE folder sent out by the Clafin Printing Company, Chicago, is sufficiently brief and attractive enough to deserve more than a passing glance. A striking design in green and gold on the cover, together with the name of the recipient written with Higgins' ink that simulates printing very well, is sufficient inducement to turn the page. The argument occupies three pages in pica Cheltenham Old Style, including half-tones of the members of the firm, an additional feature that does not detract from the merit of the job.

CHARLES HOWARD, Salt Lake City, Utah. All the samples shown are in the plain, simple style that is always the most satisfactory, both to the compositor and the customer. The latter is generally an unimaginative personage, untrained in the higher and more complex styles of typography, and if the compositor can suit his simple tastes as shown, it is much better for all concerned. We notice a fault in color on two samples, an envelope and letter-head for the same man. A clean, brilliant red is shown on the envelope, but on the heading it is dark and muddy.

THE quality of imagination, combined with admirable taste and good judgment, enters largely into the composition and color design of work done by Henry A. Anger, of Denver, Colorado. Ornament is an uncertain quality in the hands of the average compositor, and seldom have we seen type and ornament so attractively combined as in the samples



shown. We have noticed that the typography of the West tends to ornamentation very much more than the work of the East, and although we have often deprecated the use of ornament, chiefly because of the utter unappreciation of the limitations of the latter shown, we must confess that the tasteful ingenuity of Mr. Anger's work reconciles us to this class of composition when its possibilities have been so completely demonstrated. A letter-head is shown that in some degree illustrates the above. The heavy rule and large panel rule in red; the rest in black.

CHARLES F. DYGERT, Little Falls, New York. A heading may not necessarily be in the so-called "gingerbread" style because it contains an ornamental line or initial. Ornamental styles can be in good taste as well as the severely plain, although the latter is preferable in commercial work; but if the customer wants something fancy, the compositor has a greater opportunity to construct a design that will combine ornament with good taste. The two headings in question are about the same in appearance, requiring some rearrangement to get the best effect with the type shown.

A BOOK of specimens of photoengraving, composed of loose leaves punched and tied with a ribbon so that the book can be made to meet the varying needs of their customers, has been issued by the General Engraving Company, of Cleveland, Ohio. The idea is a good one. "A Few Proofs of Our Everyday Work" is the title. The printing is not as good as might be. The photoengraver can not afford to have but the very best presswork on his samples, and should see that he gets it, because the appearance of the samples as shown in the specimen book will always influence the customer.

QUEEN CITY PRINTING AND PAPER COMPANY, Charlotte, North Carolina. Half-tone printing is a branch of presswork that in recent years has become a specialty, and finished and intelligent treatment of half-tones, especially the vignetted kind, is always noteworthy, because every once in a while we run across some work that is marred by poor make-ready on the half-tones. We mention the engine cut on the Little circular as an instance of the careful and intelligent make-ready in order to bring about effective results. The headings are attractively typed, but rather florid in color selection.

A BIT of printing which shows no imprint, but which it is safe to credit to The Print Shop, St. Catharines, Ontario, is called "A Testimonial," and is simply some letters of appreciation to a gentleman leaving the country, together with a menu and a mounted photograph of the recipient. From the technical standpoint, it is simple and satisfactory, and good paper, made up to the impressive size of 10 by 13 inches, combined with plain type and black ink, with one or two underscores in red, have together produced a very pleasing brochure. A cover-design in red and gold is the one touch of ornament.

FROM the Tradesman Company, Grand Rapids, Michigan; an announcement for a carriage company is interesting, although not above criticism. Under a cover, on which the word "Announcement" is

embossed in bronze, are five leaves of gray stock on which are tipped the white sheets containing the printed matter and half-tones. The presswork is good, a very necessary feature, because poor presswork on a thing of this kind would more than offset the value of the extra work required by the tipped sheets. The fancy border on the first page rather detracts from an otherwise very handsome job.

THE C. E. Bireley Company, Los Angeles, California. Printers, sometimes, in selecting some adjective or phrase descriptive of the quality of work turned out, are false to the standard implied by the term used. The term "art printer," has been very much overworked and mistreated in this way. The specimens sent by the above firm amply justify the phrase on their printed matter, "Printing that Attracts." Paper, ink and type are all accessories in the production of much attractive work.

"EXAMPLES OF WORK DONE BY STUDENTS" is the abridged title of a very interesting book issued by and printed at the St. Bride Foundation Institute, London, England. Together with some brief statistics of the work during the past year are shown a number of specimens of type display, lithography and three-color presswork. The typography is characteristic of English methods in this particular. The title-pages shown are all well balanced and graceful in design and arrangement, and the type is appropriate both in sizes and face. Most of the advertising designs, on the contrary, are set in the usual heavy style noticeable in all English advertising. There are one or two exceptions which simply

was the September text of the sermon intended for the general good, which, together with a few good specimens taken from among the product of the house, make up a magazine that should be examined with interest and remembered with profit.

BOOKLETS and advertising matter issued by printers should be effective from the typographic standpoint, but often are so complex and elaborate in make-up and intricate and varied in type and colors that the instant attention and appreciation of the contents desired is prevented by this complexity. Printing for printers and printing for the printing-buying public are two different propositions, and while the printer will be interested in the multi-colored and complex bit of printing, the same details will be lost on the non-printer. A booklet issued by the Ewell-Cooper Company, of Brockton, Massachusetts, in their own interests, and entitled "Two Heads are Better Than One," is a case in point. The writing is excellent, but in composition it is overdone, or rather the style is not sufficiently uniform. Quality and simplicity are more impressive than ingenuity and complexity—to the outsider, anyway.

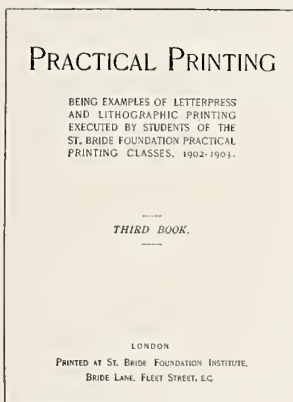
NO MORE CRISP BANK-NOTES.

The days of the crisp bank-note are numbered. Instead of being crisp, the money which the Government Bureau of Engraving and Printing will hereafter turn out will be soft and velvety, if important experiments which are now being conducted in the presence of Treasury officials for the purpose of demonstrating the advantages of a novel chemical treatment for paper prove satisfactory. The prediction is made that the experiments will prove satisfactory, as they have been almost completed. The result of the adoption of the new secret process will be to revolutionize a portion of the work connected with the printing of the paper money of the United States. Under the new process it will take just sixty days less time to manufacture a bank-note than under the present method. The chemical solution not only renders the paper soft and velvety, but it also makes it non-shrinkable. By applying it to a Japanese napkin that article becomes as soft and pliable as a tissue of silk. The chemical preparation acts as an antiseptic and preservative. When applied to old documents it seems to knit the fiber together and prevent further decay. Under the present process of printing paper money the paper has to be thoroughly soaked in water. While it is in this soaked condition, one side of the paper is printed. The sheet is then placed in a steam-room and kept under a high temperature for thirty days, the time necessary for the ink to dry. The sheet is again soaked as in the first instance and the reverse side of the bill printed. The thirty-day drying process then has to be repeated. In cases where a third impression on the bill is necessary, which is required when the printing is done in two colors, the wetting and drying process has to be repeated for a third time, and another month is thus consumed in its production. Besides the delay of this process, the wetting and drying rot the fiber of the paper, and, although it is "starched" to give it the crisp appearance, the starch soon wears out and the bill becomes limp and worn. In printing bills on paper that has been treated by the new process no wetting is necessary. The ink loses none of its luster when applied to the paper, as under the old process, and is thoroughly dry within forty-eight hours after the printing is done.

—Geyer's Stationer.

PETITION FOR LOWER FREIGHTS ON TYPE.

A petition is being circulated by Barnhart Brothers & Spindler, Chicago, among purchasing printers of the country, asking the railroads for a more favorable freight rate on new and old type. The fact is that type is manufactured in only a few cities, ninety per cent of it being made in the cities of New York, Philadelphia, Boston, Chicago and St. Louis, and fully fifty per cent of this type is shipped to dealers and branch houses, and from them distributed to printers throughout the country. About six million pounds of type is shipped to dealers and consumers annually, and as the railroads usually get two hauls—one from the manufacturer to the dealer and again to the printer—it is contended that a lower freight rate should obtain.

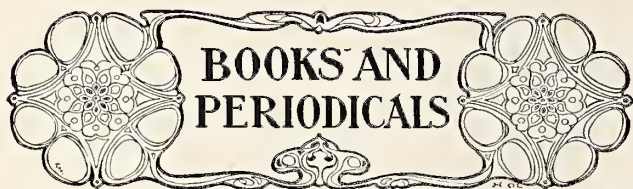


emphasize the heavy, featureless composition of the rest. Why there should be such a marked distinction between the two forms of composition we do not understand. The title and cover pages are attractive and varied in design. Why not infuse a little of this taste and judgment into the ad. composition? One ad., however, that combines these requisites is Waring's, set in French Old Style with a six-point and single rule border around it, in effective contrast with the same matter set on the preceding page in heavy gothics. This is not a special fault, the style simply conforming to the English tradition of advertising composition. We may add that the St. Bride Foundation Institute is a school for the technical instruction of printers in the branches of machine and job composition, presswork and lithography, and is an evidence of the ever-increasing need and value of such instruction, on account of the demand for competent workmen and the difficulty of securing the necessary experience and practice under present shop conditions during the apprenticeship period. The title-page and the Waring ad. are reproduced.

ROBERT G. RUGGLES, Boston, Massachusetts. There is too much paneling on the cover, even for two colors. Perhaps if the heavier panels were in red, instead of the lighter one, it would bring into better relief the type, that is now overpowered by the surrounding panels. On a dark cover-stock, the order of tones is naturally reversed, and the lines and rules it is desired to display should be in a light-colored ink, the secondary color in a deeper tone. Thus, on a dark gray stock, the main lines could go in a pure white or a brilliant scarlet and the accessories in some deeper color, like green or brown.

AN extremely handsome booklet issued by the Mexican Gulf Commercial Company, and printed for them by the Union Bank Note Company, of Kansas City, Missouri, shows the desirable results obtained by thoughtful attention to the question of harmony, and the bringing together of type, paper and ink in a manner that will produce a pleasing book. The type arrangement is quiet, a good way when combined with half-tone printing, and the motif of brown tones in the printing, from the double-tone of the cuts to the creamy yellow of the paper, all make for unity and coherence. It is appropriately tied with a cord containing the Mexican colors.

AMONG the many special periodicals that are issued for the purpose of furthering the publicity of this or that firm, "Commercial Originality," published by Binner-Wells Company, Chicago and New York, takes a front place. Brevity is a good thing, and as this monthly seldom has more than a single article in each issue, one can read, mark, learn and inwardly digest without effort that which it contains. "Solicitors"



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.

GEOGRAPHIC INFLUENCE IN AMERICAN HISTORY. By Albert Perry Brigham. Cloth, 12mo, 366 pages. Price, \$1.25. New York: Ginn & Co.

In this new book Professor Brigham has presented vividly and clearly those physiographic features of America which have been important in guiding the unfolding of our industrial and national life. The arrangement is mainly geographical. The book will be found particularly interesting and valuable to students and teachers of geography and history, but it will also appeal to the general reader. The very large number of rare and attractive photographs and the numerous maps are of importance in vivifying and explaining the text.

WEBSTER'S INTERNATIONAL DICTIONARY. Springfield, Massachusetts: G. & C. Merriam Company.

The "Twentieth Century Edition" of Webster's International Dictionary contains features that must commend it to the favorable attention of every one seeking a reliable and standard authority. It includes the fruitage of the language gathered during the last decade, new scientific words, technical, foreign, dialect, etc.

In addition to the supplement of new words, the biographical dictionary and gazetteer of the world have now been thoroughly revised, both tables being entirely reset. In the biographical dictionary several hundred names of persons more recently prominent have been added in the place of some that are now less sought for. Much additional information, as the dates of reigns or administrations, has also been included, and great care has been taken to verify many doubtful dates by comparison with the most recent authorities.

In the new gazetteer the figures for population and area have been made to agree with the census returns taken in 1900 and 1901 by the leading countries of the world, or with authoritative estimates where other data were not available. The spelling has been conformed to the adopted forms or rules of the United States Board of Geographic Names, the Geographic Board of Canada and the Royal Geographical Society. The addition of sixteen new pages admits the insertion of a very large number of places that have recently become prominent.

WEBSTER'S COLLEGIATE DICTIONARY. Springfield, Massachusetts: G. & C. Merriam Company.

This *de luxe* edition, the latest and largest abridgment of the International, is made to meet the especial requirements of the student or busy man. It is printed on thin paper, with limp covers, round edges and thumb indexes. Even where the International is available, this compact little volume, with its large vocabulary and very handy form, will be found a great addition to the home or office. It is just the thing for a lady's writing-desk, a gentleman's table, or a tourist. It is so light that it can be used without effort, and its vocabulary so complete that in most cases no further reference is necessary. Its appendix contains vocabularies of names, rhymes and foreign words, tables of arbitrary signs, also a valuable glossary of Scottish words and phrases, the latter giving, as

nowhere else, the correct pronunciation of the Scottish terms so frequently found in literature. It has been warmly commended by eminent authorities at home and abroad, and has been favorably noticed by all the leading publications. This handsome dictionary is the first attempt to use the expensive Bible paper in a book of reference. The result has been in the surprising reduction to less than one-half the bulk of the regular edition, although all the matter of the regular book is retained. While containing 1,116 pages, with 1,400 illustrations, the thickness has been reduced to less than an inch and a half, and the weight to two and a half pounds. The book measures 8 $\frac{3}{8}$ by 5 $\frac{3}{4}$ inches. The paper, chosen after much careful experimenting, is peculiarly successful in combining opacity, body, strength and an excellent printing surface, with the requisite thinness. It is issued in two attractive bindings: Art canvas, dark blue, gilt side and back stamp, limp

boards, marbled edges, round corners, indexed.....\$4.00 Full seal, rich dark brown, gilt side and back stamp, limp

boards, full gilt edges, round corners, indexed..... 5.00

Each style is neatly boxed, making the book a most acceptable Christmas present. The Inland Printer Company will receive and transmit orders.

EXACTIONS OF THE FRANKLIN UNION OF PRESSFEEDERS.

Chicago Printing Pressmen's Union, No. 3, I. P. P. & A. U., has issued the following statement in its own defense and in the defense of the interests of the printing trade in Chicago. The arraignment is one which must carry conviction to every man who appreciates what true unionism stands for, and serve to aid in dissolving an oppression that has weighed upon the printing trade in Chicago for years and has served to make the cause of unionism suffer in the eyes of its best friends:

The late controversy relative to the strike of the Franklin Union in the city of Chicago has been seized upon by those who sought to further their own individual interests as the opportune time for the issuance of statements calculated to create an impression not consistent with the actual facts in the case.

Printing Pressmen's Union, No. 3, having been maligned and vilified as an organization bent upon seeking the destruction of a legitimate sister union, felt so secure in its past record for fairness, honor, honesty and integrity that it took no steps to refute such baseless slander.

Since its silence is being construed and accepted as a public confession of guilt, self-justification compels an explanation of the true status of the Chicago feeders' strike and the pressmen's connection with it.

In order to permit the public to thoroughly appreciate existing conditions, a brief but concise history of both the Franklin Union, No. 4, of Chicago, and Printing Pressmen's Union, No. 3, of the I. P. P. & A. U. is here given.

Franklin Union, No. 4, was organized about fifteen years ago as a feeders' organization solely, and was affiliated with the International Typographical Union. From that body they shortly seceded, and for the past eight years have maintained a policy of isolated independence, owing allegiance to no higher authority than self and self-interests. Not content with the original scope of the organization, its lines were gradually broadened, encroaching upon the jurisdiction of other organizations in the printing industry with impunity, until from a union of pressfeeders they evolved an industrial union which embraces pressfeeders, job pressmen, cylinder pressmen, web pressmen, paper cutters, book trimmers, joggers, folding machine operators and mailers, creating a condition which neither conformed to the ethics and tenets of trades-unionism nor complied with the principles of trade autonomy, which is supposed to govern in the field of organized labor.

The reason for the retention of its former title is obvious to even the casual observer, as it would lead those not thoroughly informed to consider it a union affiliated with and interested in the allied printing trades and the labor movement in general. To their method of continuing to levy tribute to the extent of \$20 for every applicant, irrespective of whether he presented an authentic traveling card from the I. P. P. & A. U. or happened to be non-union, fully explains the only interest they felt in either body.

The organization of the Printing Pressmen's Union, No. 3, antedated that of the Franklin Union and, like the latter organization, was affiliated with the International Typographical Union. After its secession from that body an International Printing Pressmen's Union was created, which in time received recognition from all the other internationals in the printing industry as well as the American Federation of Labor,



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Assigned to The Inland Printer Co.

" I' SE GRANDMA "

as the only legitimate pressmen's and assistants' union with complete jurisdiction over the pressrooms in their entirety.

The Chicago branch of the I. P. P. & A. U., actuated by the laudable desire to avoid friction and maintain peace and harmony, generously conceded recognition to the Franklin Union, No. 4, as a feeders' organization. The ingratitude displayed by the Franklin Union as a reward for this evident kindness proved an unpleasant surprise, though the still-prevalent sentiment of concord in the Pressmen's Union prevented an open rupture. The several successful wage scales negotiated by the Franklin Union gave them a false estimate of their ability and tended to inflate them with self-importance to the point where arrogance, intimidation and coercion displaced and superseded justice and reason until the employees sought to obtain the aid of the Allied Printing Trade Council in order to secure fair play.

The pressmen meanwhile attempted by every available means and conciliatory methods to come to some definite agreement with the Franklin Union, but without any results. In conjunction with the other interested organizations, time was spent in a useless endeavor to bring matters to a peaceable conclusion.

Finally the council, as a central body, made overtures to the Franklin Union, hoping against hope that something might be accomplished, but their good offices received the same reception accorded all former attempts of a similar nature.

On October 1, Franklin Union notified the employing printers of the adoption of a \$15 wage, which was to become effective October 5, 1903. Pressmen's Union, No. 3, was notified of the contemplated change on the same date, no prior conference having been requested, though the officials of the Franklin Union must have recognized the Pressmen's Union would not consistently jeopardize the interests of its members without a discussion of the merits and wisdom of Franklin Union's demands, since open assistance and aid might involve them in a general strike, which in their unprepared condition would savor of practical suicide, even if they ignored consideration of the other moral obligations involved. Without consultation or warning, on October 5, 1903, the Franklin Union passed into execution their threatened program, depriving members of the Pressmen's Union of employment and causing their involuntary involuntarily in an embarrassing controversy, which they were not equipped to meet. This proceeding of the Franklin Union was a deliberate and premeditated imposition on the pressmen's former generous treatment, and this flagrant disregard of the requirements of common courtesy led to the adoption of a retaliatory measure at the special meeting of Pressmen's Union, which provided for the nullification of the Franklin Union's former recognition and a firm decision to attend to their duties of operating presses with such feeders as the firms interested would furnish. Fourteen firms, alive to the possibilities of the hour, had taken advantage of the state of affairs to introduce girls into their pressrooms in the capacity of feeders. This has since proven a most effectual checkmate to a revival of the Franklin's former prestige, as the record established by these unskilled girls has conclusively demonstrated that either the boasted skill of the Franklin men was a fiction or they intentionally curtailed the output in direct contradiction to organized labor's assertion, "An honest day's work for an honest day's pay."

The Franklin Union's policy of isolation and independence of all concerted action or collective maintenance of labor's aggressive campaign of organization and education proved economical if not equitable, though the fund they claimed to have at their disposal when they inaugurated the present struggle did credit neither to their pretensions as Napoleons of finance, nor was it commensurate with the sum of the dues, initiation fees and assessments. A little mathematical calculation, based on intimate knowledge of their savings, furnishes a correct estimate of what they ought to have as a treasury fund. During the past five years about 450 feeders have deposited I. P. P. & A. U. cards with the Franklin and were each mulcted for \$20 membership fee, producing a total of \$9,000. On an acknowledged membership of 2,000, the saving of per capita of 20 cents a member per month through non-affiliation with the International Printing Pressmen's and Assistants' Union netted in five years the sum of \$24,000. Its non-alliance with both the Allied Printing Trades Council and the Chicago Federation of Labor during the past five years permitted a further saving of per capita tax amounting to \$7,200. These few items, not including the percentage saved by other organizations after deducting the above amounts from their receipts or the interest which naturally accrues from savings deposits, should insure a fund of \$40,200, in place of the \$30,000 they proudly boast of having acquired through exceptional financial efficiency, and this \$30,000 represents the sum derived by them through their selfish segregation and indicates the loss of revenue sustained by organized labor.

Though the Franklin Union eagerly accepted all the benefits obtained by labor's collective activity, it refused to meet its fair share of the expense involved, preferring a large bank account to costly trade affiliation. Recent events have conclusively demonstrated beyond the peradventure of a doubt that, while money is a necessary adjunct to any business institution, the good will and practical support which affiliation engenders is an asset which outweighs the few paltry dollars insularity provides. The rank and file of the Franklin Union were not sponsors for its misguided policy, since its governmental machinery was con-

trolled, not by the union as a whole, but by a coterie of officials termed the Executive Board, who were invested with extraordinary authority and unlimited power. Under their management the olive branch so often extended, not alone by the printing pressmen, but by the allied council, was continuously ignored, and the resultant conditions became a prolific source of debate and argument at every convention of the I. P. P. & A. U. as being the one city where its laws were set at defiance and its international cards refused recognition.

So intolerable had the stand of the Franklin Union become that drastic measures were resorted to at the Cincinnati convention of the I. P. P. & A. U., and the following resolution was unanimously adopted:

"To the President and Delegates of the I. P. P. & A. U.:

"WHEREAS, Owing to the conditions which exist in the city of Chicago, because of the fact that there is no Assistants' Union of the I. P. P. & A. U. in that city; and

"WHEREAS, The I. P. P. & A. U. constitution makes it mandatory upon each of its members who takes out from any of its various locals a traveling card to deposit it in the existing local in whose jurisdiction it may enter.

"In view of the above, be it

"Resolved, That this convention condemns the action of Chicago Union, No. 3, in not living up to Article X, Sec. 14, which requires all pressmen's unions to accept all assistants' traveling cards where no assistants' unions exist; be it further

"Resolved, That this convention believes such action to be detrimental to the true cause of the I. P. P. & A. U., compelling the I. P. P. & A. U. assistant who comes into the jurisdiction of No. 3 to enter the independent feeders' union known as Franklin, No. 4, thereby strengthening the hands of the enemy of the I. P. P. & A. U.; be it further

"Resolved, That this convention call on Chicago Union, No. 3, to live up to the I. P. P. & A. U. constitution in the future and protect all assistants of the I. P. P. & A. U. coming into their jurisdiction.

"Franklin Association, No. 23, New York city, I. P. P. & A. U."

This constant pressure and continual censure became so obnoxious to the Chicago Pressmen's Union that when the Franklin Union officials absolutely declined to listen to reason, it became optional with the Chicago Pressmen's Union to either defy the mandate of their own convention or brave public opinion by asserting their manhood and insisting upon their international prerogatives and privileges. Had the rank and file of the Franklin Union been granted the chance of discussing the proposition in all its phases and testifying to their conclusions by a vote on the question of affiliation with the I. P. P. & A. U., much of the late unpleasantness would have been averted, but the radical determination of the Franklin's executive board prevented such a consummation, and the industrial predicament created thereby is a lasting monument to the folly of investing officials with the power which ought to remain with the rank and file, and is further proof that selfish independence can not demand the same consideration that unselfish interest in the doings of organized labor can demand as its reward for services rendered.

PORTFOLIO OF SPECIMENS OF PRINTING.

The Inland Printer Portfolio of Specimens of Printing, which was issued in November, was so eagerly sought for that but few copies remain unsold. The portfolio contains several original cover-designs in colors and unique effects done by embossing, etc., a number of three-color plates and half-tones, both vignetted and full-screen, in black and double-tone inks, together with a large number of specimens of artistic job composition printed in colors on white and tinted stock, showing the influence both bear on the selection of type faces. The whole collection is in loose-leaf form and enclosed in a cover of attractive design. This portfolio will be sent on receipt of 60 cents while the edition lasts. It is intended to issue Portfolio No. 2 as soon as the material therefor can be selected.

A CORRECTION.

Mr. R. Coupland Harding writes from New Zealand: "I see in my article on 'The Make-up of Books' (INLAND PRINTER, June, 1903, page 364, first column), a double mistake, which must have been made in the manuscript, and conveys the opposite meaning to that intended. 'Left-hand page' (fifteen lines from foot) should read 'right-hand,' and 'right-hand,' three lines lower down, should be 'left-hand.'"

THE art of papermaking has reached the point where it is possible to cut down a growing tree and convert it into paper suitable for printing purposes within twenty-four hours.



THE Los Angeles *Examiner*, Hearst's new paper, has put in a Wesel photoengraving plant.

C. HAROLD SMITH, of the Binney & Smith Co., 81 Fulton street, New York city, has returned after a four months' business and pleasure trip through Europe.

J. B. BREMAN, manager of the Chicago branch of the A. D. Farmer & Son Typefoundry Co. for the past four years, has resigned, and is now connected with the Keystone Type Foundry, of Philadelphia.

THE factory of George E. Lloyd & Co., makers of electrotype, stereotype, engravers' and special machinery, which recently moved from Chicago to Elkhart, Indiana, is now busy on orders from London, England. The firm has just finished a large order for the Government Printing-office at Washington.

HENRY S. JACOBS has severed his connection with Messrs. Gillam's Sons Company, with whom he has been associated for the past ten years, and has established a printing plant of his own under the firm name of Henry S. Jacobs & Co., at 133-135 North Fifth street, Philadelphia, Pennsylvania.

COLOR-PRINTING is shown in its highest development in the Christmas *Scribner's*. There is a cover by J. G. Sommer, a frontispiece by Maxfield Parrish, eight full pages by Jessie Willcox Smith, Holland sketches by Penfield, decorations by Peirson, all faithfully reproduced in their original brilliant colors.

HAAG & PARRIS, printers and publishers, who have been located at 153 North Third street, Philadelphia, for fifteen years past, moved December 1 to 402-406 Race street, where they will occupy the entire second floor, giving them about six thousand square feet of floor space. They will double their facilities.

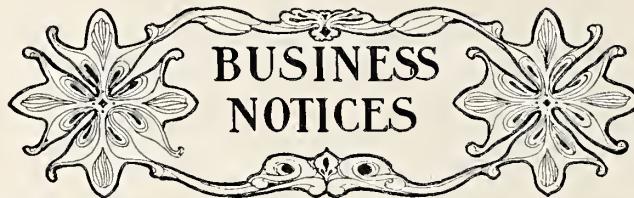
THE new cover of *The Century*, which has made the November issue stand out boldly on every news-stand and bookseller's counter, is being commended by readers and critics as "artistic," "dignified" and "unusually attractive." It is of simple architectural design, in ivory, black and venetian red, on a soft olive-green, and is said to be the only permanent magazine cover at the present time in which green is the predominant tone.

NEEDS THE MONEY.

A Queensland contemporary recently published the following: "Our foreman printer recently measured up the space occupied by obituary notices in the *Herald* during the last couple of months or so, and found it made three and three-quarter yards. This is so much dead loss to the paper, and if a fatal epidemic struck the town ruin would stare us in the face. We have, therefore, decided in future to charge for such notices. So, when people feel like dying, we hope they will give directions to their next of kin in respect of paying for the same."

LEARNED MUCH FROM THE INLAND.

I have been working at the printing trade for the past three years, and during that time have held a foremanship in three different county-seat weeklies. I believe that I have learned as much in that time from reading articles in THE INLAND PRINTER as I have by practice, and in my practice have endeavored to follow out the instruction given.—Leon E. Derr, Ava, Illinois.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PRINTERS who wish to add a profitable side line to their business should take advantage of the offer in the advertisement of William Freund & Sons, on another page of this issue.

THE ACME COMPOUND COMPANY.

It might be well for all present or prospective producers of high-class printing to note that the Acme Compound Company, manufacturer of Acme Ink Reducer, whose advertisement appears on another page in this number, is stating a very convincing reason in describing the merits of its line of goods. Circulars and samples can be obtained by writing to the company at Elkhart, Indiana.

A NEW ROUND-CORNERING ATTACHMENT.

We have noticed of late that a number of concerns who take special interest in their stationery are calling for a round corner, not only on their letter-heads, but on statements, cards and all other forms. To meet this demand, the Samuel C. Tatum Company, of Cincinnati, Ohio, whose adjustable punch has done more to advance the punching of paper than any invention of recent years, has gotten out its "Round-cornering Attachment," to be used in connection with its punching machine.

We show a cut of this attachment connected with punch. The special features of merit in this attachment are:

The blade cuts upon strips of end wood which can be used for their full length and then reversed. Twelve of these strips are supplied with the outfit.

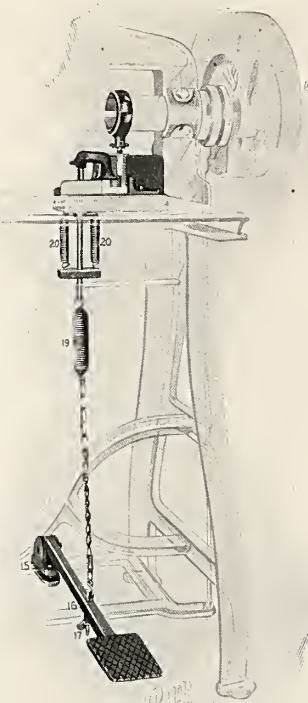
The blades (3) are interchangeable and are mounted in a solid steel seat, insuring necessary rigidity in operation.

The depth of stroke is easily regulated for every contingency by the adjusting screw on the plunger.

The clamp is simple and works very close to the cutting point, yet can be instantly swung out of the way to reach blade or other working parts.

The tension of clamp is variable at will by the wing nut (17) on the treadle, so as to hold equally well one sheet or $\frac{7}{8}$ -inch thickness of paper (the maximum capacity of the attachment).

The Tatum Company is willing to send its new catalogue to any one interested in the punching of paper.



FRONT VIEW.

Tatum Round-Cornering Attachment in Use.

A MODEL PLANT.

We take pleasure in presenting to the readers of *THE INLAND PRINTER* a view of the new factory of the Fuchs & Lang Manufacturing Company, which is located in Rutherford, New Jersey. The building, which is admirably adapted to the purpose for which it is intended, is 300 feet long by 120 wide and has a frontage on three streets. It is built of brick, in a very substantial manner, and is splendidly lighted, having windows the entire length on each side. The plant is a model one in every respect. It is equipped with all the latest tools and machinery and is laid out in very convenient shape for handling the work done in the most economic way. A large crane runs the entire length of the building, and with this machines are carried to a railroad platform and placed in cars on a switch track on the main line of the Erie road. Adjoining the main building a new foundry has been constructed, which does not show in the cut. The purchase of this property by the Fuchs & Lang Manufacturing Company was made necessary by the rapid growth of its machinery

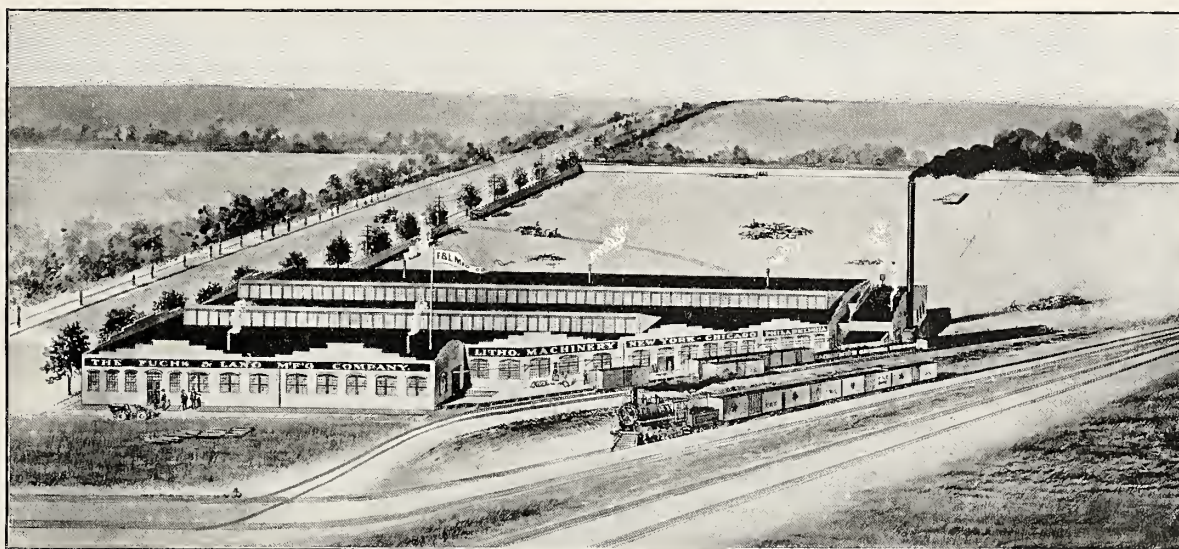
challenge attention on the part of printers generally. Another new feature, and a desirable one too, is the "Platelifter." This consists of a wood handle with a short blade for removing plates mounted on blocks. By placing the sharp edge of the lifter between the plate and block the nails will loosen and the plate come off readily. The tool is specially adapted for expediting the underlaying of plates.

THE NEW BOOK-SEWING MACHINE.

The attention of readers is called to the advertisement, appearing on another page of this issue, of the Martini Book-sewing Machine, which is now ready for the market.

In this machine the use of straight needles in sewing books is for the first time successfully shown, and the operation is very simple and easily understood.

The sections are placed across a saddle, feeding either to the right or left, and are brought up under the sewing mechanism. Self-punches automatically prick the sections from the inside, throwing the burr of the paper outside the fold.



NEW FACTORY OF THE FUCHS & LANG MANUFACTURING COMPANY.

business, which, from a small beginning a few years ago, has grown to be probably the largest of its kind in this country. A large variety of machines for the printing and kindred trades is made by this company, and they are sold not only in this country, but abroad. Among these may be mentioned bronzing and dusting machines, roughing machines, bronze sifting machines, coating and varnishing machines for metal lithographic presses, ink mixers, ruling machines, embossing machines, calendering machines, etc. The company also makes a line of lithographic presses for decorating metal, which has had a large sale. It is needless to say that, with its improved facilities for manufacturing, the company will now be better able to supply the increasing demand for its machines and add to its already good reputation as a manufacturer of high-grade machinery.

IT CATCHES ON.

Such is the title of a folder sent by the Tynpalyn Company, Boston, Massachusetts, the main feature of which appears to be the emphatic applicability of the Maley patent iron block to meet the every-day wants of the printery. Two pages of this folder illustrate the practicability of this new patent block in a very effective way, the iron block itself appearing in white bronze while the "lay" of a number of pages and parts of pages are in copper bronze, representing electros and the mechanical detail of the plate-block. The thought is a happy and suggestive one, which is bound to

Straight needles are then brought down and into the section, and, withdrawing slightly while the threads are tightly held, form loops which are caught by the loop carriers and brought across to the next needles. The needles are then raised and again lowered, this time through the loops, which are caught by crochet hooks on the needles and drawn up out of the section and through the preceding loops. The loops are then carried across the back of the signature, and at the next movement of the machine the operation is repeated.

The sewing performed by this machine is of the well-known "off and on" variety, that is, the threads are distributed first in one part of a signature and in another part of the next signature, consequently there is little or no swell in the backs of the books.

In this machine the long-sought-for possibility of sewing tapes or crash directly to the books has been successfully accomplished, and it is claimed that this sewing is even stronger than the old-fashioned hand-sewing over sunken bands or cords, and without the disfigurement of saw-cutting the books for the bands or cords.

The Martini machine is a handsome, well-built machine, quiet and easy in operation, with practically no jar or racking, and has all its wearing and operating parts in full sight. Everything possible seems to have been done to bring this machine to the top notch of perfection, and the machine has every appearance of care and attention in all its details.

The capacity of this machine is limited only by the expert-

ness of the operator, and while it is not claimed that the output of this machine, especially on books of few sections, will equal the output of some other book-sewing machines, notably the National machine which Mr. Smyth is about to place on the market, and which is claimed to be the fastest book-sewing machine in the world, yet the increased strength and quality of the sewing is bound to make the Martini machine a welcome addition to any bindery where quality is a desideratum.

The manufacture and sale of the Martini machine in the United States is controlled by Joseph E. Smyth, a son of Mr. David M. Smyth, the famous inventor of the Smyth book machines, and a gentleman thoroughly conversant with every branch of the book-sewing and bookbinding business. Mr. Smyth has associated with him the well-known firm of T. W. & C. B. Sheridan as his exclusive selling agents.

Mr. Smyth informs us that he has already sold eight of these machines to the United States for use in the Government Bindery, and that he is about to place four more of them in the same establishment. He has also successfully placed others in different parts of the country and wherever good, strong sewing is essential the Martini machine is well appreciated.

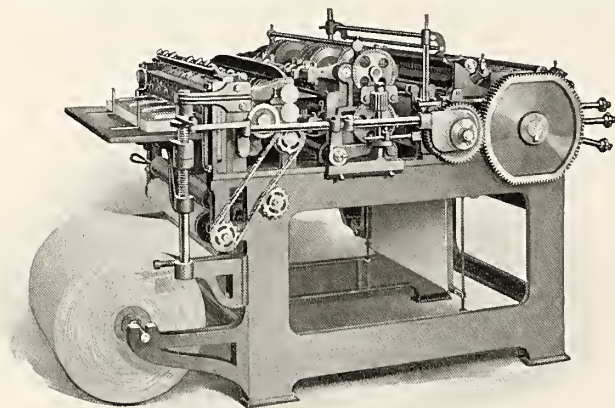
Correspondence with Joseph E. Smyth, 411 Dearborn street, Chicago, or T. W. & C. B. Sheridan, New York and Chicago, is solicited, and will receive prompt and careful attention.

A NEW JOB PRESS.

After five years' time and a small fortune in money spent in developing this machine, it has within the last year reached that stage of simplicity and excellence where its builders can safely recommend it to the manufacturing printer, with a guarantee behind every representation.

It is a true rotary, using a flat surface type or plates; prints one side only, perforates and slits the web when required and cuts it into sheets of any length under its limit.

The above cut is of a recent machine, thirty inches wide, equipped with a special numbering machine and guaranteed to



THE COY JOB PRESS.

deliver twenty thousand perforated and numbered sheets per hour, "four on."

The press is intended for general work, but, owing to its great flexibility, it is well adapted to a variety of special lines, such as sales slips, street-car transfers and many other things requiring consecutive numbering and rewinding.

It will take the name of its designer and be known as the Coy press, with office and factory at 107 Sangamon street, Chicago.

IN LOS ANGELES.

Los Angeles is to have another electrotype foundry. The plant has been ordered by D. S. Griswold, of that city, from the F. Wesel Manufacturing Company, of New York. This is the second Wesel plant that Mr. Griswold has purchased.

About three years ago he was commissioned by the *Times-Mirror*, of Los Angeles, to buy a plant, and selected and afterward operated a Wesel plant. Later he was engaged to set up and operate the first electrotype plant operated in Mexico. That also was a Wesel plant.

PERFECTION WIRE-STITCHING MACHINES.

The year 1903 has brought much increase to the popularity of the new style "Perfection" wire-stitching machines. It takes quite a long time for the trade throughout the United States to become familiar with a change in the style and construction of machinery put out by an old established house. It is most natural to say, "Oh, I know all about Morrison machines; they have been on the market for years." Yes, it is true that the old style "Perfection" machines have been on the market for many years and have given very general satisfaction, but the new style "Perfection" stitchers are totally different from the old style. They are simplified, strengthened and improved at every point, built under patents issued in 1900. They are now giving universal satisfaction wherever used throughout the world.

The J. L. Morrison Company, 60 Duane street, New York, manufacturer of the "Perfection" machinery, is the oldest maker of wire-stitching machines in the United States, and is the only one which confines its efforts to one class of machines and can be regarded as an expert in its line.

The offices of this company in London, England, Leipzig, Germany, and Toronto, Canada, contribute largely to the sale of its machines.

It is the intention of the manufacturer to make a creditable exhibit at the Universal Exposition at St. Louis, Missouri, and also at the International Printing, Stationery and Allied Trades' Exhibition in London, England, in 1904.

THE BOSTON FAIR.

The Graphic Arts section of the Merchants' and Manufacturers' Exposition, recently held in Boston, was of unusual interest to printers. There were many fine exhibits, that of the Wood & Nathan Company, wherein was shown the Lanston Monotype Machine in operation, being the point of greatest attraction. Crowds thronged the Monotype space all day long, asking questions, watching the machines at work, examining the numerous beautiful specimens of printing done from Monotype type, and evincing interest generally.

What seemed to impress the visitors most was the fact that the Monotype casts perfect individual type, equaling the product of the typefoundries, and then sets and justifies these same types ready for the press, the machine setting all sorts of complicated work as readily as straight matter.

The spectators were unanimous in their praise of the Monotype and its wonderful work.

"RADIUM."

The advertisement of the Typo Mercantile Agency, published elsewhere in this issue, catches the attention by the word "Radium," prominently displayed. While nothing respecting the discoveries of modern science is printed in the advertisement, there certainly is a "strong light" thrown on the financial status of all firms in the printing trades by the agency, and the selection of the word to give the advertisement distinction was prompted doubtless by the analogy, serving to remind the members of the trade that they have at their command in the Typo Mercantile Agency an informant whose usefulness is not theoretical, but has been practically demonstrated by years of actual experience, as evidenced by the letters from leading houses in the trade. The printing trade is to be congratulated upon having such a thoroughly responsible and satisfactory trade agency, and the steady growth in its influence and membership during the eight years it has been in business shows that its efforts are being recognized and rewarded.



No 12345

Facsimile impression.

Bates New Model, No. 27

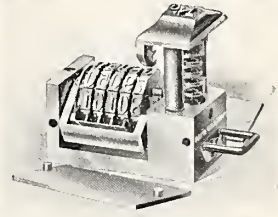
BATES

MODELS ARE THE

Standards of the World!

Absolutely Accurate.

Fully Guaranteed.



Bates New Model, No. 27
View showing parts detached for cleansing

UNEQUALED IN
DESIGN,
CONSTRUCTION and
FINISH.

WE SUPPLY
Nine-tenths of all Type-
high Machines made.

OUR PRICES
ALWAYS LOWEST—
quality considered.

SEND FOR
Latest CATALOGUE.



ALWAYS IN STOCK
at ALL BRANCHES of

American Type Founders Co.
Barnhart Bros. & Spindler,
Inland Type Foundry,
Keystone Type Foundry,
Golding & Company,
Toronto Type Found'g Co., Ltd.
The J. L. Morrison Co.
and Dealers Everywhere.

*Immediate Deliveries.
No Delays.*



No 29

Facsimile impression.

Bates New Model, No. 29

**Model
No. 29**

For Cash
Sale Books

1 to 50
or
50 to 1

Repeating
Automatically

Works—706-710 Jamaica Ave., Brooklyn, N.Y., U. S. A.

*The Largest Factory in the World
Devoted Exclusively to the Manufacture
of Numbering Machines.*

INCORPORATED.

CAPITAL, \$100,000

The Bates Machine Co.
MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:

MANCHESTER, ENGLAND—2 Cooper Street.
BRUSSELS, BELGIUM—14 Rue Des Hironnelles.

**Model
No. 39**

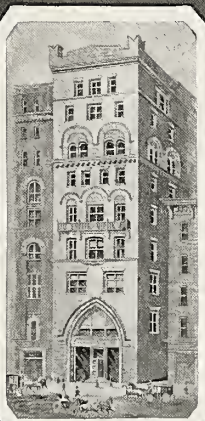
For
Ticket Work.

Plunger on top

Frame
designed to
prefix and affix
letters
or figures.



Bates New Model, No. 39



15 JOHN ST., NEW YORK CITY.

Dennison

Manufacturing

Co.



26 FRANKLIN ST., BOSTON.

ORIGINAL
LARGEST
MOST RELIABLE
MANUFACTURERS OF
SHIPPING TAGS
IN-THE WORLD

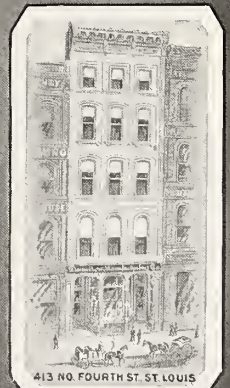
ASK FOR CATALOGUE



1007 CHESTNUT ST., PHILA.



126 FRANKLIN ST., CHICAGO.



413 NO. FOURTH ST., ST. LOUIS



No. 1. ENAMELED BOOK

Whitest, Highest Finish
and the Best Printer

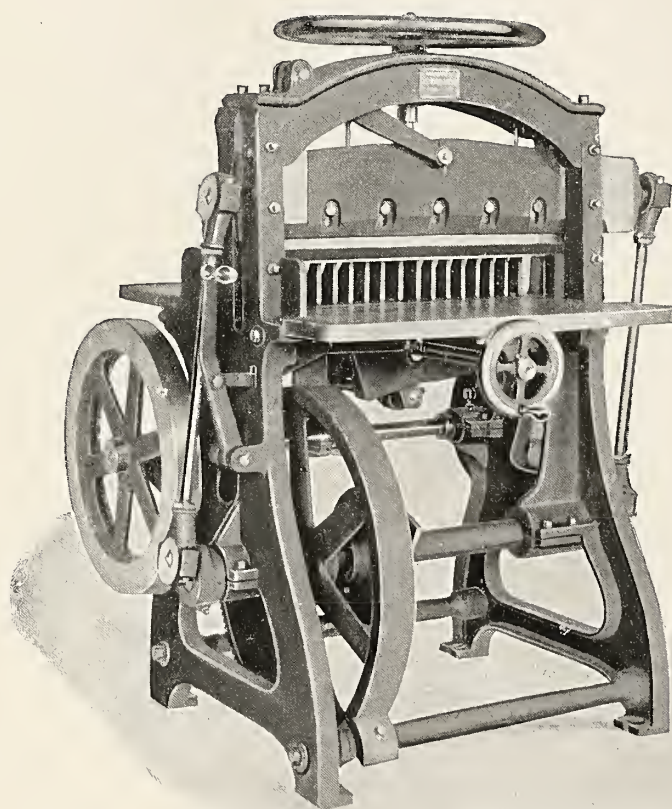
ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
HAMILTON, OHIO





30-Inch Improved Keystone



We are bound to be at the front, and this is only one of our late designs that puts us there. NO OTHER make of 30-Inch Paper Cutters in the same class for DURABILITY, CONSTRUCTION and PRICE. Cuts as RAPID as any Automatic Clamp Cutter, but PERFECTLY ACCURATE



The Standard Machinery Company

Main Office
and Works, Mystic, Connecticut

Clay Modeling

Clay modeling is not a new process but not every catalogue compiler appreciates how effective his cover can be made—with proper handling—by an expert clay sculptor.

J. Manz Engraving Co.

**Engraving
Heliogravuring
Designing**

CHICAGO PLANT

1214 Manz Building

NEW YORK PLANT

1412 Lupton Building

CLEVELAND

OFFICE AND ART ROOMS

1142 Williamson Building





A YEAR OF ACHIEVEMENT

Quality leads to Quantity. Our comparatively new gallery, 135 feet long, crowded from end to end with cameras, now presents the greatest array of photographic apparatus to be seen under one roof in this country.

From the first issue, all plates in "Country Life in America," called "gorgeous" in its illustrative features, have been made by us; all in the "World's Work," in "Architecture," in "Town and Country," in "The Burr McIntosh Monthly," the magazine of pictorial perfection, in "Leslie's Weekly" and in many other famous publications; while names like "The Century Company" and "Charles Scribner's Sons" have been on our books almost from our beginning, in 1887. We easily lead all competitors, both in quality and in the number of half-tone plates made.

140 Fifth Ave.

The GILL ENGRAVING COMPANY

New York



**DESIGNERS
ILLUSTRATORS
ENGRAVERS**



PLATES
to print on
a type printing
press in
ONE
OR
MORE COLORS

HALF-TONE PHOTO-LINE WOOD

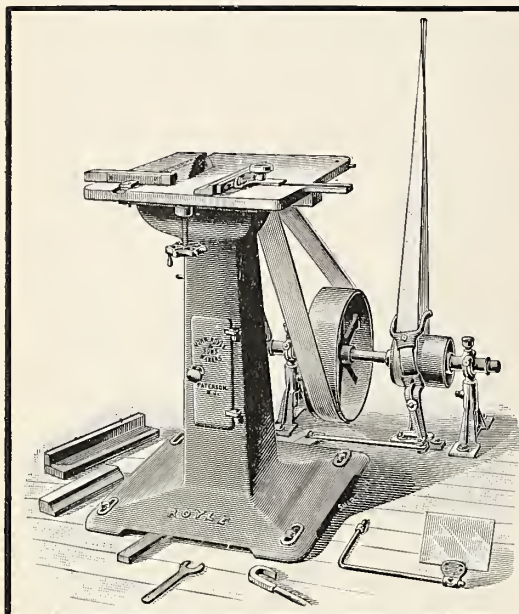
HAVE you tried our "4-COLOR WORK," for which you only have to furnish "copy" in one color? This makes it much more economical than "3-color work," which requires copy to be in colors, oftentimes necessitating an expensive preliminary Drawing.

GATCHEL & MANNING

27 TO 41 S. 6TH ST.

PHILADELPHIA

This design can economically be utilized for your requirements of plate in same or other proportionate sizes.



Losing Customers?

Have some of those you have done work for failed to give you a second order? If so, why? It may be that you have inferior machines to work with. Think it over, then write us a letter and let us have a little talk with you.

JOHN ROYLE & SONS

Makers of Photo-Engraving Machinery

PATERSON, NEW JERSEY, U. S. A.

Crane's Ladies' Stationery

*Sold by all Stationers
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{8}$ thousand envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

All this Stationery
can be relied on as
represented ■ ■ ■

CROWN



PLATES

PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your *success*. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers,
St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.



With the greeting of the ages the
PENINSULAR PAGEANT
ends, and to its patrons
and their friends may all
the season's blessings come
from the **PENINSULAR PAPER CO.**, Ypsilanti, Mich.



THE NORTHLAND SHOP.
BATTLE CREEK, MICH.

PENINSULAR

COVER



PAPERS

FOR SALE BY THE FOLLOWING
WHOLESALE PAPER DEALERS

UNITED STATES

CHICAGO, ILL.	Bradner Smith & Co.
St. Louis, Mo.,	F. O. Sawyer Paper Co.
Kansas City, Mo.,	Benedict Paper Co.
St. Paul, Minn.,	Wright, Barrett & Stillwell Co.
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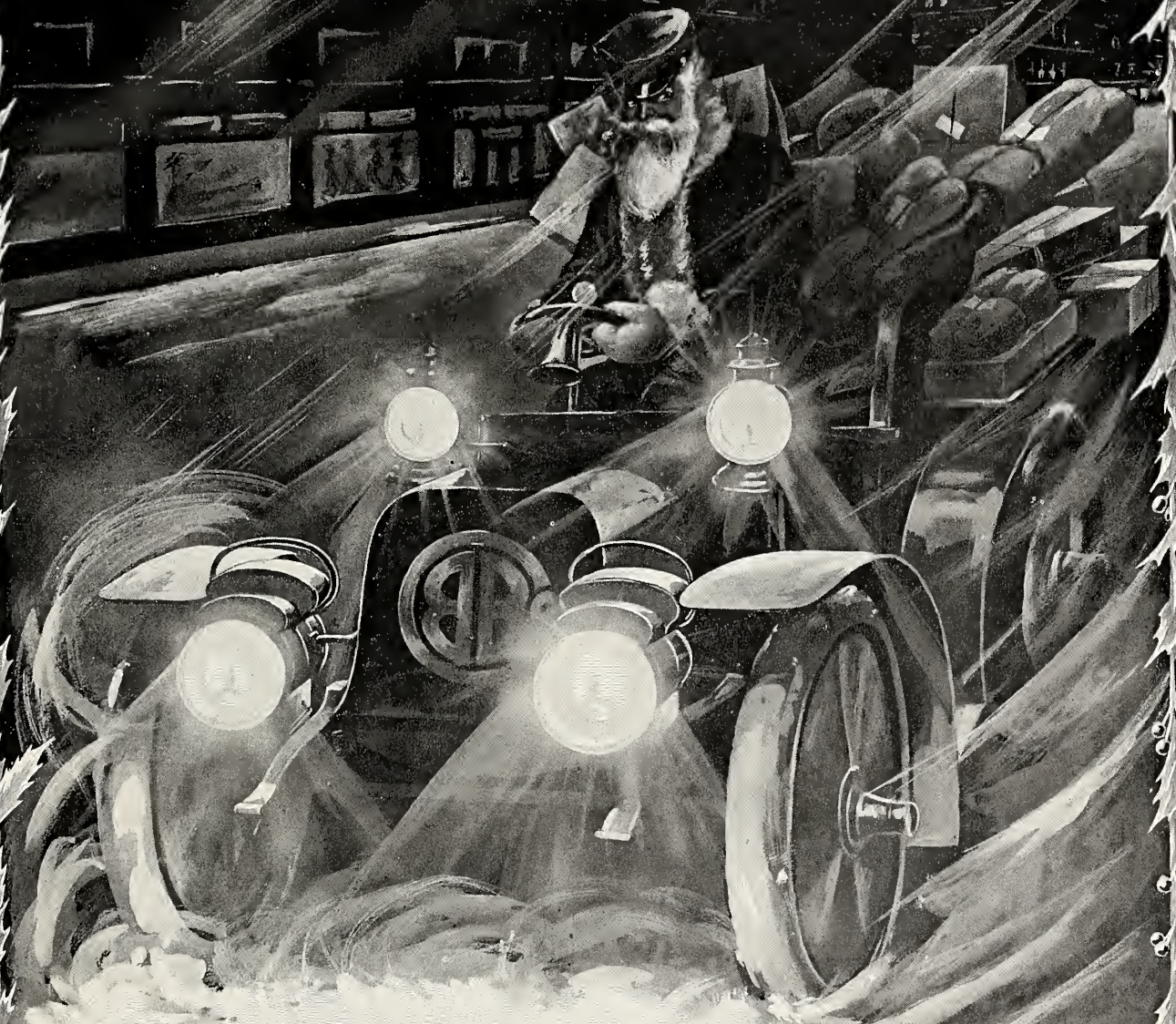
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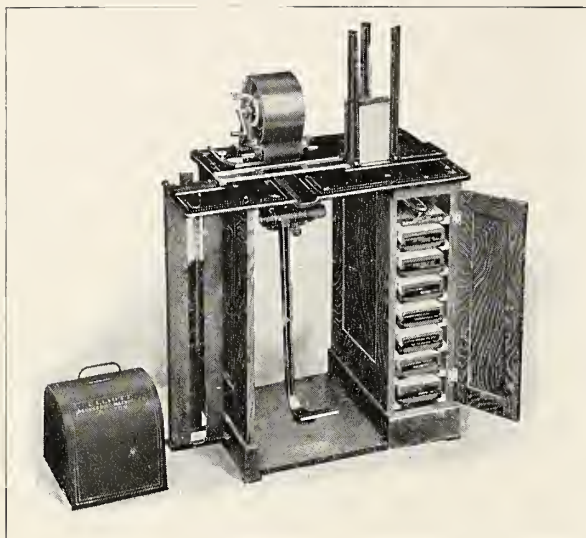
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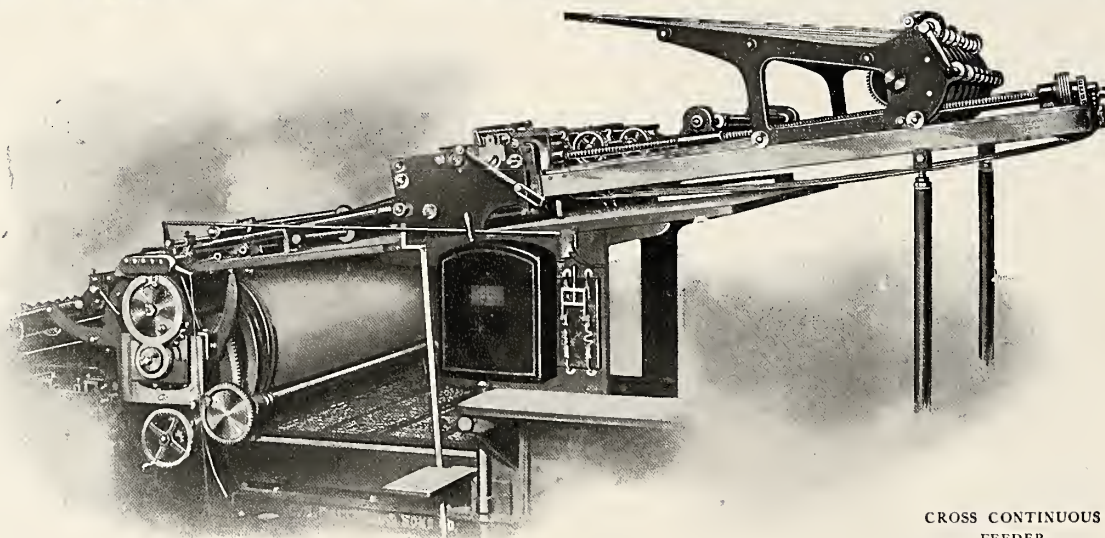
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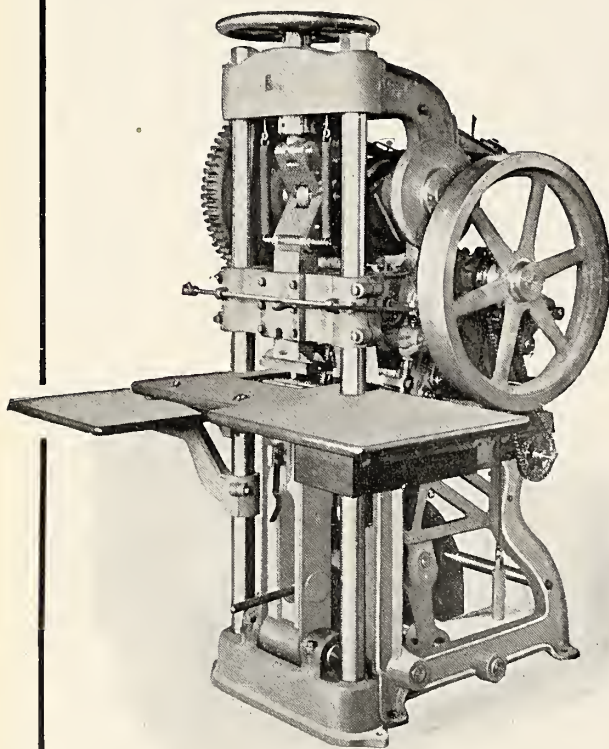
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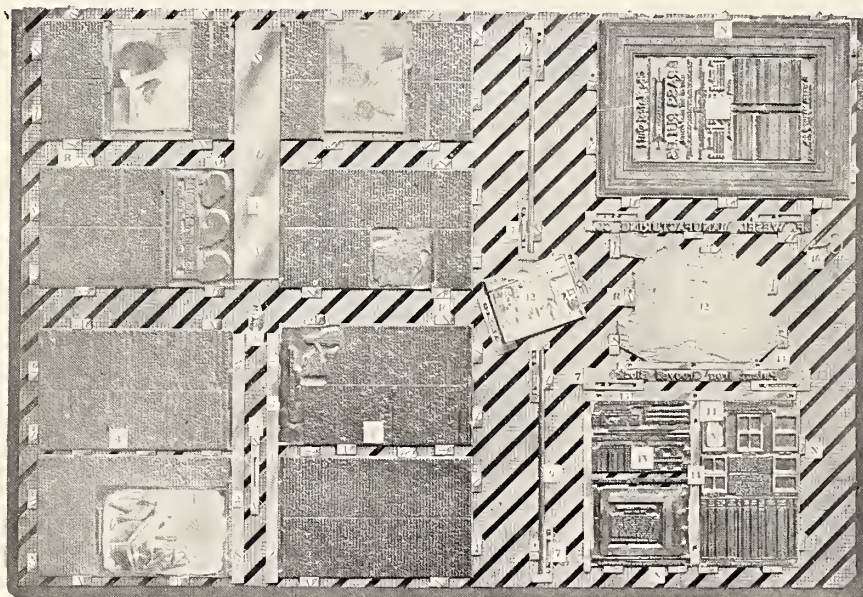
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Trow Printing Company (6)
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Christian Herald (2)
Street & Smith (2)
A. H. Kellogg (2)
Wynkoop, Hallenbeck & Crawford Co.
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The Edgell Co. (5)
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R. W. Hartnett & Bros. (2)
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Concordia Publishing House
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Youth's Companion (10)
Sparrell Print (3)
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Rogers & Wells
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In Cincinnati

Proctor & Collier Co. (3)
Knight & Co.
Kemper-Thomas Co. (4)
Sullivan Printing Co. (3)

In Canada

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Toronto Litho. Co., Toronto (2)
W. J. Gage & Co., Ltd., Toronto
Methodist Book House, Toronto (2)

Foreign Countries

Lemercier & Co., Paris (2)
W. H. Crossmann & Bros., New Zealand
Oriental, Industrial and Trading Co., Tokio, Japan (2)
Printing Machinery Co., London (10)
Alex. Cowan & Sons, Melbourne

Foreign Countries

Walter Behrens, Paris (2)
Eyre & Spottiswoode, London, Printers for British Government (2)
Braniff & Co., Mexico (2)
Compania de Fosforos, Buenos Ayres

Other Cities

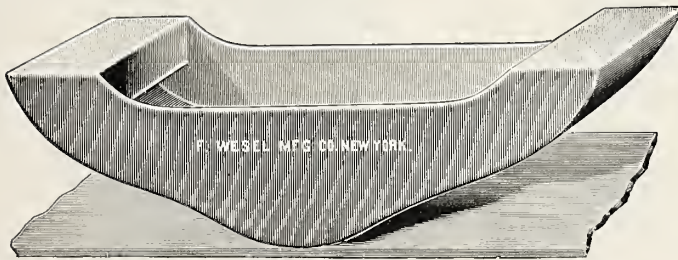
Public Printer, Washington (4)
Brandow Ptg. Co., Albany (2)
Crowell & Kirkpatrick, Springfield, Ohio (2)
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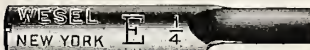
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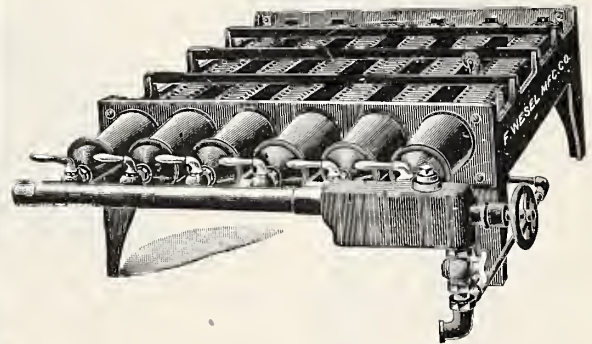


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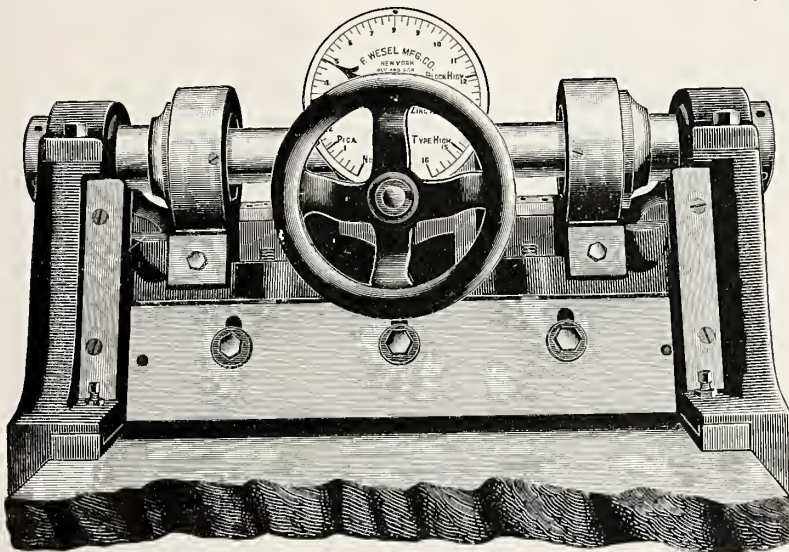
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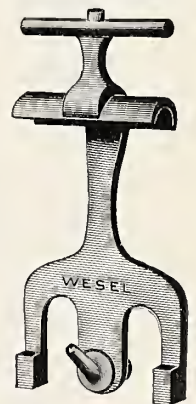


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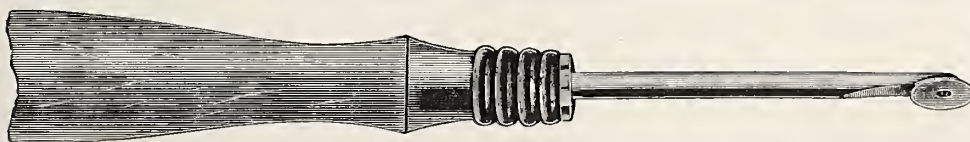


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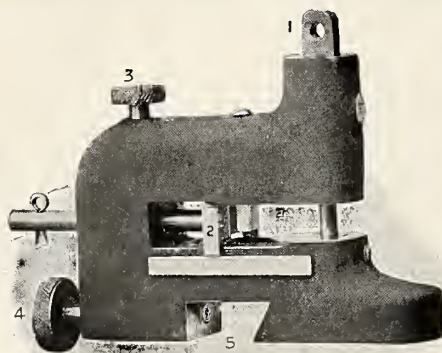
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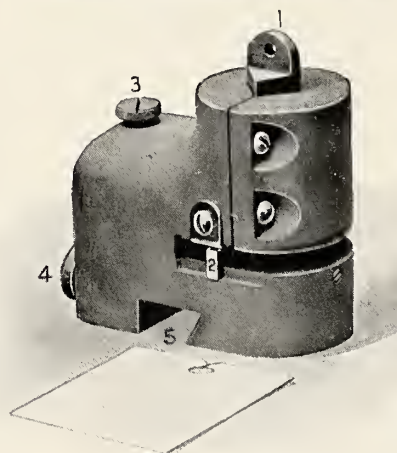
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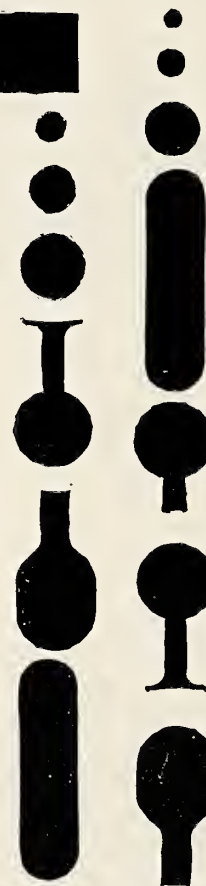
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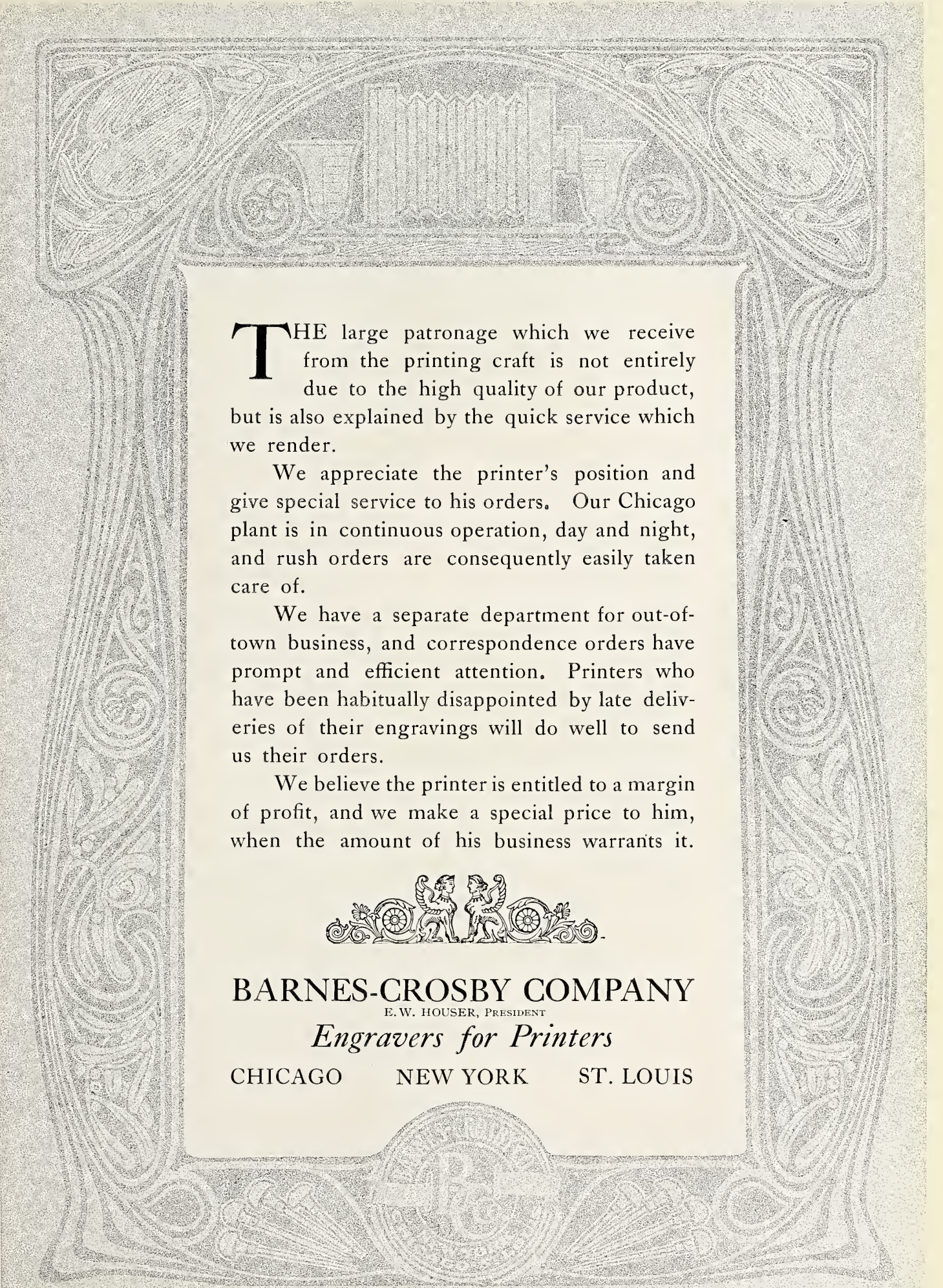
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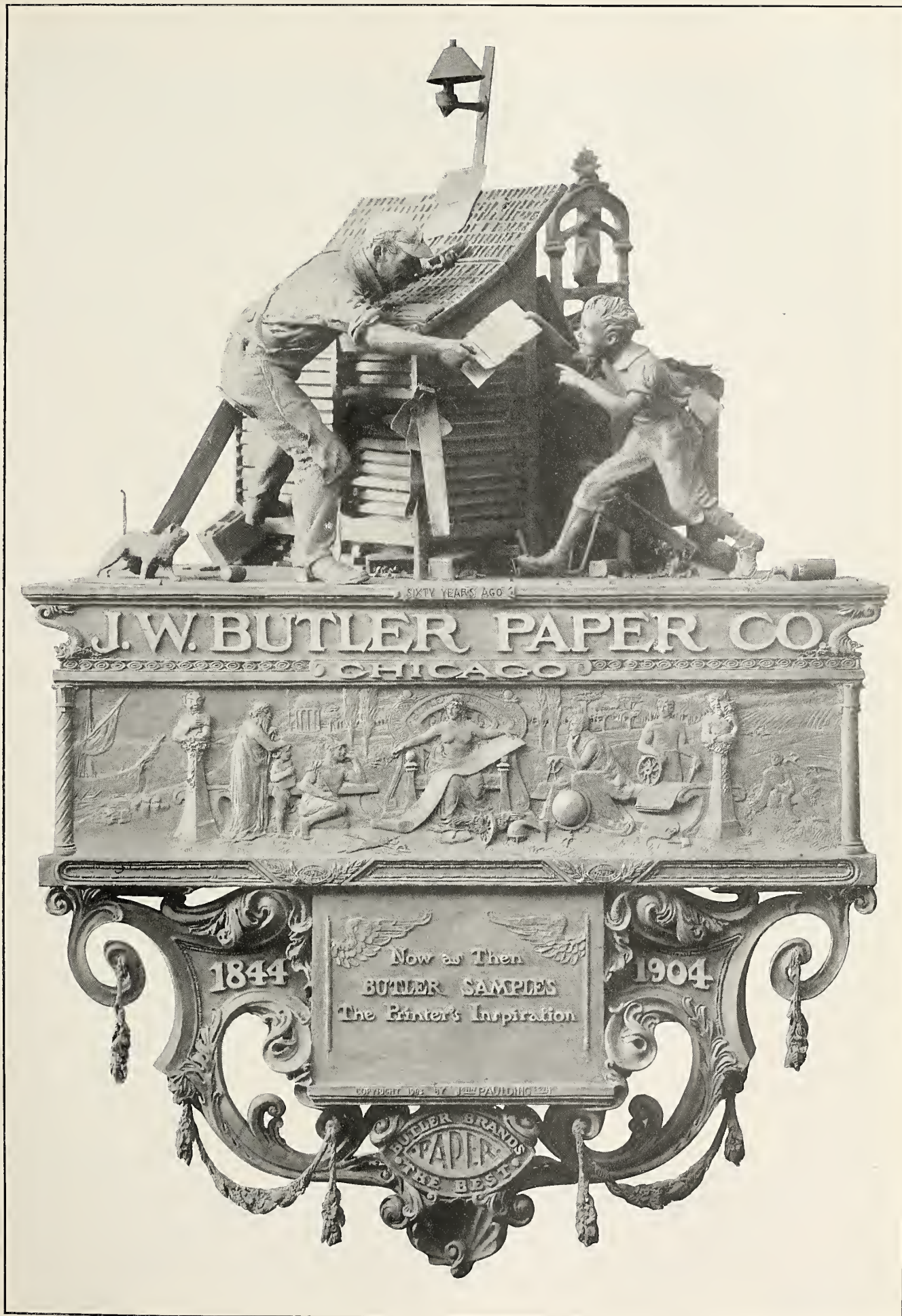
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We are at present printing a semi-weekly, besides other work, on the Simplex, work that would have formerly necessitated about six compositors. It can be readily seen that the machine has been a saving in our office, not only by decreasing the pay-roll, but also in doing work we could not have handled without a Simplex.

It has certainly been a money-saver in our office.

Respectfully, O. C. COLE & SON.

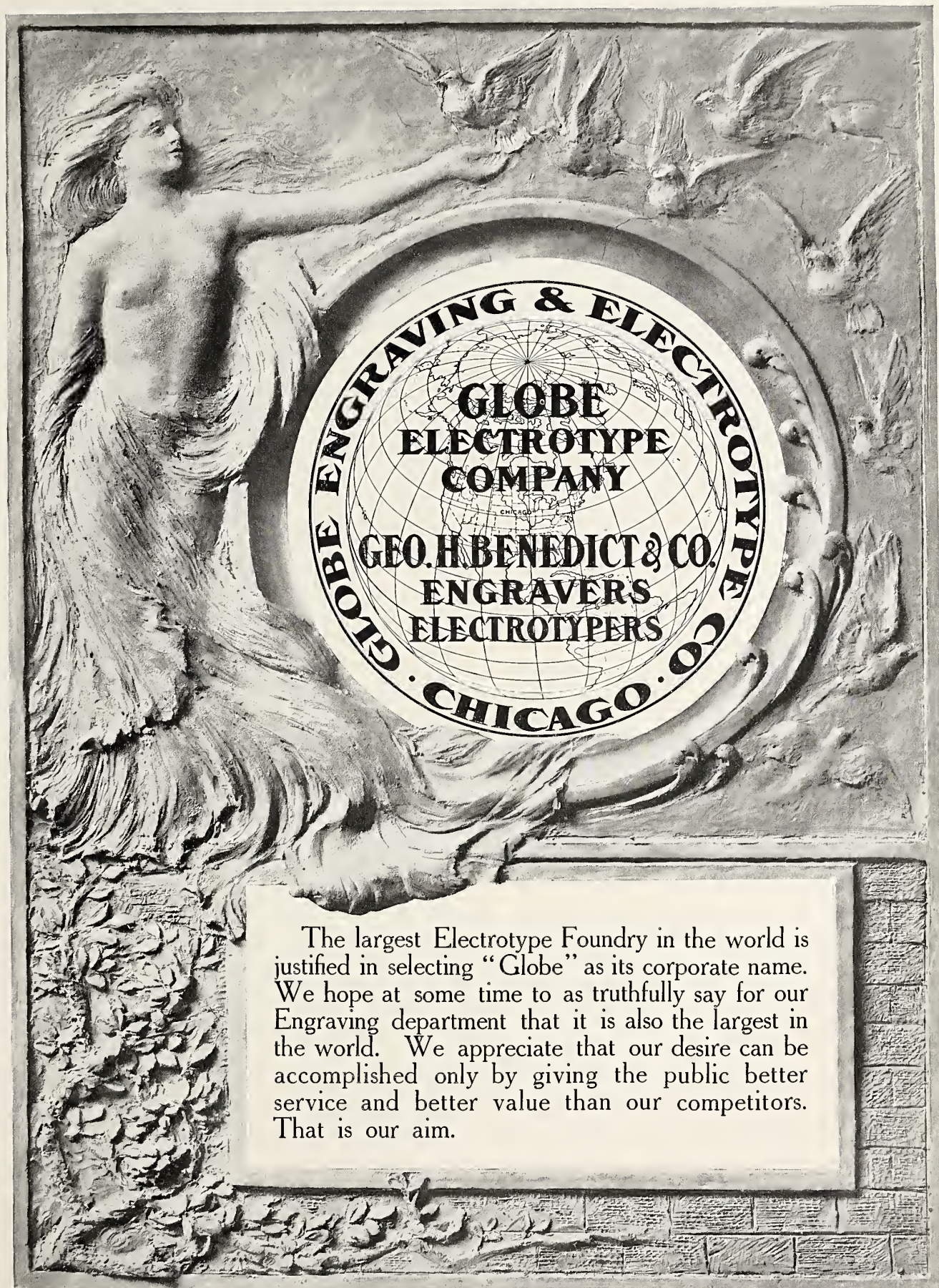
Write and tell us how much composition you would like to do. We will tell you what it will cost you, and how easy it is to put a Simplex on your pay-roll. The Simplex is the printer who gives you back his wages Saturday night.

THE UNITYPE COMPANY

150 Nassau Street, NEW YORK

200 Monroe St., Chicago

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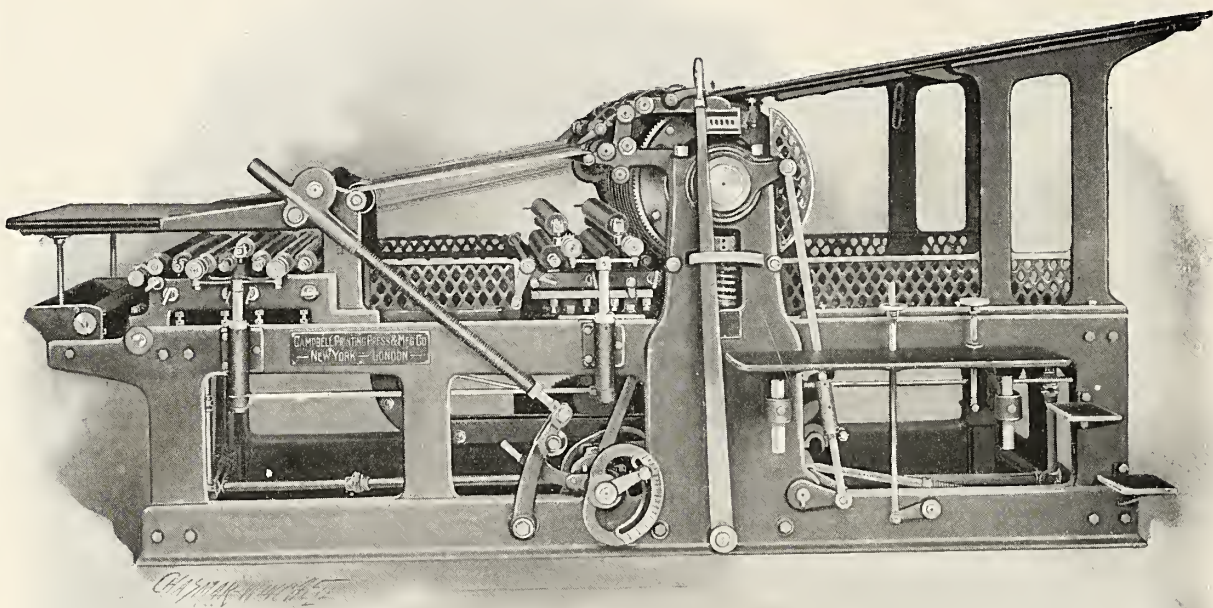
GLOBE ENGRAVING & ELECTROTYPE CO. CHICAGO

GLOBE ELECTROTYPE COMPANY

GEO. H. BENEDICT & CO.
ENGRAVERS
ELECTROTYPERS

The largest Electrotpe Foundry in the world is justified in selecting "Globe" as its corporate name. We hope at some time to as truthfully say for our Engraving department that it is also the largest in the world. We appreciate that our desire can be accomplished only by giving the public better service and better value than our competitors. That is our aim.

THE CENTURY



"A Pleased Customer Is the Best Advertiser"

Mr. W. S. Howell's frank acknowledgment of the inherent virtues of the CENTURY is not only gratifying to its builders, but of interest to all users of two-revolution presses.

Severe as was Mr. Howell's test of the rigidity of the CENTURY'S impressional stroke, yet to those who appreciate the mechanical value of the Eccentric-Lift device and the structural worth of the entire press, it will appear as a matter of course that the CENTURY should withstand any test, however severe.

In like manner, Mr. Howell's references to the CENTURY'S undeviating accuracy of register when run at the highest speed, and to the economy of ink due to the novel distributing and predigesting devices, will not surprise those practically acquainted with the machine. It must be generally acknowledged that the CENTURY has attained a point where it is superior to the best other press upon the market.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, PRESIDENT.

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THE CENTURY

Mittineague
Paper
Company

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STRATHMORE JAPAN

DECKLE EDGE—WHITE

FOR BOOKS, CATALOGUES
CIRCULARS, & ALL HIGH-
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DUMMIES FOR DETERMINING THE BULKING QUALITIES
AND SHEETS FOR PULLING PROOFS WILL BE
FURNISHED UPON APPLICATION

STOCKED IN 25 × 38. 500 SHEETS TO THE REAM
ANTIQUE, MEDIUM, AND PLATE FINISHES

Title-page from Sample Book of
Strathmore Japan Papers

University Press



**ELECTRO-TINT
ENGRAVING CO.**

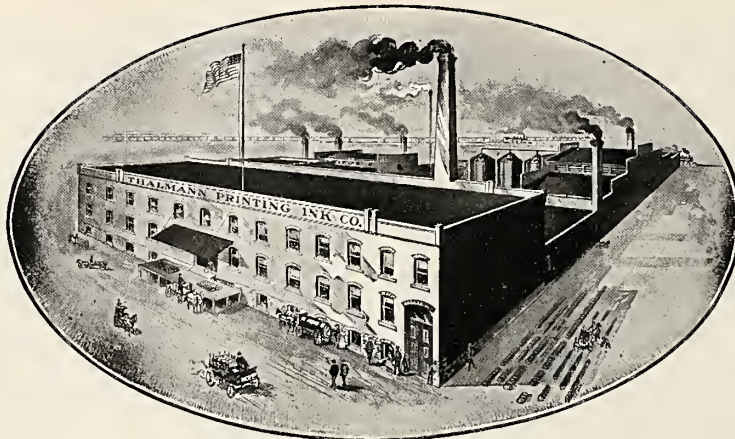
Three-Color Process
PRINTING
and Engraving

1227-29 RACE ST.
PHILADELPHIA, PA.

The advertisement is a highly decorative rectangular frame. The top and bottom borders feature repeating floral and scroll motifs. The sides are adorned with large, symmetrical scrollwork designs. In the center, the company name is printed in a bold, sans-serif font. Below it is a circular emblem with a textured background, containing the text 'Three-Color Process', 'PRINTING' in large letters, and 'and Engraving'. At the bottom center, the address is provided within a decorative scroll.

We are recognized leaders in the art of Fine Designing and Engraving in **ONE** color, for catalogues, circulars, folders, or anything else that needs to be illustrated

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OUR SAMPLE SHEET OF

Solid Cover Colors

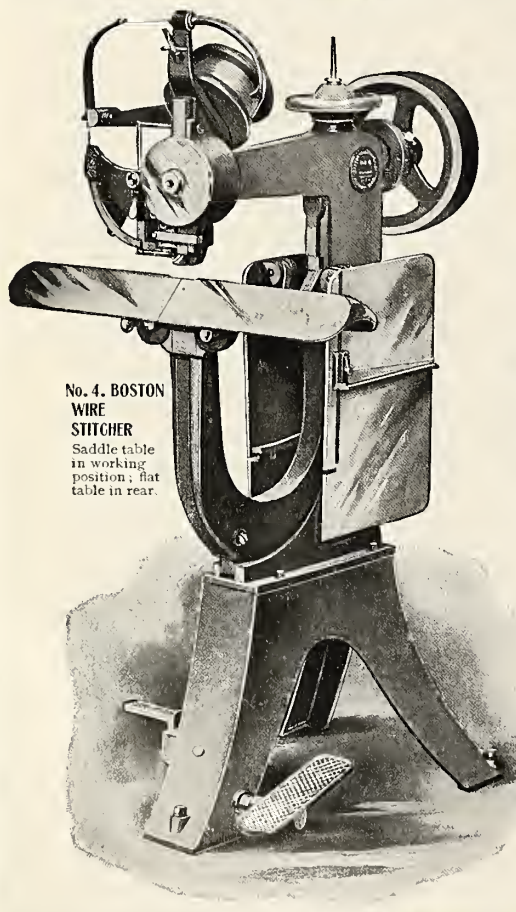
For printing on dark-colored and antique papers will be mailed to you on application. They are the best made. Try them

Thalmann Printing Ink Company
SAINT LOUIS

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No. 4. BOSTON
WIRE
STITCHER
Saddle table
in working
position; flat
table in rear.

THE BEST OF ALL THE BOSTON WIRE STITCHING MACHINE

ONLY ONE ADJUSTMENT REQUIRED—THAT OF SETTING
THE MACHINE TO THE THICKNESS OF THE JOB.

The change from one thickness to another is made instantly. The first staple driven is as perfect as the last. The Wire Feeder (simple and accurate in its operation) is a special feature of the Boston Stitcher. It is in contact with the wire only during the forward movement of feeding, returning to position without scraping across the wire. This operates directly on a cam, doing away with rolls, ratchets and eccentrics. It is the only perfect feeding device in use, and will be appreciated by every person familiar with the shortcomings of other stitchers. Feeding block is reversible, and will wear indefinitely. The Boston Wire Stitcher makes a correct even stitch. Every Machine is fully guaranteed. Write nearest Selling House for further particulars and prices.

The best quality of reeled Steel Wire, made only to our order. Every spool guaranteed. All sizes in stock for prompt shipment.

GENERAL SELLING AGENT

American Type Founders Co.

SELLING HOUSES IN ALL PRINCIPAL CITIES



The Queen City
Printing Ink Co.

ALJANSSON

1925 South St., CINCINNATI, O.
345 Dearborn St., CHICAGO
147 Pearl St., BOSTON
734 Sansom St., PHILADELPHIA

Copyright, 1908.
by Queen City Printing Ink Co.



H. D. BLACK, 40. IMPERIAL ORANGE, 2277. GREEN, 2278.

If we have your eye . . . we see your
finish . . . also your sons'

IT WILL BE ADVOCATING
THE USE OF H. D. BOOK INK



No matter who you are where located whether
operating a large or small printing plant you have
daily use for an ink like H. D. The only ink like H.
D. is H. D. It has working qualities peculiar only to
H. D. which give it special value. Try it.

POPULAR SINCE 1860—MILLIONS OF POUNDS CONSUMED

In the *sixties* your grandfather used H. D.
In the *eighties* your father used H. D.
In the *future* your sons will use H. D.
In 1904 (*the present*) you should use H. D.



1925 South St., - - CINCINNATI
345 Dearborn St., - - CHICAGO
147 Pearl St., - - - - BOSTON
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THE QUEEN CITY
PRINTING INK Co.



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Finest equipped plant in the world for teaching PHOTO-ENGRAVING in all its branches, in charge of thoroughly skilled instructors.

Full particulars as to rates for shorter courses, lodging for students, etc., on application to the President.

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In connection with the Illinois College
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Start the New Year right by ordering the new

FRANCIS SERIES

Complete in 12 sizes from 6-point to 72-point.
Standard Line and Point Set—like all Inland type

REMEMBER WE PAY THE FREIGHT

On all CASH ORDERS for TYPE and
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CHICAGO

SAINT LOUIS

BUFFALO



From Painting by D. Etcheverry.

“VERTIGE”

“Camco Plate” Paper Furnished by the J. W. Butler Paper Co.

INDEXED



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXII. No. 4.

CHICAGO, JANUARY, 1904.

TERMS: \$2.50 per year, in advance.
Foreign, \$1.35 per year extra.

FROM THE REMINISCENCES OF "EIGHTH MEDIUM" BILL.

BY ARTHUR K. TAYLOR.



THE foreman of the composing-room in the shop where I learned my trade was a character I will never forget as long as I live. I think that he once must have been a "tourist," for they told me that he had never been known to have his hat off while he was at work. That's a peculiarity of "tramp" printers—they always wear their hats at the case. The fact is, I do it myself, but it's on account of my eyes. A soft hat pulled down well over the eyes is a great thing to save your sight, and then, too, it keeps your head warm, and you know how a man will get a cold working near a window if he is bareheaded.

Well, old man Green was a character. Long, lank, stoop-shouldered and with an abnormal development of Adam's apple. He was a man of very few words; attending strictly to business and the chewing of tobacco. I have sometimes thought that his lack of speech was due in great measure to the size of his "chaws." His unchanging expression was one of supernatural gravity of countenance.

The office where we were employed was very small at that time, although I have since heard that it has grown to considerable size. While I was supposed to be working in the composing-room, I used to be called to run errands and to deliver packages. One morning when I was down in the 5 by 7 office, the proprietor, who was not a practical printer, sent for Mr. Green to come down to the office. There was a customer there who had brought back a package of business

cards, and when Mr. Green appeared with that solemnity that befitted the occasion, the boss said, "Mr. Green, this customer here says that his cards are wrong. I wish that you would send upstairs for the copy." "What's the matter with them?" gruffly asked the foreman. "His name is spelled wrong. That 'a' there should have been an 'o.'" Green straightened up to his full length and faced the boss. "Well," he said, "I don't see what I've got to do with that. I set that card myself and picked that 'a' out of the 'o' box. I went in the right box for it and it certainly ain't my fault if I got the wrong letter. I am a careful compositor and I never have to read my matter, but if you have workmen around that are so careless in distributing their cases as to get the wrong type in the boxes I don't see what I have to do about it. It is certainly not my fault. Go to some of the half grown 'cubs' that try to distribute their cases. I think Jim Wilson had that case before I set the job. Shall I send him down?" And will you believe me, the old man was so impressed by Green's bluff that he gave Wilson a great setting out, and the next week had cards put up over the stands announcing that the compositors would be held responsible for the distribution of their matter. I heard some time back that old man Green died about eleven years ago, and you can just take my word for it that if he didn't get past the pearly gates it wasn't for the want of a good, stiff bluff.

❖ ❖

While I was learning my trade the boss was hard up about half the time, and one day I remember we printed a check-book for one of his customers who

was awfully slow pay. I had taken the book down stairs to wrap it up to be delivered when the boss took the book out of my hands to look at it. I heard him call to the young fellow who was doing the bookkeeping, "Henry, how much does Hiram Skinner owe on the books?" The bookkeeper looked over the books for a few minutes; then told the old man that the account was \$11.75 and that it had been running for four months. The old man remarked, sort of under his breath, "Well, I guess I can use that Saturday on the pay-roll," and took a pen and made out the first check in the book to his own order for the full amount of the account, and wrote under the entry on the stub, "A check in the hand is worth two in the book"; then handed me the book and I delivered it. I guess the old man got his check all right, for that afternoon there was some pretty loud talking down in the office and the boss sent upstairs for all of Hiram's cuts.



Ever see a Gordon "piler" press? Well, you're well off if you never set eyes on one. They tell me that it was built by the same man who built the first Gordon job press. While he hit it all right with the job press, that foot-power cylinder press he contrived was nothing more nor less than the result of a disordered imagination. They say that there were only about twenty built. That was enough. If there had been only fifteen built the millennium would have been in sight by this time.

I worked in a place where they had one, and as they say in the country paper when a prominent citizen dies, "It cast a gloom over the entire community." The man who had the office only had job presses when I first went to work for him, but got the "piler" press soon after. He was doing a pretty fair business, and I always believed that if he had kept to small work he would have gotten along all right, but he had a hallucination that he wanted a cylinder press, and you know when a young fellow gets that idea through his head there is no help for him. It's either a cylinder press or the asylum. Well, this young fellow had little money and less judgment, and one evil day he came across a minister of the gospel who was running a religious weekly, and was doing all the work himself — that is, he had two or three girls to set the type, and he kicked off the edition on the cylinder press. Although this minister was a godly man, and filled with infinite patience, every once in so often the running of that press palled on him, and he just had to relieve himself by getting rid of it for a time, and getting some one to run off his paper for him. And then when the printer got tired of the press, which usually didn't take very long, why the minister would have accumulated sufficient spiritual reserve to warrant his associating with that press for a further period. I have heard that the minister had it back for the fifth time when my employer felt called upon to court disaster by adding it to his plant. The arrangement was

that he was to pay half cash, and the minister was to deal the balance out in presswork. That's how it happened.

Well, you never saw a more tickled young fellow in all your days than my employer was when that press was set up on the floor, and it was the last happy day he had until that long-suffering minister again felt the need of a good vehicle for the mortifying of the flesh. I'll never forget what that press looked like. It was a cylinder press that was operated by a treadle. It took a form about 19 by 24; it had a round ink-disk, and one of those undercut fountains that the boss found out was never intended to be cleaned. He tried it the day that he got the press and that was experience number one. He told me he found in that fountain seven different colors of ink, and sheets off about half the jobs that had ever been run on it. The paper that was in the fountain was all that had kept the ink from running out five or six times as fast as it was needed — one end of the ink-blade was loose at the back. The trouble with the fountain was a small matter compared with the carryings on of the gripper-bar. The sheets were fed under the cylinder (it was an oscillator), and the gripper-bar took the sheet after the impression, raised it and dropped it on a delivery table that was set on top of the cylinder. Now, that sounds easy enough, but that gripper-bar had its off days, and then there was tribulation in the land. Everything would go all right until about 212 sheets were on the delivery board, and then the gripper-bar would take a sudden and unaccountable dip, grab about eleven of the printed sheets and fire them over the cylinder onto the rollers. That was when you made a grab for the big blue fly-wheel. They say the old minister, on such occasions, would look greatly grieved, and softly say "tut, tut," as he took the sheets off the rollers. There were two or three rather strenuous lads who worked or tried to work that press, and I must admit that their remarks were anything but soothing when that little religious quarto was on the press.

When the old minister ran the press he never used a draw-sheet on the cylinder packing; just let one end of the tympan sheets be loose. This made it very hazardous to ever start the press backward, and gave the machine the effect *en dêshabillé* that was certain to bring to mind a nursery rhyme that held up to derision a certain "Dicky, Dicky Doot."

The first job the boss put on that press was an order book with five orders to the page. The job was finally worked off and sent to a bookbinder to be bound in two books. The man who did the binding took a terribly long time to do the work, and when the books finally came back they looked all right, but the margins had all been trimmed down, and when the boss got the bill for the binding he scratched his head, and allowed that the binder had made a mistake, and that he'd go up and see him. We found out that every sheet in the book had to be needled, and the margins were cut off in the hope of getting in so as to reach all the sheets.

There wasn't anything said about the feeding, for the boss knew that he did it himself.

For about two weeks he wouldn't let anyone else do anything with the press, but that soon wore off, and then his trouble was to get any one else to try to run it.

I always believed that that press was accountable for the downfall of a chap who used to have to run it

the sheriff, and going down a side street I looked up to a second-story window and saw the old minister and his old Gordon "piler" press working away as natural as life.

There used to be a joke around the office that was told by some of the fellows who attended the old minister's church one Sunday night. He claimed that in giving out the notices the old fellow got the dates



Photo by Morrison, Chicago.

APPREHENSION.

"Mather," little son of Mr. Thomas H. Garland, General Agent Refrigerator Service, C. B. & Q. R. R.

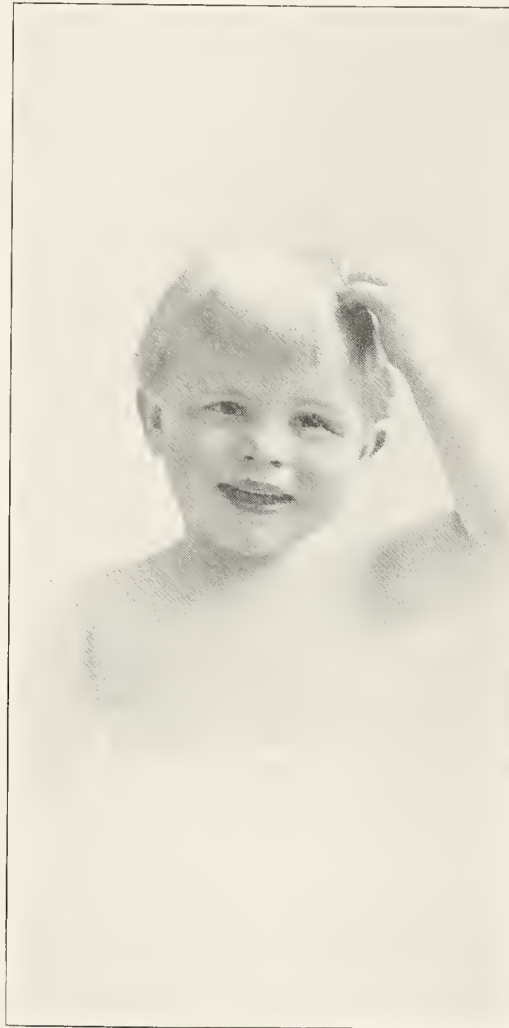


Photo by Morrison, Chicago.

EXPECTATION.

more than any of the other fellows. He started on the downward path with profanity on the days that the religious paper was on the press; then by easy stages his remarks on other days grew rather strong; and then he took to drink; first just a nip or two to steady his nerves for the weekly ordeal, and then he took to it as a steady habit, and the last I heard of him he was tending bar.

I can shut my eyes now and see that old press with Jim Sawdon getting off the weekly edition of *The Christian Visitor*, and then, when the press got a cranky streak, see Jim put his full weight on the treadle and make a grab for the fly-wheel.

I went through the town a year ago last May. The place where I had worked was closed up, I believe by

of two of them mixed, or made some break of that sort, and he instinctively reached out with his left hand to grab the fly-wheel. At least that is what the fellow told the boys.

A POEM YOU OUGHT TO KNOW.

By znosne uczuc miec zniwo
Bez rozczarowan, przeliczen,
Mierz ludzi miara wlasciwa,
Nie wedlug siebie, swych zyczen.
Gdy wchorzisz w serdeczne zwiazki,
Niech serce zludzen unika —
I nie wymagaj od.....gaski
Pior orlich glosu slowika.
Hya wzogyc kzxjt zuzu raz zip,
Byg a rozozowski walazordw me,
Pluyk gazxpff zuleika cmlitbg ko,
Iy la tbqkj shrdl cmfwyp xbfldlinu.

— La Salle (Ill.) Tygodnik Katolicki.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. III.—THE ARTICLES.

OUR little words that are called articles hardly seem to need explaining, they are so thoroughly familiar and so little liable to misuse. Yet a great deal has been written about these words, and a great difference of opinion exists as to their nature with respect to classification, some grammarians considering them a separate part of speech, and others declaring that they are adjectives. By whatever name they are known, their function in the sentence is the one matter of importance to proofreaders and compositors. On this point we hope to find something worth saying, though our general subject demands something more than that.

Notwithstanding the seemingly prevalent present opinion that articles are adjectives, they are here held to be properly a separate part of speech. It is true that their function is very similar to one that belongs to adjectives of a certain nature, but they are the only words that are used for the one purpose which they fulfill. This return to the original classification is made here in the interest of simplification. We have already seen that even those grammarians who insist strongly that the words are adjectives treat them in a separate division of their writing, and call them articles. The old name can not be dispensed with, and it need not be; but it is sufficient, and more simple, to use only one name. An alternative, if not the only one, would be to use a name in line with those given to other kinds, as pronominal adjectives. Thus the articles might be called articular adjectives. But we do not think they ever will be. The name by which they are known, and which is the only one they need, was given to similar words in the very beginning of grammar among the Greeks, and the Greek name means a joint. Some space may well be devoted to definition of the English name, and it seems interesting to note that even this has been presented in quite different forms by different grammarians, many of whom do not give anything that can be called real definition.

First, and distinctively standing as the one here considered best, is that given in the *Century Dictionary*: "A word used attributively to limit the application of a noun to one individual or set of individuals, and also to indicate whether the noun used signifies indefinitely one or any one of the class which it names, or definitely a specific object of thought. The two articles are regarded as a distinct part of speech. They are in English 'an' (before consonant sounds 'a') and 'the.' 'An' was originally the same word as 'one,' and in meaning is an unemphatic 'any'; it singles out an individual as an example of a class, any other member of the class being capable of serving as example equally well. 'A' or 'an' is accordingly called the indefinite article. 'The' was originally a

demonstrative pronoun, and in meaning is an unemphatic 'this' or 'that'; it points out a particular individual or set of individuals, and is consequently known as the definite article. Articles may therefore be regarded as a specialized and segregated class of pronouns."

Webster's definition is: "One of the three words, 'a,' 'an,' 'the,' used before nouns to limit or define their application." Worcester's is: "A part of speech, as 'a,' 'an,' 'the,' used to limit the signification of nouns, and therefore never occurring unconnected with a noun expressed or understood." *Standard Dictionary*: "One of a class of limiting adjectives. In English 'a' and 'an' are the indefinite articles, and 'the' is the definite article."

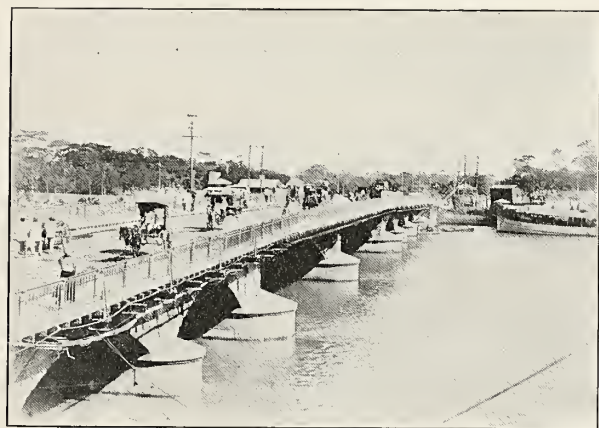
In Samuel Ramsey's book, "*The English Language and English Grammar*," is the only passage known to the writer, besides that quoted from the *Century Dictionary*, where the articles are classed as pronouns: "Two little words that have not much in common are usually made into a class by themselves and called 'articles.' They are 'an,' abbreviated to 'a' before a consonant sound, and 'the,' to which Dr. Latham would add 'no.' 'I have caught a fox' and 'I have caught one fox' state precisely the same fact; but the latter carries an implication that there was some thought of catching more than one, and thus lays stress on the number. . . . 'The' is from the same source as 'that.' . . . 'An' does not indicate any particular one, while 'the' relates to something so well understood that its identity is not likely to be mistaken." This is placed as a section under the heading "Pronouns."

Prof. W. D. Whitney says something in his "*Essentials of English Grammar*" which may be just what some of our readers think, as follows: "The articles are adjective words, since they are always used along with nouns, to limit or qualify them—in ways which it is quite needless to attempt to define here." But if Professor Whitney had attempted to define, he could hardly have written of qualifying, for articles do not qualify nouns.

It is needless to attempt here any more definition, and all that is given is here for a hint at what curious differences of treatment there are in the books, almost as much as for any other purpose. On this score may also be noted that Meiklejohn treats articles as a class of demonstrative adjectives, saying in a parenthesis, "better call them distinguishing adjectives"—and yet he does call them articles. Nevertheless, they have no more distinguishing function than any adjective has. Bain says that the articles indicate three different forms of the noun. As a matter of fact, they have no bearing whatever on noun forms.

Some difference of use exists in choice between the two forms of the indefinite article, although the rule is universal that "a" is used before a word beginning with a consonant, and "an" before a vowel. As to nouns beginning with letters that are always vowels

there is no question. Every one (except those grossly ignorant) knows that an apple, an elm, an inn, an ounce, and an uncle are the proper forms, and that words beginning with a silent *h* go with this class, as an hour, an honor. But a great many persons, including some who are highly educated, speak of an humble man (pronouncing the adjective umble), although all the recent orthoëpic authorities say that the *h* is preferably sounded, thus making "a humble man" right. The Standard Dictionary records the decision of seven dictionaries and forty-seven individual scholars in favor of the aspiration, and only two dictionaries and four men against it. The Standard also aspirates "herb," and has the support of twenty men and four dictionaries, against thirty-one men and five dictionaries.



BRIDGE OF SPAIN, MANILA.

These men were among fifty selected scholars to whom were submitted words open to question as to pronunciation.

Samuel Ramsey's book from which a passage is quoted above has for its sub-title "An Historical Study," etc. The big dictionary, not yet complete, known as Murray's, is entitled on its first page "A New English Dictionary on a Historical Basis." Words like historical, in which the aspiration is faint because the accent on the second syllable obscures it, used to be almost universally classed with words of initial vowel sound with regard to choice of article form, and frequently are still so classed, though much less commonly than in former time. Neither usage can with propriety be called erroneous, and all persons have a right to make their own choice. The present writer's choice is to speak of a humble man, a historical work, but an herb (pronounced erb). Whichever way a writer chooses, proofreaders should make no change in this respect.

It used to be common to speak of an one, an union, etc., but the decision is practically unanimous now in favor of a one, a union, etc.; and the rule distinguishing between vowel and consonant initial actually prescribes the usage now prevalent, because such words, while beginning with vowel letters, have real consonant initial sounds.

(To be continued.)

Written for THE INLAND PRINTER.

YE PRINTER'S YULETIDE FORTUNE.

BY ARTHUR K. TAYLOR.

YE printer man sat in his shoppe and he was sore discouraged, albeit it was ye Yuletide season, and outside ye bells were ringing right merrilie, and in ye castle ye fine ladies and ye knights and ye squires were feasting, and many there were who were of goode cheer. But ye printer hadde nought of gold to buy ye many goode things that were sold in ye market place hard by, for that there was little doing, and it was even so that it was an evil time wherein no preacher came to him to have pamphlets imprinted wherein with full Christian meekness and forbearance dide he rip up ye back him who believed not so as he dide, howbeit up to that time such was ye manner and ye custom of ye dominie; but now that ye Yuletide was at hand ye preachers hade no time for ye serious affairs but instead dide partake of ye gayities of ye season.

Now, ye printer was roused from his gloomy reverie by ye sound at his door, which sound was like that a man had upturned ye load of junk, and when ye printer opened ye door to see what it might be, he saw that it was ye knight in armor and that he had just gat him from off his charger with much clanging of iron.

Now ye knight dide accost ye printer when after he had hitched his charger to ye limb of a tree and he came within ye shoppe, saying, "God give ye a merrie Yuletide," and ye printer answering said, "And ye compliments of ye season to you," or some such words. Then dide ye knight who was, indeed, none other than Sir Rhymaline—who sojourned in ye mighty castle on ye hill—aske ye printer that he might pour some machine oil in ye knee joints of his armor that he might sit him adown, for that they were arusted, and when ye printer dide pry open ye vizor of ye knight with ye shooting stick so that he could with more ease hold converse with him, Sir Rhymaline gat him to ye fire that he might thaw himself out, for that he had ridden eleven miles in ye sharp wind and ye snow, so that he was sore chilled even through the sawdust that his retainer had heated and poured within his armor after it was upon him for to keep him warm.

Now Sir Rhymaline was known to ye printer for to be a valorous knight, yet withal he had in his train many other good knights, and ye printer, being a man who had naught to do with fighting, wist not what for ye knight came for him, so when Sir Rhymaline was able to hold converse he spoke in this wise:

"Howbeit thou hast known me for to be a knight, yet do I esteem my valorous deeds afield as the least of my achievements, and I would fain be known for that which I do write, for poesie is my delight and in the making of rhymes do I excel, endowing my words with great strength and yet grace withal. Last Whitsuntide, when all my knights and household were at my board, I read aloud the sweet lines of my 'Joyful Spring Hath Comme Again,' and before the night had quarter gone, such were ye sweet power of my lay,

every man dide weep like that he were about to die, and seven of ye damosels dide have to have ye leech before they aroused from ye swoond. Now I have here one —”

Whereupon, ye printer did make haste to say he had heard of Sir Rhymaline, for one who dide write so to put to shame ye sweet singing minstrels, ye which was a lie, but he hoped that it would head Sir Rhymaline off from reading ye poem. In this he dide succeed, for Sir Rhymaline was a guileless man.

“Now,” quoth ye knight, “it is my desire that I have within my castle walls, even as one of my household, a printer, that the world may read my lines without delay, for it is not well for me to mount my charger



THE CREAM OF THE ISLANDS.

and journey here, for perchance an enemy might contrive to fall upon me unawares and despoil me of that which I have written, so I have journeyed here to lay the matter before thee. Shouldst thou look upon it with favor, for thy allegiance will I give to thee until thy death, food, raiment, an abiding place in my castle, the labor of my vassals and the protection of my knights. Will a fortnight suffice thee to make thy decision?”

“Why a fortnight?” queried ye printer. “If thy charger carryeth double, thou canst have thy vehicle of publicity and some of ye tools that his handicraft requireth within thy portcullis before to-day’s sun hath set, and by to-morrow’s noon all that I have will be within thy gates. Let us go to yonder public house and seal this compact in a quartern of ale.”

Which being accomplished, Sir Rhymaline and ye printer and two cases of leaden dies sojourned to ye castle, and ye door of ye printer’s shoppe bore ye placard on which was inscribed “Will *not* return at 3:30,” wherefore ye landlord, ye green grocer and ye various tradesmen did bang upon ye door and did make grievous turmoil, yet to no avail, and ye printer lived unto ye age of 123 years.

FOR 1904.

Pay the debts which thou owest; for he who gave thee credit relied upon thy honor; and to withhold from him his due is mean and unjust.

Written for THE INLAND PRINTER.

BURNED-WOOD POSTERS.

BY GEORGE RICE.

I HAVE a little story to tell concerning the odd posters which I have seen among my travels in the Far East during the past three years. Some three years ago I started on a tour with all expenses paid and a salary of \$13 per month. This is at soldiering. As a member of one of Uncle Sam’s regiments I have been transported to all the foreign shores which are now controlled by the Americans. I have witnessed the singular systems of poster advertising at Nagasaki, in Japan, where we stopped five days en route to the Philippines. Also saw some curious advertising schemes in Honolulu. Likewise observed some strange poster ads. in Manila, and saw some startling ones in Borneo, near where we are at present stationed, protecting the interests of the Government in the Mohammedan sections of the warring Moro tribes. These Borneo posters I desire to refer to. They are cheap and they are effective. They consist in etching wood-charred effects in lumber which has been smoothed for the purpose.

The illustrations here reproduced will give the reader an idea of how the operation is effected. First of all, the scorching process is not confined to wood, but is applied to hides, and in Fig. 1 is presented the mode of applying the pyrographic idea to leather. The section of leather to be treated may be from cattle, goat, dog, or the skin of some other animal. The cheapest grades are utilized. The leather is finished and prepared in the customary manner, and for the purpose of etching is stretched tightly over a frame or on a piece of smooth-surfaced wood, as shown, and the corners pinned. Then the operation of burning the letters or figures on the leather surface begins. The tools are much like the soldering iron, and the points are heated to the scorching point and, when applied, the leather fiber is promptly charred off. The charring leaves the proper design, if the process of charring is properly done. Sometimes the design of the letters or the floral effects are cut out in thin metal, and the burning is done in the open spaces cut in this metal. Thus figures and scrolls may be cut out and scorched. The posters are frequently executed with artistic effect. The wording of the posters in the illustrations is given in English.

Plush signs are also made, and Fig. 2 is a sketch exhibiting this style of poster. The plush, like the leather, is of the cheapest quality, and is stretched on a smooth surface or tightly on a frame. Oftentimes there are additional illustrations applied to the plush patterns, as shown in the upper corner. These artistic additions add to the attractiveness of the poster. Often these poster designs, as wrought out by the charring operation, are very handsome. Again I saw some quite hideous. I saw a few made with representation of heads of idols of the Moro gods, and these were sketched with protruding fangs and hideous eyes. The

every-day advertising poster, however, usually has on it some of the plainer effects.

As to the tools, these are quite simple. Fig. 3 shows one of the tools with a wooden handle and metal end. The point, when heated to the right temperature, retains

across the face of the design, with little flower-effects in the corners.

A pattern burned upon wood is shown in Fig. 6. The operation is effected very readily with the tools shown and with the proper heating contrivance. As

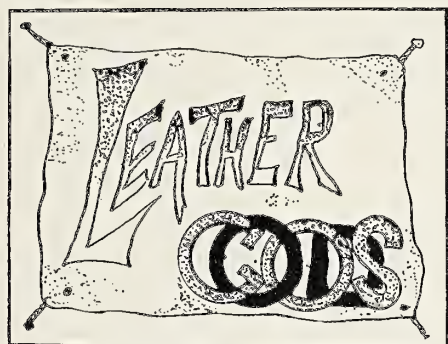


FIG 1

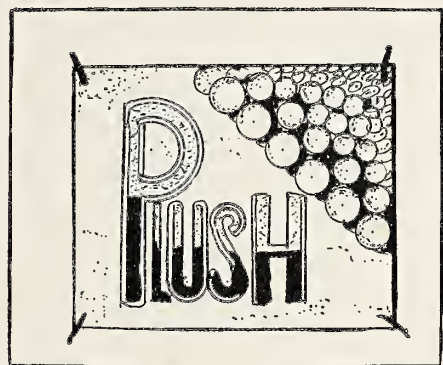


FIG 2

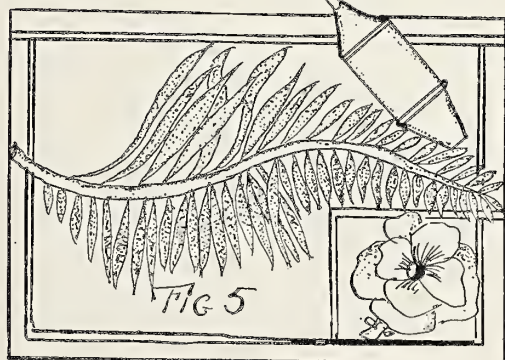
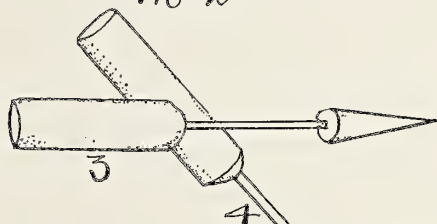


FIG 5



FIG 6



FIG 7



FIG 8

sufficient heat to scorch its way through the wood, leather or plush stock and leave a charred trail behind it. The other tool (Fig. 4) has a heavier end, and the fuller and broader lines are scorched by it.

The native designs are inclined to follow the lines of the local vegetation to a considerable degree. Much of the work was elaborated with fernlike growths, as represented in Fig. 5. Some of these ferns were made

to the latter, a common piece of stovepipe set horizontally on a couple of stones or bricks, with a charcoal fire made inside, answers for heating the tool. Any kind of heat from any sort of a fire will do.

One curiosity I observed is presented in Fig. 7, and consists in the application of the figurework direct upon the boards of a fence, as shown. The person applying these advertisements with the scorching tools

had with him a portable heating tube for heating the scorching tools, and three tools. He had one native boy to assist him. After securing permission to use the fence for his advertisement, he would proceed to burn the design in an appropriate position. In five or ten minutes he would have the thing outlined, and in less than an hour have the whole design completed. The advantage of these designs is that, once applied, the wood must be scraped to remove them, unless the lettering or the design is etched very lightly, in which case a brushing and scrubbing will remove most of the charred work and leave a new surface for further operations.

I saw quite a number of really artistic designs applied to wood surfaces and used in connection with an advertisement of merchandise. Fig. 8 is one of the more developed schemes. Often the lettering is brought out in full bold-face. Light vine-work is also imitated. The native wood-etching artist is quite an important person. He is willing to work cheap, and, in fact, all do that in this part of the world. For his ability in applying elaborate patterns to woodwork of all kinds he is satisfied if he receives 40 cents per day. He travels with his little kit of tools on his back. Occasionally he has a vehicle of native make hauled by a little pony or by a water-buffalo.

Written for THE INLAND PRINTER.

A PLEA FOR HIGHER EDUCATION OF THE JOB COMPOSITOR.

BY FREDERICK F. TURNER.

WHILE education in the art of present-day typography depends for the most part upon the job compositor himself, still there is much that the employer can do to assist him in this respect.

Trade journals, many fine specimens of printing, and the high art specimens of typography and color schemes issued from time to time by our typefounders and others, often do not reach the hands of the job compositors, who would be most likely to use them to the greatest advantage. This is especially true of the larger offices. This tremendous power for good, a potent factor in the uplifting of even the best tradesman, often goes no further than the office of the establishment. It should be remembered that to the job compositor whose heart is in his work the study of these is an incentive to greater effort and of great assistance to him in the creation of new ideas.

Of many job compositors who are to-day holding steady positions and who constitute the shining lights of their calling, few there are who do not in some manner procure a trade journal from month to month and study the trade through this medium. This is referred to in the hope that it will be the means of inducing proprietors in general to encourage their jobbers to read and study, by placing trade journals and specimens of printing at their disposal. Get a man infatuated with his work, encourage him to love his labor, but

do not fail to reward him honestly according to his ability, thus keeping up his interest, and he soon begins to anxiously await the arrival of his monthly trade journal.

Among the thousands of jobbers who are to-day given only routine work to do, there are many in whom there is a dormant sense of art and who are capable of greater possibilities. Of course, if a man is so completely indifferent to his own welfare that he fails to grasp the opportunity thus afforded for his education, it is wasted energy to endeavor to teach him; it will, moreover, generally be found unprofitable to keep him. Such a man is destined to remain at the bottom of the ladder.

It has always been a source of surprise that thinking printers have not ere this been impressed with the economic value of some method of educating the job compositors in their employ. It would be a great deal more profitable to the employer to educate his men in the prevailing style of typography, for it is well known that nearly all printers have different methods of doing the same thing. Much more can be expected of a man who is acquainted with the office and its general run of work than from one who is hired only temporarily, whose one eye is on the clock, the other on the foreman, who is constantly worrying about "when the jig will be up," and whose interest does not lie deeper than his weekly pay envelope.

But, one may contend, "No sooner do I get my men educated to what I deem the proper standard of excellence than they leave me." Why? In nine cases out of ten it is merely for monetary reasons. The workman simply finds a position where he is paid more. It never seems to occur to the average employer that if a man is worth a certain sum to others he surely should be worth as much to him. This is the very man the employer should retain at any reasonable cost, for if a man shows himself to be sufficiently ambitious to improve his condition, and does it, his is the work that brings results, and it is from the ranks of such as he that the employer must depend for his future skilled mechanics. It is obviously to the employer's benefit to fit his employes to fulfill his requirements. It is those who hold steady positions in whom the employer places his trust, and it is obvious that it is to every job compositor's advantage to fit himself for such a position.

It is a fact that there are many jobbers who are so indifferent as to deem even our trade journals — some of which are veritable works of art — unworthy of preservation. Complaints have been made that they have been mutilated, the half-tones, and more especially the color plates that go to make up an artistic issue, having been removed, often so cleverly that it is difficult to detect the theft. This is vandalism in one of its worst forms, and can not be too severely condemned.

To keep intact and file the numbers from month to month so that they may be presentable for future reference should give a compositor pleasure. They should



The Lass who waits for a Sailor



be filed for reference, and any compositor worthy of the name will find in such journals suggestions, direct and indirect, that will develop his taste and judgment. In a large printery in this city the frame of each jobber is ornamented—I say ornamented advisedly—with the current number of a trade journal. It is needless to add that little botchwork is done there.

No one cares to look a second time over a mutilated book, and it should be remembered by every job compositor that trade journals are not like yesterday's newspaper: they never grow old. The difference in the product of those jobbers who read for instruction and those who do not, is great. The tradesman who is not sufficiently interested in his trade to study and thereby endeavor to be up-to-date and artistic can never compete with the man who does. Study is essential in that it assists in keeping the latter abreast of the times. As the trade tends more and more to the artistic and upholds its tradition of being the "art preservative of arts," the ambition in the one to do his share in the upbuilding of the industry is keen; the other is content to draw his meager salary each week, practically a drone in the hive, a moral drawback to the trade.

Not only should he read, but the job compositor should preserve every artist's design that pleases him; if not in fact, in his mind, until it is found convenient to draw a rough sketch of it. This practice will be found of great value to all job compositors. In many instances, with type, rule and ornamentation he can make just as effective designs as the originals. He should train his eye to see art in architecture, the effective panelwork and designs in book-covers, in painted signs; even the posters on our city billboards should father ideas in this respect. On every hand are suggestions for designs that can be simplified and put into practical use at some time. Such effort will prove to his employer that he is endeavoring to help himself, and great is the reward of the man who tries to help himself.

Some job compositors are naturally artistic, and need little education in this line, but a great many are not, and while it is true that if a man has not a sense of art somewhere in his make-up it is a hard matter to drive it into him, still, by hard study, the rudiments of the trade can be self-taught, and this, combined with earnest endeavor, may lead to higher things.

If a job compositor understands the value of white space, is careful in justification, has been taught to use discretion in ornamentation, can discriminate between botchwork and that which is simple, neat and forcefully displayed, he can improve upon many jobs that come to his hands if given opportunity. With study, experience and sustained effort, success will surely follow. He will soon come to know whether or not his job is balanced, the type-face employed is too large or too small; if more than one face is used, whether they harmonize, and if color contrast is sufficient and tasteful without being overdone.

Enter any large printery and it will be found that

the men who are holding frames as head jobbers—or artist compositors, as they are sometimes called—are those who adhere to these principles, and that on the whole artistic job composition is largely a combination of art and good common sense.

If study can not teach a job compositor the fundamental principles of job composition, if he is impractical and exhibits a total poverty of ideas, then the time spent in the composing-room has been worse than wasted and the sooner he seeks another occupation



THE BELLE OF MANILA.

the better. But where it is evident that a jobber takes a true interest in his labor and his work indicates that he endeavors to be artistic and creative, and he in other ways shows that he is deserving of encouragement, it is obviously to the interest of the employer to assist him, and no better assistance can be found, from the employer's viewpoint, than the careful study of trade journals. Subscribe for the one of your choice, put it in his hands, get him to take it home, digest it and take care of it; for in so doing you will not only gain his respect but you will raise the standard of your establishment and educate your jobbers to the high plane of typography which has become an absolute necessity in the world of printing. The demand for skilled printers is ever increasing, and the day is not far distant when the majority of the jobbers must be first-class workmen—men of ideas and ability.

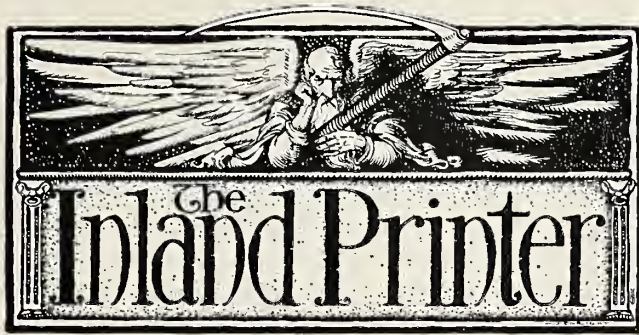
OF TECHNICAL VALUE.

We consider your journal an interesting one of decided technical value.—*Benjamin Day, New York.*



Photo by O. Nickles, Interlaken, Switzerland.

SWISS MOUNTAIN SCENERY.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. MCQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance.
Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

FINANCIALLY, 1903 marked the turn of an expanding prosperity that had its base in 1895's magnificent cereal crops. It was a year of steady decline in the business world. No amount of stimulation by banking interests or by speculative elements could change the course of the markets or stay the progress of readjustment. In the main the losses fell upon the newly rich; the former owners of manufacturing plants delivered to industrial combinations; upon promoters, who, with appetites whetted by gains, planned still larger combines and sought still greater profits; upon the horde of small professional speculators — stock traders — who bucked the market with their supposed omniscience until the profits of an expanded period had gone in commissions to the brokerage houses.

It was only in the latter months of the year that general business became affected by the trouble; and for a while the country faced a panic with all its horrors — a cold wave threatening to blight the standing crops, but which, passing away, saved to the country a magnificent corn harvest and established tranquillity in business. The contracting process continues, and is apt to continue or at least remain quiescent until the close of the presidential campaign. The extent of the contraction is to be measured by the extent that the public has suffered from the collapse of the overcapitalized creations of a boom that seemed to have no top.

High money rates prevailed until the close of the year; in the pre-Christmas period the call rate soared to some of its previous heights when expansion was boundless and speculation active. The usual fall stringency period was safely passed because of a stagnant and declining stock market. The midsummer saw the exportation of \$42,000,000 of gold, but troublesome days fell upon the market, and every merchant, every manufacturer in the remotest hamlet felt the pinch of tightening money as a result of the failure of Baltimore and Pittsburg banking institutions whose funds had been loaned largely to speculative projects. The closing of a number of small banks in various parts of the country, through the speculation of trusted employes, made a nervous public, and banks began to feel a tugging at their deposits. Everywhere there was a retrenchment in commitments through loans, and a drawing down of reserves in the cities in preparation for any run which might develop. It was fortunate, indeed, that just at this time the cotton crop, slow of harvesting, rushed to the market in large volume, and Europe, anxious to get sufficient stock, bought heavily. The foreign exchange rate fell at once in our favor and permitted a return of some \$16,000,000 of the gold exported earlier in the season, and \$16,000,000 by the usual process meant the support of \$100,000,000 in loans.

Like all depressive periods, the present has excited a general outcry, a universal query concerning the source of trouble. Many of the questions can not be

satisfactorily answered. In the main, past experiences account for the trouble, such as suspicion of credits; fear of falling trade anticipated in reduced output; economy in management; withdrawal of commitments, and general lack of confidence. None of these answer the question put to the writer: "Why should money be tight in a period of contraction, when the total circulation per capita is the largest in the history of the country?"

After a complete survey of the financial position of the banks, and comparisons with previous depressions, a satisfactory answer is impossible. The best that can be said is that there is an absorption of funds by the public. This absorption has been steadily increasing for a year or more. In the summer of 1902 it was attributed to a husbanding of money for winter fuel by the mass of the people. When the winter passed without a return of the surplus funds to the banks and contraction set in, the theory was substituted by one that the expansion of business had now penetrated the remotest portion of the country and there was a large pocket and till money requirement. Contraction has been universal, money has not returned to the banks, and now the stocking theory is advanced, that the public is hoarding money against future trouble; that a spirit of economy is brooding over every one who gains money.

A few comparisons are interesting, though they do not illuminate the query. January 1, 1893, the highest period of the former expansion, the money in circulation was \$23.85 per capita, and the public outside the banks held a per capita of \$16.41. A year later, when contraction was acute, the per capita circulation was \$24.28, and the average holding of the public was \$14.21. Bank reserves were large, money was cheap but collaterals weak. January 1, 1902, the height of the recent expansion period, the per capita circulation was \$28.53 and the public held \$17.90. At the close of the last year the per capita was \$31.50, the highest in the history of the country, and holdings outside the banks averaged \$20.50. Thus far we have reversed the former money currents, increasing the amount of funds in the pocket and decreasing the amount in banks. Does it tell of a wider prosperity of the public, of a larger independence of the banks, or distrust thereof? Not necessarily, for we have along with this increment of money outside the banks, an increase in the loans which can be placed against a decrease in the previous period.

The situation is a new one, and one hesitates to declare that the inconsistency of present money currents indicates only a brief let up, and that at the core conditions are still sound. Yet this view brings us back to the starting point, that the farmers of the great West have large crops; that the small cotton crop is neutralized by higher prices; that the people are fortified by a pocket-money fund per capita twenty per cent larger than that of the expansion of ten years ago; that the country is in an impregnable condition; that

stagnation may come, but demoralization is well but-tressed.

As we are in a passing period, conclusions are inadvisable. So far as we can read, things look all right, though even now the process may be reversed and the currents of cash flowing into the banks in payment of loans. However, thanks to the crops we are not far from safety whichever way they are flowing.

P. S. G.

THE QUESTION OF TECHNICAL EDUCATION.

NOW comes the young man who knows it all and marvels much why those less fortunate should wish to add to their limited store of knowledge. In fact he has a nebulous idea that it might be well to put a brake on the ambitions of the less brilliantly endowed ones. The young man is not at all pleased with the technical-school idea. Not quite so certain of his omnipotence and omniscience as he would have the world believe, he is evidently nervously suspicious, and has reached the conclusion that technical schools have sinister designs on his material well-being. Therefore, says he — without proving his case — let such schooling be abolished; or, if that be not feasible, let the schools and their presumptuous students be hampered as much as possible. The young man professes to have fears for the safety of the union, just as though the success of that organization did not depend upon its having control of the major portion of the most capable craftsmen. None but weaklings are tormented by such fears as disturb the young man, and as weaklings must employ some agency to do battle for them, there is great necessity for getting the nose of this camel under the union tent. Unable to prove that technical schools are inimical to the interests of the craft, or that trade-unionism is opposed to them, he is apparently up against it. Not so easily is our young man nonplussed; weakling-like, he wallows in the mire of the pettifogger, and by strange and strained interpretations of parts of laws divorced from their palpable intent and torn from their context, he gravely concludes that these emasculated provisions may possibly mean that "those fellows can't keep school."

It is unlikely any union will be led astray by such special pleading, even in these days of wild ghost-dancing in labor circles. The young man is not well advised when he places reliance on far-fetched interpretations of the law. The union's interests are conserved by broad and liberal, rather than close and questionable, constructions being placed on its laws. Then, too, it is flying in the face of the experience of nearly all trade unions which have had occasion to deal with the subject, to oppose such schools. And the experience of others should count for much in the disposition of a question like this. Almost without exception — where the opportunity offers — the unions of Europe and America support technical education, many of them furnishing pecuniary assistance. It is also noticeable that those unions which for a time opposed

the system have ultimately reversed themselves. So, if the young man should win a victory, the total result would be inconvenience for a few and the final necessity of undoing his work.

Of course we have in mind technical schools designed to assist those working at a trade, or intending to do so, and not institutions which profess to turn out finished workmen in an incredibly short period without shop or office training. The latter schools are not of sufficient importance in this country to arouse the fears of even the overly suspicious, as a small per cent of their graduates follow the printing business, so many being among the unfit. But why should the union follow our young man in his attack on technical schools of the former class? Unions are distinctly benefited by having capable men among their members, and technical education makes for increased efficiency. Competency at a given trade is not a fixed quantity, and every artisan who would keep abreast of the times must continue to improve. The need for improvement is indeed pressing in the case of men who, by reason of limited opportunities or otherwise, are slow or "backward." Ordinarily, the prudent deficient workman seeks knowledge as best he can through crude channels; the school furnishes what he wants in a more thorough and scientific manner, which is an unalloyed blessing to those who deem improvement worth striving for. It may be urged that the number attending these schools is small. Then the alleged harm possible is minified and is all the greater reason why the majority should not put obstacles in the path of the studious minority.

The subject which is here brought to the fore involves the question of the progressiveness of the union in its settlement. In a highly specialized business like the printing industry, where, with few exceptions, apprentices "serve their time" doing a limited range of work, a school which affords the ill-equipped journeyman an opportunity to become proficient in any or all branches of the art, fills a want. By way of illustration, it provides for the "straight matter" compositor — whose occupation is gone — an opportunity to become an operator, job man or make-up in the shortest possible time, thereby enabling him to continue at his chosen vocation. Should an organization professedly devoted to the moral and material uplifting of its members — fortunate or unfortunate, competent or incompetent — place an embargo on his doing so, or interfere with the instrument that makes it possible for him to do so? To answer in the affirmative would be injudicious, heartless and entirely incompatible with that spirit of fraternalism which has been such a bulwark of strength to trade unions. It is agreed that opposition to the introduction of machinery is asinine, but to maintain a hostile attitude toward modern methods, as exemplified by technical schools, would spell retrogression and should be impossible in an organization alive to the needs of the craft and capable of reading the signs of the times.

If technical schools are neither good nor needed, they will die aborning, and before they can work any harm to workman or union; if there is a field for them and their appearance is opportune, they will prove beneficial to all, irrespective of misguided temporary opposition. Surely there is no wisdom in interfering with such a self-regulating condition as this.

THE GOAL OF INDUSTRIAL PEACE.

THE *Wall Street Journal* enjoys an enviable prestige among financiers, and it may be accepted as a matter of course that the editors are men of more than ordinary prescience and acute observers of affairs. It is their business to thoroughly review the passing show and in a calm and dispassionate manner give their clientèle the results of their investigations, accompanied by careful deductions. If the latter do not prove to be approximately correct, the writer's usefulness is seriously impaired, as it is the matter, rather than the manner, that counts with financial writers. So when the editor of a paper like the *Journal* speaks we may be sure his words are not idly penned nor are his views those of a doctrinaire or academician in quest of happenings that will serve to bolster up some pet theory. In a recent signed article, Editor Woodlock expatiates on the business outlook, and on the whole takes an optimistic view of the situation. He does not, however, deny that much damage may be done by the strained relations existing in some quarters between employer and employe, fostered by the "prevalence of unwise counsels with the leaders of both sides." Mr. Woodlock mentions no names, which would be a superfluity, for undoubtedly he refers to the rabid partisans in both camps. On one side, there is the employer who knows of nothing to confer about, and on the other the union man who is so "square" he will not eat at a round table, to drop into the parlance of "labor row." Though these extremists may have wrought themselves into such a frame of mind that naught but a season of strife will serve to make them amenable to reason, Mr. Woodlock is not without hope. The blindly selfish and extremely offensive partisans have not had all the say in the past few years. Much has been done in the way of educating opinion on both sides, and it is in the ascendancy of this influence on which the New York financial editor relies "for the best in the long run."

This is commended to the earnest consideration of those of our friends who take exception to the course pursued by THE INLAND PRINTER in discussing industrial matters. The employe who denounces it as "a capitalistic sheet" on account of criticisms of abuses that are being introduced into or have grown up in the unions, as well as the employer who shakes his head ominously and calls us "socialistic" or worse because we refrain from joining in the hue and cry for the extermination of unions on account of their lapses, should ponder on the meaning of Mr. Woodlock's utterance. Testimony to the correctness of it can be found on every hand. The freedom of the

printing trades at this time from serious internal menace is due to the educational work that has been going on among the craftsmen. Other causes have contributed to this condition, but *THE INLAND PRINTER* feels it has assisted not a little in the good work by laboring in season and out of season for industrial harmony. It has never knowingly printed a word tending to estrange employer and employe, as it believes that in the natural order of things they are divided by a chasm that is too wide for their own or society's good. It is our aim to bring these widely separated interests together. How this can best be done must be determined by the existing circumstances. Nothing lasting could be accomplished by merely saying, "Now, gentlemen, please don't fight!" in the tone of a polite and disinterested neutral, and this journal does not play that sexless rôle any more than it is a blind partisan of factions. It is an independent of virility, commending those measures and movements which seem to merit approval, and condemning those which are pernicious, keeping in mind the central idea that the craft should be progressive in all the phases of its activities, and remembering that the most lasting progress among highly civilized peoples is made through peaceful paths. As a journal follows this line of policy with fidelity it is frequently constrained to speak severely of cherished policies of its friends. But while it is exposing the mistakes of a faction or shedding light on the motives and aims of another, it is removing misunderstandings and clearing the way for that better knowledge of each other by both elements which must prevail before we can reach the condition in which Mr. Woodlock finds his hope for continued industrial activity. Such a course is not the most congenial — and, perhaps, not the most profitable — that might be chosen; it is the rocky road of duty, and there is glorious compensation in the knowledge that the results are beneficent and lasting.

GETTING DOWN TO IT.

DID you ever undertake a particularly difficult or especially large piece of work, and after you had been engaged on it for a while in the usual easy-going way, although everything seemed to be going along all right, be oppressed with a feeling that it would not be done in time and when you would have felt better satisfied if something had happened to the work to give it a jolt, so that you would be forced to go into it with your whole soul and energy in order to drive the work forward to completion?

It is true that about the best work that is done in this world is that which is accomplished in the face of the greatest obstacles and discouragements, and many a man is suffering for the need of that which shall put him on his mettle and show to the world the stuff of which he is made.

The getting right down and doing it does not mean the hurrying and scurrying and confusion so often

made to pass for achievement, but means the bending of every energy in the direction of intelligent planning — the use of headwork — and when the planning has been done, the will and vim to put the plan into execution.

If as much care were taken so to lay out every job of work that it may be done in the most profitable manner as we are prone to give in making good some error, what a different showing it would make at the end of the year. And yet every job that is done — when we come right down to it — should be figured up, laid out and executed with as much attention to economy as though it were the only job we ever expected to do.

When a man gives to his work that sort of earnest concentration and intelligent effort, and sees that as far as possible his subordinates do the same, if then the results are not satisfactory it's a pretty good indication that he is in the wrong business.

A. K. T.

INCORPORATION OF UNIONS.

ONE of the Indiana county courts has handed down what is thought to be an illuminating decision on boycotting, which is heralded as settling — if it be sustained by the Supreme Court — the fact that unions may be sued for damages even though unincorporated. The decision is summarized thus:

"The fact that a labor union is not incorporated does not necessarily prevent a jury from holding it responsible for injuries to a third party when the injuries complained of are the result of an act for which the union as an association of individuals is responsible; for the law will assume that an injurious act, coming as a direct result of a resolution, rule or settled policy of an organization, must be compensated for by the body from whose resolution, rule or settled policy it results."

Such a ruling is not likely to strike terror into the hearts of unionists. If the question is considered broadly, it is doubtful if any organization will contest the decision, even though in the early days of its inception it might operate to deplete a few treasuries. During the prevalent hubbub about labor organizations there is a tendency to attach too much weight to the effect of a mere resolution or court decision or legislative enactment, without considering the results of similar pronouncements in the past. A year or so ago there was a clamor to have unions incorporated, which subsided after a disciple of Blackstone demonstrated that no extraneous power could force the unions to become legal entities, and if they were to become incorporated their status might not be materially altered. So, latterly, there has been much said against boycotting as practiced by labor people, and every utterance inimical to the system is seized upon with avidity, and its importance and effect greatly magnified. In the case of the Indiana decision, if under it actions for damages would lie against the union as a body,

why should labor organizations be displeased with it? In order to institute a suit the complainant would have to admit the effectiveness of the movement against him, which in the vast majority of cases would be pleasing to the boycotters, as the dear public has a decided penchant for being on the winning side. Then, if the complainant should be awarded judgment, he would have his trouble for his pains, for, under the guidance of a skilful lawyer, the union's funds could be amply protected. The treasurer might reside in a neighboring State or in Canada, or the union might dispense with a treasury, as many fighting organizations do, or dissolve after each meeting. Of course, laws and systems would have to be changed to meet the new conditions, but among the minor failings of unionists is a weakness for tinkering with their laws, and they can outplay the professional legislator at the game.

The foregoing decision has been cited in illustration of the growing hostility of the judiciary toward boycotting. As a matter of fact, the courts are not as menacing toward boycotters as they once were. In this year of grace the Indianian who desires benefit by this decision must display a signal of distress on entering court, which would not only be humiliating but, frequently, a tactical blunder. In the eighties, however, when labor boycotts were in their incipency, it seemed to be the policy of the courts to imprison members of union boycott committees. Public men who then questioned the utility—not the justice—of the severe sentences imposed, were pooh-poohed at as being shortsighted or sentimental. Newspapers and others were quite sure that King Boycott was dead, and decorously interred. But, as we all know, that was a mistake, for what the King considered a great achievement, sixteen or seventeen years ago, he now regards as daily routine.

Writing at that period, the able investigator and incisive reasoner, Prof. Richard T. Ely—an outspoken opponent of boycotting—regarded those decisions as colossal mistakes, and said that, were it not for the rabidness of the judges, boycotting would have been abandoned by the unions. Up to that time many labor papers, union officials and their friends had opposed this method of warfare, but the determined anti-boycott attitude of the courts settled the question. Rightly or wrongly, the masses concluded the leaders were mistaken in opposing boycotting, feeling that if it were ineffective the courts would not have gone the lengths they did in endeavoring to suppress it, while black-listing went unscathed. When we contrast the practice of condemning boycotters as felons with the present judicial policy of opening the way to secure damages through suits in the civil courts—which is an elusive relief—it must be admitted the boycotter has no need for feeling downcast.

It has become fashionable to quote the anthracite coal-strike commission on such matters. The commissioners—it is unnecessary to name them—are opposed to boycotting, yet they demonstrate the present-day

notion that all forms of boycotting are not necessarily illegal.

"Carried to the extent sometimes practiced in aid of a strike, and as was in some instances practiced in connection with the late anthracite strike, it [the boycott] is a cruel weapon of aggression, and its use immoral and antisocial. To say this is not to deny the legal right of any man or set of men, voluntarily to refrain from social intercourse or business relations with any persons whom he or they, with or without good reason, dislike. This may sometimes be unchristian, but it is not illegal."

The simple truth is that boycotting can not be given its quietus by legal enactments, unless some plan is devised whereby men can be made to purchase what they do not want or compelled to approve that which they abhor. So long as the individual enjoys a small measure of personal liberty, labor organizations and their friends will doubtless do as many others do without question—follow in the footsteps of the patriots of the supposed Revolutionary period, and boycott their enemy and all his works. W. B. P.

THE RUSSIAN IDEA.

A RECENT occurrence in Russia furnishes an instructive object-lesson to those who persist in asserting that trade-unionism is *per se* responsible for strikes, and intimating that its suppression would insure industrial peace. To add to our interest in the affair, this particular disturbance was in the printing trade. According to the veracious New York *Evening Post*, the newspapers of Moscow were compelled to suspend publication for a few days on account of a printers' strike. Evidently there were no ultimatums from the publishers or an "address to the public" by the men—or, perhaps, there were too many of them—for we are told no one seemed to know the exact cause of the trouble. It is thought, however, to have had some relation to like demonstrations in other parts of the Czar's dominions—a sort of sympathetic strike, probably. Though unions are unlawful and several hundred strikers were arrested for "collecting in groups" (which is also in contravention to Russian law), the employers made terms with the strikers. Not only that, but the former settled *in obedience to strong official pressure*. On several occasions statesmen in English-speaking countries have officially interested themselves in settling labor difficulties, but they have always assumed enormous proportions and had caused great inconvenience to the public—as in the anthracite strike—before the government took a hand in the game. It is significant that the Czar's government, which does not seem to have heard of Mr. Parry or Mr. Balk, thought it wise to use its power to effect a settlement favorable to labor, in a comparatively trifling difficulty. We have fallen into the habit of thinking that the franchise is the principal factor in making labor influential with the powers that be, and when an elective officer espouses

the cause of strikers we expect to hear him denounced as a truckler and a demagogue. While the ballot is a potent weapon, there is inherent in labor sufficient economic force and moral power to make its influence felt under any form of government. The ruling power in Russia is an autocracy that, theoretically at least, can safely bid defiance to the wishes of the mudsills, yet the government was much disturbed about a strike of voteless and unorganized workers. In point of fact, this "strong" government seemed to fear a labor demonstration, with its consequent agitation, more than would any of the so-called social-democratic administrations of Australasia. It is evident from this that disfranchisement and disorganization of the working classes—either by direct or indirect methods—will not serve to settle the labor question. To the contrary, it would aggravate the situation. That unorganized Russian printers, denied the poor privilege of gathering in groups, should conduct a strike so successfully as to frighten the autocratic government into action, proves that where workmen feel, and feel deeply, an injustice has been done them, they will protest effectively—sensibly and in a businesslike way if they can, but blindly and in a destructive manner if they must. Trade-unionism develops the better way of doing these things, and its important manifestations are the effect of economic conditions rather than the primary cause, as some would have us believe.

W. B. P.

WAIL OF A POET.

When you write a plaintive ditty,
Either serious or witty,
And upon the same expend a large amount of matter gray,
Don't it make you hot as blazes
When your wrathful optic gazes
At the line the printer set up and allowed to run this way:
"Her face was acmfwyshrdcmfwyp!"

When you've penned a pretty sonnet,
Worked perhaps two hours on it,
And you wondered, when she saw it, what the maiden fair would say;
Did you ever shriek in terror
At the blundering typo's error
When the climax of your poem ended up in some such way:
"Sweet maid, O be ..u cmfwyZBetaoshrdl cmfw),—\$5?
—Pittsburg Index.

STRIKE INSURANCE PLAN ABANDONED.

It is now definitely announced that the scheme of Mr. W. C. Nones, of Louisville, Kentucky, for a mutual company to insure manufacturers against injury arising because of strikes [to which reference was made at some length in our issue for September] has been abandoned. According to Mr. Nones this has come about because of the general indifference of manufacturers, who, it would seem, should have been interested. There seems to be a trend in modern industrial life toward the strike as the most certain method of righting the real or fancied wrongs of labor, because of which there ought to be a considerable field for insurance designed to protect manufacturers from losses arising from strikes. Because the Employer Underwriters at the reciprocal exchange could not formulate a satisfactory plan of insurance in this direction it does not by any means signify, however, that some other concern can not avoid the rocks upon which the Nones concern has split and establish a strike insurance that shall be mutually satisfactory.—*The Independent*.

COMPETENCY A PREREQUISITE.

Much has been said recently for and against the trades-union movement. Our opponents have said pretty nearly everything that can be said against us and our methods of conducting our business. There are many things said against us that are untrue and unjust. We must admit that some of the criticisms offered are true. Among the latter may be mentioned the question of competency. Many of our unions, in their anxiety to organize, have not been as particular as they should have been. A union card should stand first for competency. Its holder should be able to execute the work of his particular craft in an intelligent and workmanlike manner. We regret to say that in some cases there are men with union cards in their pockets who are grossly incompetent. There is no use trying to disguise this fact, but steps must be taken providing for the rigid examination of applicants, to the end that a union card will be a guarantee of competency. In many cases loose apprenticeship laws are responsible for present conditions. Employers will put to work apprentices at a very low wage scale and as soon as they become sufficiently acquainted with the business to know—or to think they know—that they are earning more than they receive they strike the employer for higher wages. The employer refuses the increase and the partly educated boy is turned out and a new one takes his place. The boy on the outside, with a fair knowledge of the business, is considered a menace to the wage scale of the organization and the result is that he is taken into full membership and given a union card—which is not only a detriment to the organization but to himself as well. He obtains employment on the strength of his union card and not being sufficiently advanced to "stand up to the rack" he is forced from one place to another, and finally "scabs"—when he is surprised to find that his services are in great demand at "more than the union scale." The employer is finally induced to unionize and he insists that the union accept his employees into membership—and the incompetent is again ready to go the route.

The stationary engineers require an examination which is as complete as the test required by the Government. Other organizations have adopted similar laws. Labor unions must amend their laws so that none will be admitted to membership who are not sufficiently experienced to hold their own in the competitive field.—*The Industrial Peorian*.

THERE'S SAFETY IN THE COUNSELS OF THE MODERATE.

If there be anything disquieting in the [business] outlook it is the labor question. Relations between employers and employes have been strained somewhat more than usual in the past year or two, thanks, largely, to the unfortunate prevalence of unwise counsels with the leaders on both sides. The advent of contraction in general business, leading to curtailment of manufacturing, will create a condition in which labor will be at a marked disadvantage, and the result will be the generation of a considerable mass of passion unless the wisest and most conservative among the leaders can regain sway over the opposing forces. Nevertheless, so much has been done in the way of educating opinion on both sides that we may well hope for the best in the long run. The pessimists have not hitherto been the truest prophets in this country.—*Thomas F. Woodlock, editor Wall Street Journal*.

ANOTHER FALSE ALARM.

An editorial note in the *Typographical Journal*, the union's official paper, says: "An item has been going the round of the labor papers to the effect that 'the printers throughout the country are voting on whether to demand an eight-hour day on January 1, 1905.' The *Journal* is not aware of a proposition to that effect being before the membership of the International Typographical Union."

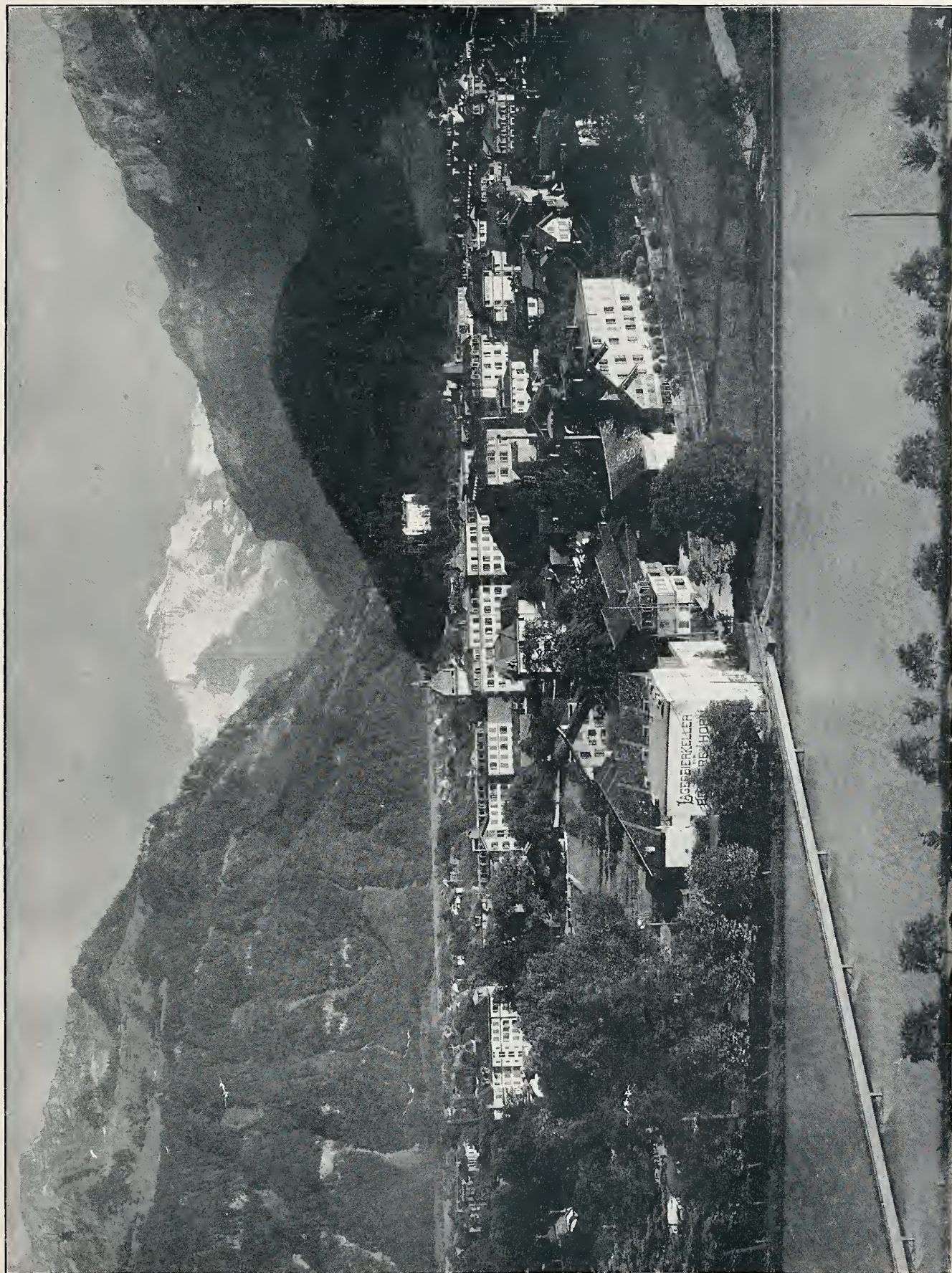


Photo by O. Nickles
Interlaken, Switzerland

THE CITY OF INTERLAKEN, SWITZERLAND
THE JUNGFRAU IN DISTANCE



BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

"Rhymes of Real Children," by Betty Sage, with illustrations by Jessie Willcox Smith, is a new book just published by Fox, Duffield & Co., New York. In form it is a large square folio, bound in decorated boards, and printed in large antique Romans within a border; the border is varied, two alternating designs being used.

The pictures are in the artist's well-known vein, being similar in every respect to the drawings made last year for "The Child Calendar," and equaling them in excellence; there may be some slight advance in freedom of technic, but in humor, tenderness, and general decorative value they are the same. We begin to wonder, not how long the trick will last, nor to what extent its popularity will continue, but how long Miss Smith will be satisfied with it. Still, since the pictures themselves are so pleasing, and the work so far in advance of the old standard for such books in this country, we should be grateful and silent.

The rhymes are quite another matter. The few authors who have brought artistic consideration to the subject of child verse are already crowded out by their imitators. The trick of holding the child's view-point in fingering verse is only too easy. The art of seeing poetry from the same plane is rare. Betty Sage (who, the publishers inform us, is Mrs. Walter L. Goodwin, a niece of Mr. J. P. Morgan—nothing of which impresses or concerns us) has the trick but not the art. Some of her jingles are clever in a photographic way; some of them are technically awkward; and all incline toward the commonplace. Not to bring them into the higher courts for comparison, it may be noted that they are tame in comparison with the poems in the same field recently written by Miss Josephine Preston Peabody and Miss Florence Wilkinson.

The themes covered in the rhymes are about what one would expect to find: "When Daddy was a Little Boy," "Mother," "The New Baby," and the ancient and inevitable "Dark." Here is one that stands clear of the general run, the title being "An Unpleasant Thought":

I can not bear to think upon
The fact that winter's coming on.
I love to coast and hitch and slide,
But there are other things beside;
The dentist, dancing-school and sums
Begin when chilly weather comes.
But worse than all, I can not bear
To put on winter underwear.
I love the cold, I love the snow,
But woolen things do itch me so.

This rhyme gives a taste of the book's quality, at its best. There is little room for doubt that the collection will be popular; in fact, it has the look of a thing that is in for something more than the usual meed of favor; so that our expression of regard for its quality may be taken for what it is worth—no more.

"The Life of a Wooden Doll," by Lewis Saxby, is another book for children, brought out by the same publishers. It consists of a series of photographs of a wooden doll in various attitudes, surrounded by the familiar bric-a-brac wherewith

the house of childhood is furnished, and accompanied by rhymes of sublime silliness.

The advertiser of the day may demand a photograph to prove an assertion; he uses it to show that imagination has nothing to do with his claims. The child demands the imaginative element in all its joys. Children might be pleased to group the dolls and accessories given in the book; and their elders might, with no uncommon fund of invention, improvise a series of verses like those in this book. But the child mind invests the absurd figures with the semblances and motives of reality. It takes no very efficient pictorial suggestion to bring before the young and fervid fancy all manner of gallant actions, to enact fairy tales, to make the world of fiction all alive. But if you photograph the puppets, you set before the ardent auditor a lifeless record; the imaginative task is too great; the child may struggle with it, because you have given him a



FRONTISPIECE, "RHYMES OF REAL CHILDREN."

pretty book with a green cover—but no sooner do you turn your back than he leaves the foolish gray things, and goes back to the brilliant struggles of heroes with dragons, or fairies with the forces of evil.

"The Life of a Wooden Doll" might well serve as a rainy-day hint for mothers, though it would be a misfortune, indeed, to have a mother who could not invent a finer play. As a child's book it seems to fall altogether from its purpose.

* *

Fox, Duffield & Co. also present a pleasant little volume for grown-ups in "The First Loves of Perilla," by John Corbin. This delicate tale has a heroine of the most unsophisticated pattern, yet very charming withal; Perilla is a girl who reminds one of the impossible image—whose astral presence is felt in much light fiction—the image which one might call a Girl in the Abstract. That is to say, a bundle of the external and emotional qualities—the quick sensibilities, appealing humor, picturesque ignorance, ethereal beauty, white modesty and silken love—the proverbial marks of the nice heroine.

Perilla's first loves are the lyrical fantasies of the matinee girl; and finally they yield, as yield they must, to the fascinations of Ted, whose dramatic tastes were quite different from her own; Ted matches her experiences of the heart in his narration of the time he and the other fellows at college met three actresses, and even had them to lunch; the three needing no chaperons, because one of them was married; and afterward it turned out that all of them had been married, and one of them three times.

The confession of this episode in Ted's past, however, has no effect on the result. The tale ends as all such tales should

end, and that's all there is to it. The workmanship is uncommonly good, the whole story having a very pleasant glitter and a delicate perfume. Typographically the book fits the material, being carefully printed, bound in a cream-colored wrapper, and enclosed in a slide case. The frontispiece, a portrait of Perilla by C. Allan Gilbert, is well engraved, but somewhat out of character. The book is eminently a good one to give to a matinee girl, conveying a subtle flattery with the gift.

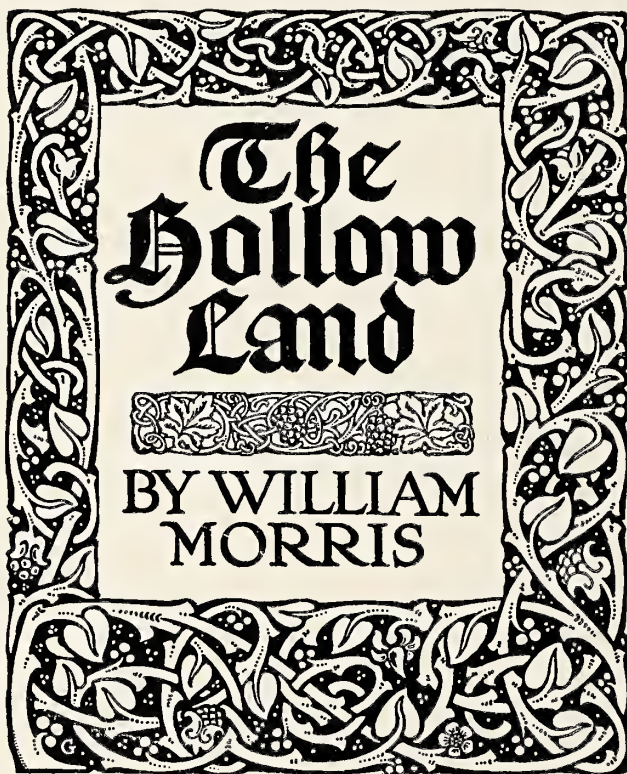
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The second book to be issued from the Village Press, at Park Ridge, Illinois, is an edition of William Morris' tale, "The Hollow Land." This story, which is among the earlier and more romantic of its author's productions, was first brought out by *The Oxford and Cambridge Magazine*; Mor-

at least in America. The idea is to make a series of uniform books, and sell them at the set price of 1 cent for each unit of twenty-five pages. The works are all to be reprints, some copyrighted and others not, and all to be books for which a worthy demand exists. They are to be sold in three different bindings: paper, which is free with the sheets at the unit price; cloth boards, and full leather, for which fixed prices are added.

The plan has undoubted merit in many ways. The books are to be carefully edited, and the usual objectionable features of the cheap reprint avoided. The scheme of selling is also a logical one, based on the actual cost to the publisher, though it makes no provision for the difference in cost that comes of varying popularity.

The first books issued in the series, "Letters and Addresses of Abraham Lincoln," and Hawthorne's "The Marble Faun,"



FRONTISPIECE AND TITLE-PAGE, THE VILLAGE PRESS.

ris never considered it worthy of preservation among the Kelmscott books, and its first edition was the one printed in this country by Mr. Mosher,

The Village Press edition is a book of goodly size, printed solidly and plainly in Mr. Goudy's excellent new type on stout hand-made paper. The composition seems to be unusually careful, and the work of the hand press fairly mastered. The decoration consists of a border and lettered title-page, an initial letter in red and black, and a frontispiece from a pen-drawing by Walter J. Enright, which proves a little too delicate for the heavy border which surrounds it.

Altogether the book possesses a strong and individual aspect, not in any sense imitative, and quite suited to the stirring nature of the tale; as a piece of craftsmanship coming so early in the experience of its makers, it must be considered remarkable. Which, after all, can only be taken to prove that in the making of excellent books there is demand for long and studious preparation, and, after the beginning is made, a steadiness and persistence of effort almost equal to the sacrifices required by the fine arts themselves.

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Mr. Howard Wilford Bell, New York, has begun the publication of books on the system of units, a plan hitherto unused,

show good intention rather than performance. The type is fairly good, though uncomfortably small for such work; but the presswork is far from the excellence which is to be desired; also the paper needs improvement. In one respect, however, the new series is a great advance from former work of its class; this is in the severity of the design, and the simplicity of the cover stamps employed. On these counts alone Mr. Bell deserves enough of credit to establish his enterprise. And for the other points, we shall hope patiently for improvement, being fairly sure that it will come.

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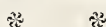
There are moments in the stories of Mrs. Edith Wharton — mere flashes, sometimes — that read like matter of the most searching inspiration; but there are hours when one feels that the author writes with the warm sympathy of a medical student for a yearling stiff. In "Sanctuary," just published by Scribners, there is material for a good story of about six thousand words; Mrs. Wharton has written a book of perhaps thirty thousand.

The story is of the psychological type. It begins with the concealment of a dark deed, and its confession to the girl who afterward becomes the guilty man's wife. The story concerns itself with the feelings of the girl in the crisis. Then

the girl marries the man, giving herself the reason that she does it to protect his children from hereditary taint; which, as the author clearly shows, is a very small element in her mingled human motive; in this point Mrs. Wharton is not honest with the reader, to say the least. Thereafter the story skips the doings of a generation, and brings the son to a temptation which is evidently designed to cover the same vulnerable points of character. Here, for the only time, the mechanism seems imperfect. The son's temptation is not similar, for foreknown consequences are inherent factors in any temptation; the device, in so far as the consequences are wholly foreign to the original premise, is unsuccessful. Still, the mother's silent conquest at the end in a measure justifies it all.

In spite of the optimistic ending, however, the atmosphere of the book is depressing. In cold skill, in penmanship, Mrs. Wharton is among the strongest writers in America. This story is characteristic of her in finish, in brilliance of epigram, in the finding of the exact and ultimate word. Also it deals with our own times, and dissects a phase of life not commonly written. Yet one can not help being sure that some sides of truth are better lighted.

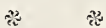
The book was printed at the Merrymount Press, and stands as a fine example of the best type of commercial work now available. It has a number of illustrations by Walter Appleton Clark, all frigid affairs, with the same conscious quality as the text, and not to be considered among his best works.



In the new catalogue of *The Mosher Books* (now first brought forward under the name by which they have so long been generally known), one finds the usual year's harvest of esthetic characterization and poetic appreciation. Mr. Mosher's catalogue is, we believe, the most literary piece of advertising issued in this country; and, being addressed only to persons who feel the appeal of purely literary things, it justifies itself. It is probably as well, however, that the plan is not followed by publishers generally, since it is adapted to capture the scanty savings of such unfortunates as fall beneath the spell of its eloquence.

The new books published by Mr. Mosher this year include additions to all his well-known series, and some unusually interesting miscellaneous titles. The new books in the unique Vest-pocket Series seem likely to find a demand equal to former issues, the editions of Aucassin and Nicolette and Aes Triplex being specially certain of popularity. There are people who maintain that few buyers of books care anything about the typographical excellence; be it granted; but even the most indifferent will not reject the good when it can be obtained cheaper than the most slovenly product of the factory.

Almost as small in price and even more attractive in execution is the new Mosher edition of Mr. Yeats' play, "The Land of Heart's Desire." These books are typical of one of the phases of Mr. Mosher's work. The larger volumes will never reach anything approaching a wide circulation; they are for the collector and the hopeless booklover; but the printing of small books, holding to a high literary and artistic ideal, is not without its result on the craft of the time.



The Special Winter Number of *The International Studio* is devoted to a subject of more than ordinary interest, the book bearing the title, "The Genius of J. M. W. Turner." The table of contents includes four essays on different phases of Turner's work, beginning with "The Oil Paintings of Turner," by Robert de la Sizeranne.

This opening essay has about it some of the raptures of Ruskin, yet presents, under its flying rhetoric, the vital points of an artist's estimate. In writing of the work of any master, one is taken for the moment into the glow of the master's enthusiasm and loses critical responsibility; so any appreciation is better than a cold one. But the essay with which this book

opens is of uncommon beauty, full of graceful imagery and lucid characterization, and altogether suited to its subject.

In the two essays following, treating of Turner's water-colors, Mr. Walter Shaw Sparrow adopts a wholly different style; his idea seems to be to balance, by clear and quiet facts, the glamor which Ruskin created, and which has, in some measure, concealed under a cloud of fantasies the real and enduring qualities of Turner's service to landscape art. Through

THE passage from the written book to the printed book was sudden and complete; nor is it wonderful that the earliest productions of the printing press are the most beautiful and that the history of its subsequent career is but the history of its decadence. The printer carried on into Type the tradition of the calligrapher and of the calligrapher at his best. As this tradition died out in the distance, the craft of the printer declined. It is the function of the calligrapher to revive and restore the craft of the printer to its original purity of intention and accomplishment. The printer must at the same time be a calligrapher, or in touch with him, and there must be in association with the printing press a scriptorium where beautiful writing may be practised & the art of letter-designing kept alive.

THE VILLAGE TYPE, DESIGNED BY F. W. GOUDY.

both articles we see a spirit both scholarly and artistic; and both are well calculated to make clear the wonderful richness of Turner's work, his invention, his facilities and shortcomings, and the consistent progress of his art through all its stages.

The book is brought to a close with Mr. C. F. Bell's note on "Turner and His Engravers"; this article deals with matter less intimate and more technical than the others, and so lacks something of their fascination. Yet it holds a place, and one does not wish to drop such a work with any part unread.

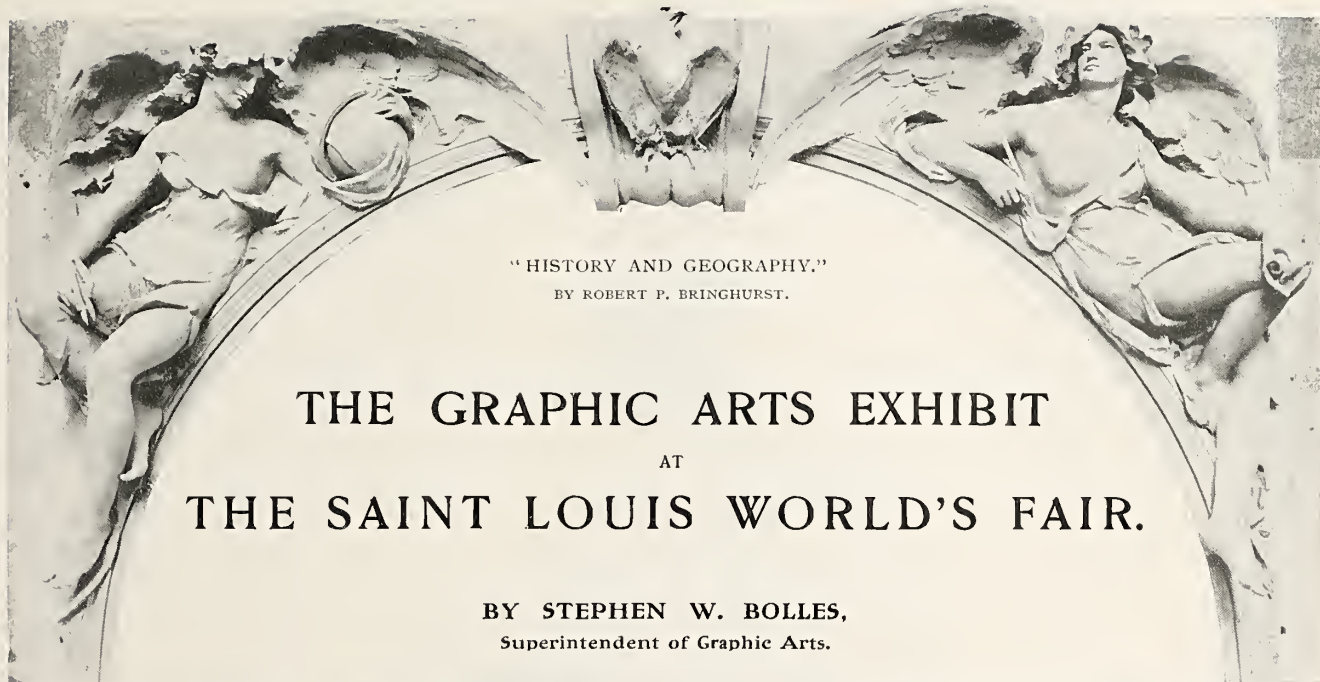
The illustrations, of which there are more than a hundred in all, are of the most careful and creditable workmanship. It is not to be expected that plates in color processes will reproduce the intangible nuances of light that fill the original canvases; and at best a black-and-white half-tone can only give a diagram of a composition. Yet these plates have been made with such care, and printed with so fine a regard for the delicate values of the originals, that the result is above detracting. All that could be done with the means at hand has been done. "The Genius of Turner" takes its place worthily in a series of publications which stands alone in the art world, being moderate in price and withal satisfactory in all essential respects. We can only wish that others as good may follow; which tempts us toward suggestions—but these, of course, can well be spared.



Palace of Electricity.
Palace of Education.
Palace of Liberal Arts.

Pavilion of Palace of Liberal Arts.
Pavilion Entrance of Graphic Arts Section.

GROUP OF WORLD'S FAIR PALACES.



"HISTORY AND GEOGRAPHY,"

BY ROBERT P. BRINGHURST.

THE GRAPHIC ARTS EXHIBIT AT THE SAINT LOUIS WORLD'S FAIR.

BY STEPHEN W. BOLLES,
Superintendent of Graphic Arts.

FOR the first time in the history of expositions, ample opportunity will be given those interested in the graphic arts, in the broadest sense of the term, to place before the public the processes and products of that branch of industry which has had so large a share in the educational development of mankind. The daily press, the magazine, the illustrated papers, the rapid and economical production by photographic, lithographic and engraving processes have made the average man at home quite familiar with scenes and occurrences in remote parts of the world and have thus contributed much to his information and entertainment.

An exhibit covering the whole range of this broad field will be both highly instructive and full of interest to even the casual observer. The exhibit at St. Louis will show the processes, step by step, from the initial work to the highest type of the finished product. To this end skilful engravers, artisans, lithographers and pressmen will be busy in their respective lines with printing-presses, embossing-presses, folding machines, etc., in full operation, to give life and movement to the whole exhibit. The general public is not familiar with the methods and processes thus applied, and their interest in them will probably not be exceeded by any other feature of the coming exposition.

The term "Graphic Arts" is one of the most comprehensive classifications in the language. It is widely and popularly misconceived to mean only the various phases of the art of printing. This, however, is far from being a true conception. A correct definition of the graphic arts would include not only printing and closely allied subjects, but all that vast range of arts which have for their purpose the reproduc-

tion of originals of whatever kind. Photoreproduction, one of the most important of the arts from a commercial, as well as from an artistic standpoint, all reproduction on flat surfaces, reliefs, embossing, the color and other processes of lithography, orthochromatic photography, etching, paper manufacture, and a great number of the other arts, all of

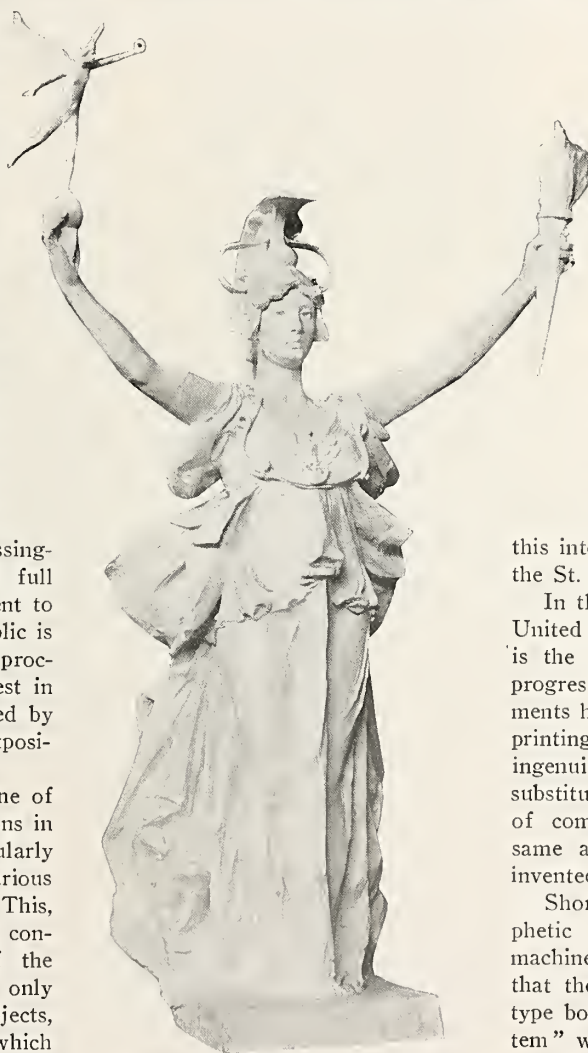
which have made rapid progress in the last few years, are all merely subdivisions of the graphic arts. Whether considered from the standpoint of vested interests or from the wideness of their range, the graphic arts are certainly of commanding importance, and are well worthy of the careful consideration which they have received at the hands of the directors of the Universal Exposition.

Since 1893 great advancement has been made in the methods of typesetting, presswork and general news-gathering, especially since the advent of the Monotype and kindred machines, and the improvements in printing facilities which have been perfected during

this interval will have a prominent place at the St. Louis Exposition.

In the report of the tenth census of the United States upon the printing industry is the following passage, referring to the progress made: "While all these improvements have been following each other in the printing and delivery of newspapers, the ingenuity of man has not yet invented a substitute for the setting of type, the method of composition remaining practically the same as it was when printing was first invented."

Shortly after the heralding of this prophetic criticism to the world, typesetting machines were invented. It was about 1890 that the revolution in the measurement of type bodies was effected. The "point system" was then introduced, which provided a uniform series of sizes for type, which



"GENIUS OF LIBERAL ARTS," BY LOPEZ.

rapidly and universally supplanted the earlier method by which each foundry used a different sized body. This radical change was of infinite advantage to the printers and recorded a phenomenal advance in the industry.

In 1900 stereotyping was simplified by the introduction of the Autoplate, which materially lessened the time for casting press plates. About the same time electricity was applied to hasten the depositing of copper in electrotyping, greatly increasing the speed and efficiency of the process of this important corollary to printing.

During the past few years wood engraving has almost completely given way to the half-tone and line cut, resulting in the infinite extension and improvement of illustration.

Also in the last decade press building has gone through a revolution. Presses that were an impossibility in 1880 and an experiment in 1890 are now in general use—necessary adjuncts to the rapid production of the large number of inexpensive magazines and newspapers of to-day.

The improvement in paper has kept pace with the perfection of printing material and machinery. In 1862 the paper ordinarily used for newspapers was poor in quality and color, made in the crudest manner of cotton rags and sold for 24 cents a pound. Improved papermaking machinery and the nearly universal use of wood pulp have provided at low prices, qualities, varieties, weights and surfaces of paper to suit any demand—newspaper, half-tone or otherwise.

The result of this marked perfection in its instruments and materials has been an advancement in the art of printing and the quality of its products that is phenomenal. Especially is this true of the progress achieved in the last decade. Indeed, it is hard to conceive how the beautiful work which has been produced in the combination of types and paper during the years which have just ended can be surpassed. The rare perfection of skill and product is so noticeable in all classes of printing—from the commonest circular and the daily newspaper to the finest product of book-making and color-press—that to attempt to illustrate the fact by reference would be foolish.

The graphic arts share with transportation the distinction of being one of the two most potent factors in modern civilization. A careful study of the progress of the various nations since the time of the renaissance of art and learning shows that the measure of advance in any country is directly proportionate to its progress in the graphic arts. Even at the present time a sure test of the distance a country has traveled along the roads of civilization and enlightenment is the condition of its graphic arts. Germany's wonderful progress has

been marked at every step by tremendous strides in the development of her graphic arts. It is, perhaps, not too much to say that there is no more potent force in modern social enlightenment and advancement.

A glance at the Government statistics is all that is necessary to reveal the tremendous interests vested in the graphic arts in America alone, without considering Germany, France, Italy or England. The interests grouped under this heading stand third among the great producing industries of this country in the amount of capital invested, being surpassed in this respect only by electricity and iron and steel working. Both the capitalization and the value of the output of the various interests connected with the graphic arts amount to hundreds of millions of dollars. But their value is not so isolated as is the case with many other largely capitalized interests. The graphic arts affect all lines of business activity, and come into contact with every-day life at a thousand points. Like transportation, they form, as it were, a solvent of modern business, and are second only to transportation in far-reaching influence on the development of commerce and industry. One of the gravest

faults of former world expositions has been that they have slighted or half ignored this and one or two other very potent factors in the advancement of humanity. This will not be the case, we are assured, at the Universal Exposition of St. Louis in 1904.

The education of the masses is at present almost entirely in the hands of the masters of the graphic arts. These arts are the channels of educational communication. The newspapers, the school-book publisher, the general publisher, the designer, the engraver and reproducer absolutely control the subject of education in that they are the tongues with which the educator and author must speak to the public at large. The influence of the graphic arts on education can not be measured in words. The men who represent and control these arts are the guardians of enlightenment, and the Universal Exposition will present an account of their stewardship, both as to educators and authors whose thoughts and words they promulgate, and to the general public, whose interests they subserve.

During the past six months great progress has been made in the graphic arts section of the Universal Exposition at St. Louis, and there is every reason to believe that it will be the largest, most representative and successful display of printing progress ever shown at any exposition in this country. The space is already more than

filled. The advances made in the industry in the past decade fully warrant a better exhibit than was shown at Chicago, while the classification arranged at St. Louis accords the graphic arts a higher plane and makes it possible to get all the printing processes and the allies together under one roof, in one section and in one great exhibit. At Chicago, the Machinery Building had the printing and engraving machinery. Specimens and books were in the Liberal Arts Department. Paper was in both. At St. Louis they will all be together in the Liberal Arts Palace.

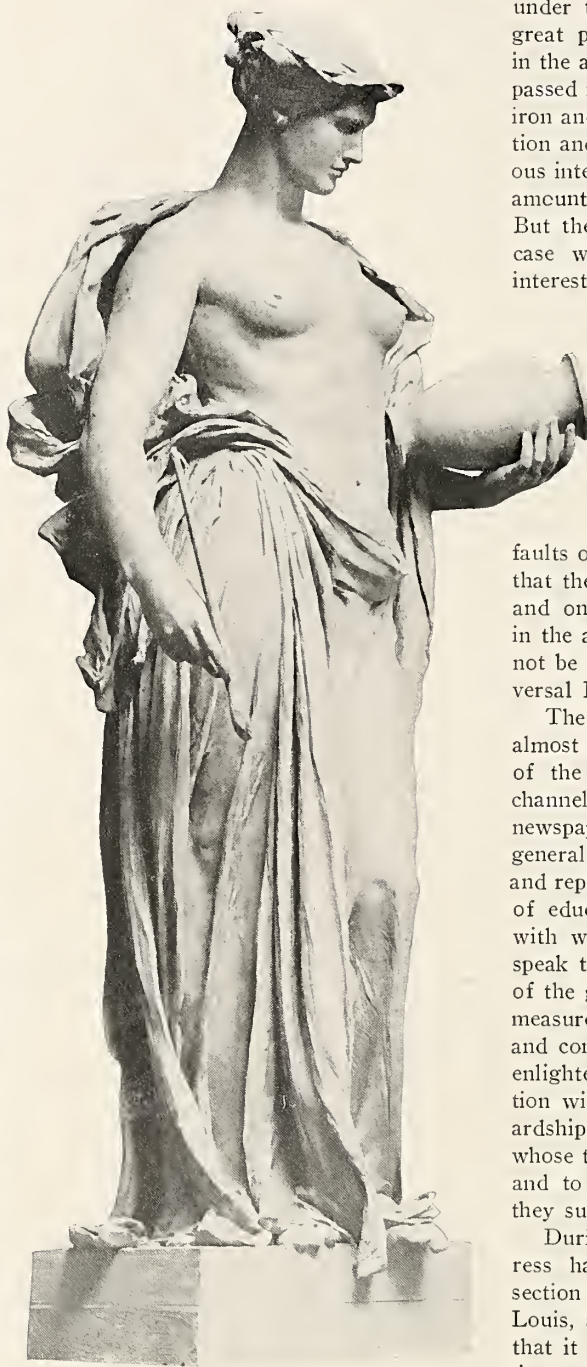


FIGURE FOR LIBERAL ARTS, BY C. Y. HARVEY.

Colonel Ockerson, chief of this department, has, with great care, provided space for the graphic arts section in that part of the big nine-acre palace with regard to popularity and interest. It will be located in the northwest quarter, and the entrance to it will be close by the Press building—the Mecca during the summer and fall of next year of thousands of publishers and users of printers' material.

It therefore presents a most excellent opportunity for the manufacturer of the best machinery, devices and material, together with the producers of fine lithography, printing and engraving, to make an exhibit, and they have taken full advantage of it.

Assurances from the great commercial foreign countries are especially gratifying. They will all have exhibits of graphic arts which will be in the nature of a revelation to some of us who think we have no competitors.

The classifications for typography are comprehensive and complete. As at present elaborated, Group 15, pertaining to the graphic arts, includes:

Printing processes and auxiliary appliances used in typography, lithography, autography, copper plate printing, engraving on wood, stone, copper, zinc, aluminum, etc.; including special devices for printing envelopes, paper bags, tags, tickets, etc., special presses and equipment for color printing from relief and intaglio blocks.

Equipment and processes used in photomechanical blockmaking in relief and intaglio for plain and color printing, photogravure plates; devices for etching; equipment and processes for engraving on wood, metal, clay, chalk, graphotype, wax processes, processes involving use of mercury, the use of gelatin surfaces; devices for mounting, trimming, routing and perfecting engraving blocks, etc.

Equipment, other than printing presses, for job printing and newspaper offices (except special machinery for bookmaking, Class 61), apparatus and products of typefoundries; paper and card cutters, stamping, punching, perforating, embossing, paperfolding, pressfeeding and other auxiliary and miscellaneous print-office appliances and labor-saving devices; stereotyping, matrixmaking and electrotyping.

Typesetting, casting and distributing devices; equipment and appliances for same.

Special equipment and processes for printing bank notes, postage stamps, bonds, stock certificates, steel engravings, etc.

Typewriters, devices for duplication of copy, mimeograph, neostyle, addressing machines, etc.

Specimens in black and color typography, lithography, copperplate and other methods of printing.

Specimens of engravings and drawings, obtained, reproduced, enlarged or reduced by mechanical photographic processes; specimens from other engraving processes of Class 47.

Under the classification of "Books, Publications and Book-binding—Equipment and Products," there will be installed in the Liberal Arts Building of the Universal Exposition of St. Louis in 1904, displays of the following:

Designs and models of newspaper offices; means, methods and processes of newspaper and magazine publications; interior of newspaper, magazine and other periodical publishing offices shown by photographs; means, methods and processes used in advertising; means, methods and processes of news-gathering by organizations or associations; collections or copies of newspapers, reviews, literary, trade and technical magazines and periodical publications; newspaper clippings and albums of clippings.

Collections of books forming special libraries.

New books, new editions of old books, specimens of book typography, old books, illuminated books; specimens of books printed on hand presses.

Drawings for books, magazines, newspapers, or other periodicals and publications; atlases and albums.

Musical publications, music plates, special equipment for printing and publishing sheet music and music books.

Equipment, processes and products of bookmaking; special machinery appliances and devices (except printing-presses) used in producing the complete bound book from printed sheets; machines for paging, stitching, gilding, cover, embossing, etc. Making and binding books by hand processes.

Specimens of binding, stamping, embossing, gilding, etc.

The exhibit of paper at the Universal Exposition of St. Louis in 1904 will cover the entire field of papermaking, the machines and processes employed, as well as the raw mate-



"PHYSICAL LIBERTY," BY H. A. MC NEIL.

rial and the finished product in all its great variety. Under the classification of "Manufacture of Paper—Raw Materials—Equipment, Processes and Products" there will be installed in the Liberal Arts building of the Exposition displays of the following:

Collections of raw materials used in the manufacture of paper and cardboard.

Equipment and processes used in the manufacture of paper by hand.

Equipment and processes used in the manufacture of paper by machinery.

Apparatus and processes for the making of pulp; pulp from rags (sorting, picking, cutting); bolting, washing, lye-washing, rinsing and draining; beating; bleaching and washing; refining, sizing, coloring,

Enameled paper. Parchment paper for envelopes. Cardboards of all kinds. Bituminous paper. Blotting paper. Filter paper used in laboratories, breweries, etc.

The development of papermaking, followed through the various steps from the early days of papyrus down to the present time, together with processes and products from oriental and other distant lands, will constitute a series of novel and attractive exhibits.

To those interested in printing and the allied arts, one of the most attractive features of the St. Louis Exposition of 1904 will be the exhibition of a large and complete platemaking



"SPIRIT OF THE ATLANTIC OCEAN," BY KONTI.

loading, etc.; pulp from straw, from esparto (sorting, crushing, chopping, lye-washing; beating; bleaching, washing and draining, etc.); pulp produced chemically or semi-chemically from wood (cutting up; lye-washing; washing; reduction to pulp; bleaching, etc.), etc.

Machines for producing endless paper.

Apparatus for cutting, glazing, calendering, polishing.

Appliances and processes for manufacturing special papers.

Equipment and processes used for making cardboard.

Fine papers and cheap papers for books; China paper, Japan paper, imitation Japan paper, vellum, paper made with animal size, etc. Paper for newspapers and posters. Paper for drawings, for photography, for mapmaking. Paper for bank notes, parchment. Paper for correspondence; note paper; envelopes, etc. Cigarette and tissue papers, paper for confectionery, for artificial flowers. Packing and wrapping paper, waxed paper, oiled paper. Paper used in construction. Wall paper. Paper used in making fireworks and the use of explosives. Telegraphy paper. Papier-maché, compressed paper, millboards, imitation of lacquer.



"SPIRIT OF THE PACIFIC OCEAN," BY KONTI.

plant in active, daily operation. The object is to show the very latest developments and improvements in the apparatus and practice used in electrotyping, stereotyping and photoengraving. The plant, which will occupy a space of 3,060 square feet in the Liberal Arts building, will be manufactured and exhibited by the F. Wesel Manufacturing Company, of New York and Chicago, and will be operated by the well-known firm of Barnes-Crosby Company, of Chicago and St. Louis. The employees will be specially selected for their expertness. This exhibit is expected to establish the standard of perfection in platemaking machinery and platemaking processes in the year 1904. Mr. F. Wesel, the president of the F. Wesel Manufacturing Company, has just returned from an extended business tour of Europe, and reports that a great many of the



"BOY WITH CUB," BY KONTI.

leading foreign printers and publishers are planning to visit the St. Louis Exposition next year. Under the administration of Mr. J. A. Ockerson, chief of the Department of Liberal Arts, the exhibit of printing machinery, and appliances used by printers, will far excel any previous attempt in this direction, and will doubtless establish the preëminence of the United States in these industries.

MURAL DECORATION AT THE WORLD'S FAIR OF 1904.

BY EDWARD HALE BRUSH.

THE World's Fair at St. Louis will not be another "White City," nor will it be a "Rainbow City." Some have called it an "Ivory City," but that would imply that its buildings are to be without color other than the ivory hue, which is by no means the case. There will be much color in the picture the Louisiana Purchase Exposition will present. An impression to the contrary has gone abroad which it is now time to correct. The appointment of Louis Julian Millet as chief of the department of mural and decorative painting, and the adoption of his plans for color treatment of the exposition, make it possible now to speak intelligently of this important aspect of the Fair.

Color the exposition will have, and color that will be harmonious and appropriate. There will not be monotony, nor, on the other hand, will there be anything garish or gaudy. That, at any rate, is the aim of the chief of decoration, cordially seconded by the director of works, Mr. Isaac S. Taylor. The color will be adapted to the architecture of the different buildings, emphasizing their purpose and origi-

nality, and at the same time contributing to the variety and beauty of the general picture. The chief of this department himself received an architectural education and thus by training as well as inclination is fitted to adapt a scheme of this kind to the architectural requirements. From the glimpse the writer has had of the studies and designs made for this purpose by Mr. Millet, it seems safe to predict that the color treatment of the St. Louis Fair will mark a new departure in this field of art and emphasize if not originate some new ideas.

In general the color will be applied to recesses and doorways, pavilion interiors, and the background of plastic decorations, and not to the plain surfaces of exteriors as a rule, for most of the buildings present the aspect of stone structures of more or less classic design and use of color on plain stone surfaces would, of course, be rather offensive to architectural standards, as we are not living in the Grecian age.

Several of the large exhibit buildings, though designed on very simple lines, permit, as Mr. Millet conceives it, of the use of color in a decorative way on the exterior. The Agricultural and Forestry and Fisheries buildings are examples of this, and in their color treatment the plan has been followed of giving them a decoration which expresses the purpose of the building and at the same time furnishes a complete and harmonious color scheme for the structure in question. The plan of treatment is the reverse of conventional. Color as nature herself lays it on will be seen in these decorations. The hue which she gives to the grape, the orange, the corn, the squash and the pumpkin will be reproduced in the decorations of the panels and doorways. The waving corn, the fruit and vegetables which will appear on such portions of the buildings in more or less conventionalized forms, such as festoons and garlands, will afford striking but artistic contrasts with the colors used on the plain surfaces. The character of the buildings and their close association with nature justify a treatment of this kind and render such use of color appropriate. The case is different with a building which is classic in style, or reminiscent of academic ideas, like the Palaces of Education and Liberal Arts. Here the chief of mural decoration has confined himself to a sparing use of color in recesses, arches and doorways. The Mines and Metallurgy building, however, while not so simple in its architectural style as the Agriculture and Forestry buildings, is of a type which offers more opportunities for mural decora-



SIDE-PIECE FOR CASCADES, BY KONTI.

tion than some others. The style of the building, too, being a considerable departure from conventional forms, presents a chance for color treatment that departs somewhat from the beaten path. The design of the Mines and Metallurgy building is strikingly original and effective, and to give an idea of its color treatment one must first say a few words as to its chief architectural features. The style of architecture which it represents has been a subject of some speculation. Some have attempted to classify it as an example of the "Nouveau." Referring to this, the architect of the building, Theodore C. Link, says: "When I recently noticed an English art critic say, in protesting against its invasion of Great Britain, that this 'nouveau art' is 'a malady, the pernicious virus of which becomes more acute the farther it travels,' I feel a strong personal solicitude for a properly conducted baptismal ceremony. Let us therefore name it 'Secession Architecture.'" Perhaps I will have to explain what secession architecture is, if the name should not make it quite clear. It means architectural liberty and emancipation with a strong plea for originality. It is a breaking away from conventionality in design. It is more an architecture of feeling than of formula."

The term "Secession Architecture" will seem more than ever applicable to this one of the World's Fair palaces when it receives its mural decorations, for Mr. Millet is himself something of a "Secessionist," or, at any rate is in full sympathy with the architect of this building in his desire to make it novel, striking and full of life.

The tall obelisks which flank the main entrance, with the sphere, surrounded by statuary, between them, are the most conspicuous architectural features of the structure. This large entrance will have a relief ornamentation finished in tones of bronze and old metals, giving a metallic effect to the whole. In the panels on either side of the entrance, which are 15 by 35 feet in dimensions, will be elaborate mural paintings, representing in a fanciful way the philosophy and poetry of the ideas connected with the building.

The eaves of this structure overhang about eighteen feet, the walls being set back, thus forming a covered loggia which surrounds three sides of the building. The façade may be likened to a screen bearing the same relation to the structure that the colonnades of the adjoining buildings do to their structures. The base of this screen consists of sculptural panels, illustrating various picturesque themes. These reliefs will be finished in bronze colors, giving them individuality and character. The background to the sculptured figures will be a rough golden-colored glass which will be illuminated at night and show the figures in silhouette. The rear wall back of the columns will be a rich Pompeian red. The spheres with statuary surrounding them are to be finished in statuary bronze. Thus the effect of the building as a whole—its architectural style and color treatment—promises to be novel yet most pleasing and harmonious.

The Varied Industries building will have mural decora-

tions of quite different character. The doorways of this building and the great pavilion which occupies the center of the semi-circular colonnade, present fine opportunities for the mural decorator, and the sketches made by Mr. Millet indicate that the opportunities will be well utilized. In the east and west entrances the principal part of the ornament will be a Renaissance scroll taking up the side panels, with heads in circles, these heads suggesting the genius of invention and kindred subjects and the whole design reminding one of the artistic industries whose products will be displayed within the structure. The forest of towers and sloping roofs, deeply recessed arcades and archways with elaborate plastic decorations of the Palace of Machinery afford fine opportunities for effective color treatment. The large entrance vestibules at each end will have mural paintings whose subjects will not deal so much with Greek goddesses as with the living, breathing world of to-day. The surfaces of the corner pavilions will be practically all in color. The sculptural decorations will have a background of color, increasing the richness of the whole effect and giving an impression of filigree work.

The entrances, corner pavilions and court of the Manufacturing building will have a somewhat similar treatment to

that of such features in the Machinery building. The central court and great niche entrance will be decorated in a glow of colors. Again, when we come to the Transportation building, designed by Mr. Emanuel L. Masqueray, author of the much-admired Cascades and Colonnade of States, and the chief of design of the Exposition, we have certain features about the entrances that lend themselves appropriately to color treatment. The soffits of



"PROGRESS OF MANUFACTURE," BY KONTI.

the arches will have rich tones of reds and blues and greens, and the painting of the background of the relief work will enhance the decorative effect of the whole.

The Education building being severely classic will not have much color, but the Palace of Liberal Arts, although of related architecture, presents some opportunities for color-work, especially in the entrances and the huge frieze around the building. All through the grounds there will be points at which a wealth of gilding will appear. In the Cascades and Colonnades of States and Festival Hall there will be such decoration, though the plain surface will be uncolored. The figures of "The Spirit of the Atlantic" and "Spirit of the Pacific," by Isidore Konti, at the head of the side Cascades, will be gilded and thus afford a rich golden note to this beautiful composition. The Louisiana Purchase Monument, designed by Mr. Masqueray, with its statuary by Karl Bitter, will have touches of some gold treatment, while at bridges and pylons strong marked effects in the landscape will be produced by use of such tones.

This is but a disjointed and fragmentary account of a scheme which can not be adequately described as yet for the reason that it is not fully complete. But perhaps enough has

been said to indicate that the Louisiana Purchase Exposition of 1904, so far from being void of color, will be a delightful surprise to those who love a scene abounding in the harmonious decorations which Mother Nature herself so freely employs.

Written for THE INLAND PRINTER.

REMINISCENCES OF A STAGE DRIVER.

BY LEON IVAN.

"I USED to be a printer, myself," said the driver of a little stage that ran from Calumet, Michigan, to Lake Linden.

"My father run a paper at Maybury for about twenty-five years, and I worked for him. He was pretty easy going, and as long as he could keep corn in the crib and put his hand on a few dollars in the safe whenever he wanted to he didn't care how things went. Bill, that's my brother, used to be foreman for him and I hustled type. Bill was a natural born printer and was brought up in the office, as you may say, and could tell like a flash what a job was worth; what it would cost to get out and how much we'd make on it. He was full of push and knew the business from A to izzard; he could butt in at any stage of the game, at case or press, and do more than any two men I ever seen. He always wanted the old man to spread out, and when dad died Bill took charge of the dump, and I was foreman, and we did about three times as much business as the old man ever thought of, 'til we got

everything came out even and nice. I've read galley after galley of his stuff and never found an error worth marking. Some city fellows was around once and wanted him to go with them and stack type against the machine for a wager, but somehow it never came off. I was sorry when he quit us, but he wanted more dough than we could cough up and he went to work in the lumber camp.

"Sam was a lulu with our old Campbell. He used to say he kept enough fodder in the tympan to fix anything he got up against. He'd throw a form on, and if he didn't hit the



"SPEED," BY LUKEMAN.

twisted with our paper bills and the sheriff closed us out. It was the hottest case of cold feet you ever seen.

"We had some fine boys working for us. There was Tom Johnson; he was with us most a year and could set type for a track record. He'd just yank off a hunk of type and shoot it into the case 'til the bins were all full, then he'd start comping. He'd just sharpen his rule and get busy with his grub hooks; the way he'd dig that type out was too fierce for anything. He seemed to know by instinct how a line was coming out; if it was too long he would leave out a few letters where they would not be missed, or if it was short he'd throw in a couple of nuts and bend a space or two 'til



"SHILDBEARERS," BY WEINMANN.

nippers he'd get her going in no time; then he'd chuck some goo-goo into the manger and let her rip as fast as we could spin the fly-wheel. The way he'd bring up half-tones would make your eyes stick out if you wasn't used to his style. He was a genius all right, and he's on the police force now.

"His cousin, Jim, came to work for us when he quit. Jim was not so much of a printer, but he could write to the King's taste, and knew every vote every man in the legislature and county council had put in and what he got for it. He seemed to know the inside of every crooked deal that was shoved through, and used to write poetry. There would not be a coon song out a week before he'd have it skinned to death with lines of his own make-up. He used to write for the county paper and his stories was copied all over the State, they were that smart. He is tending bar now down at Houghton.

"We was breaking a couple of little fillies when we bust up that was cracker-jacks. They was a matched team and could claw up more type than any man I ever seen, though they was not at it six months. They would just hop onto their little perches Monday morning and paw gravel 'til the paper was up. Them girls wouldn't take dust from nobody, I can tell you, and the amount of type they could sling was something fierce. Only that they couldn't spell very good and had a little trick of getting off their feed when we was rushed, they was as promising a little team as ever a man drew the lines over. One of them is slinging hash at the hotel we are going to and the other is in the millinery business and doing pretty well."

UNCLE SAM'S PRINTING—SOME RECORD ACHIEVEMENTS.

In 1899, the President of the United States sent to the Government Printing-office, accompanied by a short message, the report of the Naval Court of Inquiry upon the destruction of the *Maine*. When printed, that report contained 298 pages of text, 15 by 7 inches, twenty-four full-page engravings, and a four-color lithograph. It was not until 3 o'clock in the afternoon that the shop got the originals of the illustrations, and it was after 6 o'clock that night when the manuscript of the text reached the foreman's hands. Before Congress assembled the next morning a complete copy of this bulky volume, bound in pamphlet form, was upon every desk in the Senate and House, containing, as it did, the illustrations, lithograph, and text as perfect as if a job printer had been given a month in which to do it. That is to say, a thousand copies of a book of more than three hundred pages were manufactured in sixteen hours from the time the manuscript reached the foreman's composing-room.

On another occasion, at 4 o'clock on a Saturday afternoon, the office received the manuscript report of the committee which investigated hazing at the Military Academy at West Point. By 9 o'clock Monday morning each member of Congress had on his desk a volume containing two thousand pages, or the committee report in full.

Two years ago, the record was made in the printing of a bill which was no other than the revised statutes of the District of Columbia. This bill contained three hundred pages, and was ready for delivery to the White House for the President's signature ninety minutes after the copy reached the printing-office.

Here there are always a million and a half pounds of type in stock, and yet this is not considered sufficient, for at least two hundred and fifty tons are always tied up in live standing

matter on the galleys. The pay-roll of the establishment approaches \$3,500,000. The proof-paper alone consumed in the composing-room costs \$2,500 dollars a year. Over forty thousand pounds of printing-ink are used in twelve months, and ten tons of roller composition are necessary to keep the presses in good order. The paper bill, of course, is the largest supply item, and amounts to over \$800,000 a year, which means a daily average of about fifteen tons of paper and cardboard. These figures, however, will convey but a vague impression to the mind of the layman. Only a practical printer can understand the amount of work which must be done to consume this enormous aggregate of material. It may be said, however, that during the past year 1,648,214 bound volumes figured as a formidable part of the output.—From "*The Nation's Print Shop and Its Methods*," *Review of Reviews*.

WHAT CAUSES BOOKS TO SPOIL.

Mr. Frank Browne, Government analyst, Hong Kong, remarks that books in hot climates deteriorate chiefly owing to damp, a small black insect and cockroaches. They are spoiled by mold and fungi in damp atmosphere; hence they should be kept on open, airy shelves. After a long spell of moist weather, their covers should be wiped, and they should be placed in the sun or before a fire for a few hours. Damp also causes the bindings and leaves of some books to separate. A small black insect, one-eighth inch long, and one-sixteenth inch broad, resembling a beetle, is very destructive; and books, if left untouched, are found to have numerous holes in covers and leaves. Cockroaches will spoil a fine binding in a single night. A varnish against these insects is given as follows: Dammar resin, 2 ounces; mastic, 2 ounces; Canada balsam, 1 ounce; creosote, ½ ounce; spirit of wine, 20 fluid ounces.—*The London Globe*.



"BUFFALO DANCE," BY SOLON H. BORGHUN.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

COMMENDS THE NEW PLAN.

To the Editor: MONROE, LA., Nov. 12, 1903.

I consider the new way of conducting the job composition department to be a thousand times better than the old way, for the other way was of benefit to only a few, but this new way benefits all. It would be hard to improve on it.

H. C. MAY.

MAKING TYPE-CASES ROUND-BOTTOMED.

To the Editor: BENNINGTON, VT., Nov. 17, 1903.

Perhaps it will interest your readers with big thumbs "in the knowing how" to fish out six-point letters from small cabinet cases. I take two-ply cardboard the width of the box to be treated, cut about an inch long, gum or glue two edges, shove the type to the back of the box and slip down in, one gummed edge to be flush with top of partition, the other edge to lie on bottom, forming a curve and rounding the front corner. The forefinger alone will bring the smallest character up to this curve to be engaged by the thumb and carried to the stick. The use of a round piece of wood will aid in making the curves uniform.

J. H. LIVINGSTON.

BRITISH PRINTERS IMPROVING.

To the Editor: LONDON, ENG., Nov. 4, 1903.

It may interest you to know that I am an enthusiastic reader of your splendid journal. My reasons for being enthusiastic are varied and excellent. You know them quite as well, if not better, than I do myself.

I notice here and there you have a friendly dig at old England's printers. Yet I do not believe you fully realize how far you are in advance of English printers generally.

In the matter of typesetting, America certainly leads by five years. Same with presswork. As for process engraving and designing, well, we're in a painful position. I wouldn't like to guess where we are. But we're getting better.

H. W.

ADVANTAGE OF SYSTEM.

To the Editor: NEW YORK, NOV. 10, 1903.

In your November number, you speak, under the heading of "Composing-room Economics," of the work of a compositor in a strange shop, and say that he should be made acquainted with its methods and general layout at once, and underneath there appears an article which advises doing away with labels on type-cases. The writer of that article, it appears, never entered a large metropolitan plant, or else he would have known that in a large composing-room, where strange men are rushed in at odd intervals, it would be impossible for a compositor to do anything without being a nuisance to every other man in the room. In a good-sized composing-room with five or six hundred job cases a man would do a great deal of unnecessary "pulling of cases" before he found what he was in need of.

I was a "tourist" printer for three years, and during that time I worked in a great many offices, and when I got into one without any labels on the cases I invariably made myself unpopular by asking for type for the first three or four days.

Labeled type cases are a profitable investment for any modern composing-room, either for old or new hands, for I do not care how well a compositor may know an office he will pull the wrong case nine times out of ten, if it is not labeled, and that means a loss of time, however small.

P. B. TEELING.

THE LEGAL "SQUARE" IN CALIFORNIA.

To the Editor: ALAMEDA, CAL., Nov. 6, 1903.

I note in a recent number of THE INLAND PRINTER some remarks about the "square" of advertising, coupled with reference to a so-called "square of 240 nonpareil." In California the legal square as established by law is 240 ems of nonpareil, and it had its origin years ago when the papers on this coast used a twelve-em measure, thus giving twenty-four ems of nonpareil to the line, and the square, not quite three-fourths of an inch, was made by law to consist of ten lines. Since the universal change to the thirteen-em measure the square has not been changed, but remains 240 ems, when it should be 260, thus giving rise to endless difficulty and many disputes. On the papers of San Francisco a square consists of one-half inch of agate type, without regard to any other consideration. In fact, so far as the Pacific coast is concerned, the term "square" is a misnomer and has no other than an arbitrary significance.

G. F. WEEKS.

LABELS ON TYPE-CASES.

To the Editor: TRUNDLES CROSS ROADS, TENN., Nov. 9, 1903.

I have read "W. W.'s" article in THE INLAND PRINTER about his not needing labels on type cases, and wish to ask him how he does when he gets a new man. Labels on type cases are not in the way in the least, and when new men are put on are simply indispensable. He may know the position of his type ever so well, but I will wager that he can not find any size of his type every time without a little study or counting its number from the top. I do not have as many cases as "W. W.," but I find that labels are very handy, and use them on all my cases. Right here let me add, why do not all typefounders furnish labels for their type? It would be so convenient, and very little expense to them.

JAMES A. TRENT.

FOREMEN'S ASSOCIATION NEEDED.

To the Editor: COOPERSTOWN, N. Y., Nov. 16, 1903.

The article appearing in November issue regarding the formation of a foremen's association is, in my opinion, the proper thing to do. There are many things which should be righted, many disagreeable things to perplex the foreman, which could be prevented and a whole lot of trouble taken from his mind should such an organization be effected. It would be not only beneficial to the foreman as he goes to a new field of labor, but also to him who has for years retained the same position in the same office. An association or union would create a better understanding between employer and foreman and also between the foreman and the help. I heartily agree with the sentiment and will add my approval by saying let an association be formed at the earliest moment.

M. W. RUSSELL.

SYSTEM AND GOOD WORKMANSHIP.

To the Editor: NEW YORK, NOV. 21, 1903.

The article by "W. W." in the November INLAND PRINTER has furnished me, and perhaps many others, some amusement. When firms throughout the country are adopting a card-index system and other devices for simplifying work, this man wants to go back to the old-time, lack-o'-system plant.

If no labels are needed on cases, why use them on galley racks, lead racks, etc. When a man needs a certain galley, let him hunt until he finds it—even if the rack contains about

four hundred galleys—regardless of time lost. This, perhaps, is W. W.'s idea. But I forgot, "I have had but a few years' experience in the business," so advancement to foremanship must have come quite rapid to him. Good compositors are getting scarce, nor does any one master details of good printing in a couple of years.

From personal observation during the past few years in two leading offices—one in Philadelphia, the other in New York—I can say that, of twelve compositors put on, about two are good hands; the rest get stuck and seem helpless with manuscript copy, and when it comes to imposing a form they are lost—"don't know how" seems the only excuse; and yet a great many tell you, "I had charge of that office," etc. It is my contention that not only should cases be labeled, but also galley racks, slides, shelves, and chase racks, etc., so as to make it as plain as possible, particularly in a large plant, where new men are constantly put on. L. V.

FAIRNESS THE PRICE OF PEACE.

State Labor Commissioner McCormack, of Indiana, is, by common consent, one of the most proficient composers of labor difficulties in the United States. He advocates profit-sharing or some reform of voluntary coöperation as a remedy for our industrial ills, yet he says close observation of the labor field for forty years constrains him to express the opinion that employers, and not workmen, are really responsible for the major portion of our industrial wars.

"Twelve strikes are caused by unfairness on the part of the employer to one brought about by the selfishness of the employe," asserts Indiana's champion industrial peacemaker. "Organized labor, as a body, does not foster the strike idea. Strikes are started by the unorganized men or the newly organized. Not more than one-tenth of the strikes are caused by organized labor, one avowed purpose of organization being to prevent strikes.

"To illustrate the excitability of the newly organized laborer, I recall the enthusiasm of one union man, a member of a new union. Stopping me, he said earnestly, 'Here, what the devil are we doing? We have been organized two weeks and have not had a strike yet.' But, bad as are the sins of the hot-headed workman who wearies of peace, the employer will have many, many more to answer for.

"If the employer would begin to think that there is another side to the employment of men other than his bank account; if he would think that the workman has a wife and children, just as himself; gets just as cold in winter and equally as hungry; if he would think that in the elevation of his men lies his greater gain, the conflicts would cease.

"Ninety per cent of the strikes are due to the fact that the employer has not been fair, or has utterly refused to treat with his men. It is not usually a question of wages, but of humanity. I remember one strike in the Indiana coal fields, when the men were compelled to wade through water a foot deep. Conditions were very uncomfortable, but were such that they could have been remedied in a half a day. The men complained to the foreman, a rough, unprincipled fellow of the kind that some operators think make good bosses, and he replied: 'If you don't like it, drink it.' This caused a strike that lasted two weeks. But strikes are declining in number because employers are learning to deal with their men."

NOT THE CHEAPEST, BUT THE BEST.

Since the expiration of my subscription to your valuable journal some time last year I have tried other journals, because the subscription price was cheaper. But I find that things are "seldom what they seem," and it is poor economy. My office is much nearer complete with a paid-up subscription to your prince of printers' periodicals. Hence my renewal.—G. H. Norwood, Anniston, Alabama.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

HIGH ART ENGRAVING AND PRINTING.—From the Elzevir Press, New York, has been received a few pages illustrating the engraving, printing and embossing done by that house, and it would appear as if art applied to these reproduction processes could go no further. On the card accompanying these beautiful results is found, among the names in the firm, that of W. H. Bartholomew, who as a photoengraver has produced some of the most artistic processwork ever accomplished. The exhibits in this circular of two-color and three-color processwork, as well as the half-tones made with two-hundred and four-hundred line screens, prove that he is still among the leading photoengravers of the world, one that the rest of us may look up to with profit to ourselves.

PHOTOENGRAVING FOR A SMALL NEWSPAPER.—W. H. C., Winnemucca, Nevada, writes: "I desire some information, and, being a reader of THE INLAND PRINTER, I know where to come for it. I have had considerable experience in photography, am a practical printer and have the average amount of 'horse sense,' etc. Then follow the queries so often received: "What will a small engraving outfit cost? How long will it take me to learn?" etc. Answer.—These same queries can

be applied to the printing business, and, as you are a practical printer, you know how they could be answered. Only I can assure you the engraving business is much more difficult to learn than printing. In photoengraving establishments, where every appliance is at hand, apprentices have to put in five years at the trade, and some of them can not be called good workmen even then. So it is with the cost of a plant. You can, as in a printing plant, put into it \$500 or \$5,000, or any amount you wish.

QUICKEST WAY TO REVERSE NEGATIVES.—A. Van Leer, Amsterdam, Holland, writes: "I beg to ask you to insert in your process engraving notes the usual way employed in your country to quickly reverse half-tone negatives by stripping the film. The method employed here is: Two coatings of india-rubber and one coating of thick collodion, but this is a waste of time. They have a quick way of using paper starched for linework, but this is no good for half-tone, as the negatives, with this method, and especially those intensified with lead, have a tendency to crack." *Answer.*—The quickest way found in this country for reversing negatives is to flow with a rubber solution, dry by heat, flow with plain collodion and set fire to the latter to burn off quickly the alcohol and ether. Cut around the film edges, lay in warm acetic acid for one or two minutes, when the film will become loosened and can be stripped off readily and turned over on another glass, squeegeed, blotted and dried. This is the method employed on all the daily papers where speed is the essential and where these operations in reversing or "turning" a negative are performed in from five to ten minutes.

INCREASING USE OF COLOR PROCESS PLATES.—One of the gratifying features of the last Christmas magazine, to the processworker, is the number of color process plates used and the pleasing results obtained. The leading magazines, like *Century*, *Scribner's* and *Harper's*, for instance, led in the character and quality of this work. The original drawings in color by Maxfield Parrish, Jessie Wilcox Smith, Elizabeth Shippen Green, Howard Pyle, Ellen Bernard Thompson and others were placed on exhibition in New York, together with proofs of the reproductions in color, and the art critics were compelled to say something like this: "Process printing in colors has within the last few years been brought to a state of perfection undreamt of in former years. Nothing of the beauty, the delicacy of the artist's drawing is lost nowadays in the reduced facsimile presented by our leading magazines." The smaller magazines are sure to follow the lead of the larger ones, so that we are to have plenty of color plates to make, increasing threefold, at least, the business of the platemaker, inkmaker, electrotyper and printer. It will pay process men to secure copies of these Christmas magazines, to study the color effects and file them away for comparison with the color printing of the future.

MEDIUM FOR RETOUCHING PHOTOGRAPHS FOR REPRODUCTION.—Inquiries still come in for a medium to make water-color take smoothly to photographs when retouching them. Various ways of accomplishing this have been printed in this column, one of the simplest being the addition of a little soap to the water-color. A writer in *La Fotografia* recommends the following medium, which appears like a practical one:

Water	4 ounces.
Alcohol	1 ounce.
Gum arabic	½ ounce.
Aqua ammonia	10 drops.

The gum arabic is dissolved in the water by heat, then the alcohol is added and when the solution is cool the aqua ammonia is dropped in. The medium is kept in a corked bottle and both the brushes and water-colors are kept moistened with it.

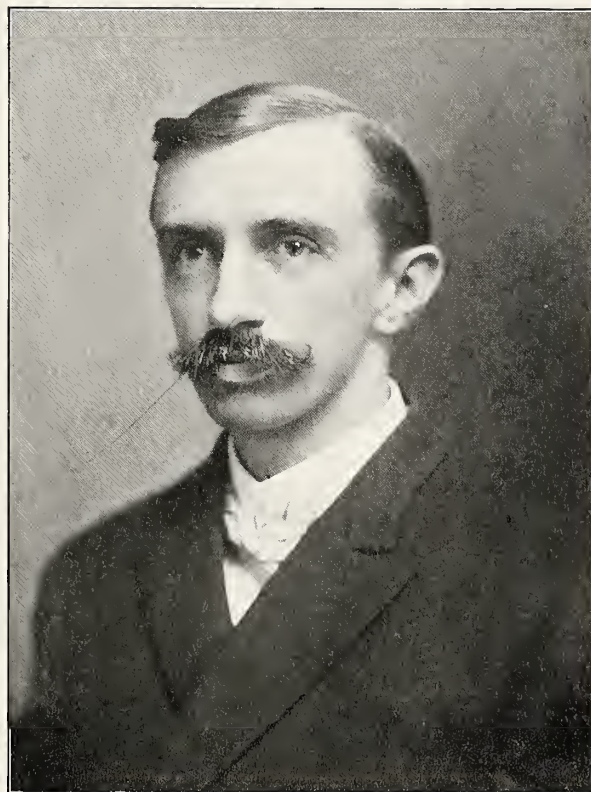
A SOLUTION FOR BLACKENING NEGATIVES.—Sodium sulphid is now coming into general use for blackening negatives in place of ammonia hydrosulphuret, or "stink," as it was

properly, if not politely, called. Herr Wilhelm Weisenberger, of St. Petersburg, recommends, in *Eder's Jarbuch*, the following two solutions as an improvement in the use of sodium sulphid. He makes two solutions as follows:

- (1) Sodium sulphid 2 ounces.
Water 10 ounces.
- (2) Ammonium sulphate 90 grains.
Water 10 ounces.

These solutions are kept in well-corked bottles and mixed in equal parts of each before using. Herr Weisenberger tells of the satisfaction this method of completing the intensity of negatives has given in the two years he has practiced it. He says that even the smallest dot is made an intense black, while the negative is never stained.

EDITOR OF THE PROCESS REVIEW.—It is with pleasure we present here the portrait of Mr. A. C. Austin, the editor of



A. C. AUSTIN.

the *Process Review and Journal of Electrotyping*. Mr. Austin has been a photographer since he began to work. In the early eighties he took up processwork. He worked in Boston for some years, and in 1893 went into business in Albany. In 1897 he left there for New York. In 1898 was published his book entitled "Practical Half-tone and Tri-color Engraving." For the last few years Mr. Austin has been with the American Lithographing Company, where he uses collodion emulsion, of his own make, for making both black-and-white and three-color negatives.

THE WOOD ENGRAVER AND THE PROCESS PLATE.—Mr. William M. Laffan, who succeeded the late Mr. Charles A. Dana in the management of the New York *Sun*, is a connoisseur of wood-engraving prints. On November 10 last he published a column in his paper on the passing of the wood engraver through the superiority of process, from which is taken the following excerpts: "Mr. Henry Wolf, who, when the art of wood engraving was in its prime in this country, was one of the most distinguished of American engravers, is now almost the last serious practitioner that is left of that departed art. The glories of the whole nineteenth century school of wood engraving, with all its brilliancy and all its charm, are

vanished quite, and are already become nearly as much of a tradition as the memory of Bewick, the father of the art. Up to about twenty-five years ago book and periodical illustration was practically limited to wood engraving. Steel and copper-plate work had its place, and lithography, too, but popular illustration was entirely in the hands of the wood engravers. Then the process plate began to make its appearance. At first it commended itself by its cheapness, but as it was rapidly improved it demonstrated its superiority and finally drove wood engraving to the wall and extinguished it. Whereas formerly the engraving was seriously considered for its merits, its individuality and its style, the modern process receives no consideration whatever. The artist's work, the thing reproduced, and not the method of reproduction, alone demands attention. And yet great skill and inconceivable pains are devoted to the making of these plates. Familiarity breeds contempt, or, at best, only indifference. It is easy to imagine, however, what would have been the result, if, twenty-five years ago, one of our magazines had printed a single first-class plate of the kind now so thoroughly familiar. What a sensation it would have produced. How wonderful, fascinating and wholly inscrutable it would have seemed to be."

ARSENIC, LENSES AND LEAD INTENSIFIER.—"J. M., Toledo, Ohio, writes: "I have been a reader of your department since you have been conducting it, and want to see if you can answer any or all of the following questions. I will send you some more later: (1) The method of dissolving and using white arsenic to blacken copper?" *Answer.*—White arsenic, or arsenious acid is soluble in alcohol. The copper should be thoroughly cleaned with potash before applying the arsenious acid. (2) "The cheapest lens I can use for experimenting with three-color dry plate and also use for general outdoor and group photography?" *Answer.*—Modern anastigmat lenses are achromatized so as to bring the blue rays and the yellow rays of light from an object to the same focus on the camera ground glass. Such lenses were sufficiently achromatic when the dry plates were insensitive to the red rays. Now that dry plates are made sensitive to all the rays of the spectrum, it is necessary that the lenses be perfectly achromatic, so that all the rays of the spectrum be brought to precisely the same focus on the ground glass of the camera. Such a lens is in the market and is called the apochromatic. You should not attempt three-color work without one. (3) "The best lead intensifier for wet plates?" *Answer.*—Here is Eder and Toth's formula for lead intensifier:

Water	20 ounces.
Red prussiate of potash.....	1½ ounces.
Nitrate of lead	1 ounce.

In my own practice I abandoned lead intensification nearly twenty years ago, on account of the danger to stain from it and on account of the negative cracking at times. Then the lead intensifier requires much longer washing than the copper and silver method. (4) "Is it better to follow lead intensification with hydrosulphuret of ammonium or sulphid of sodium?" *Answer.*—Sodium sulphid is preferable. See the paragraph on "A Solution for Blackening Negatives."

PHOTOGRAPHERS' COPYRIGHT AND THE NEWSPAPERS.—A member of the "Photographers' Copyright" League wishes a paragraph printed here calling attention to their desire to have the present copyright law amended so that they can get more certain damages from the newspaper that prints a copyrighted photograph without prior arrangement with the photographer. This department is devoted to the interests of engravers, who want the present copyright law restored to its former reading, so that only an engraving made in this country will be entitled to the protection of United States copyright. If the "League" will include this in their proposed amendments they will have the support of the engraving interests of the country. If proprietors of photographic copyright had not been so grasping they would not be in their present position. A bit of personal

reminiscence is necessary here, which tells how a trip to Chicago changed the copyright law. In 1893 the writer was art editor of the New York *Herald*. He was sent to the World's Fair at Chicago, being away from his desk at the *Herald* for a week. During his absence three portraits by Aller of Bismarck were printed in the *Herald*, reproduced from an album which was copyrighted. The copyright line was inadvertently omitted. The owners of the copyright allowed the circulation of the *Herald* to be but one hundred thousand copies for the issue containing the Bismarck portraits. As the law allowed them \$1 for each infringement and there were three portraits, the *Herald* was presented with a bill for \$300,000. Mr. Bennett refused to pay the claim. The owners of the copyright insisted on their "pound of flesh" and then began the lawsuit and agitation on the part of the *Herald*, assisted by other papers, which resulted in the changed copyright law of which the photographers complain. Congress should not change the present copyright law without consulting representatives of the great engraving trade as well as the photographers.

A COLLEGE OF PHOTOENGRAVING.

The *Evening Democrat*, of Effingham, Illinois, in its issue of November 14, contains the following article, which will interest the trade:

"Although the photoengraving department of the Illinois College of Photography was not intended by President Bissell as a commercial plant, he has agreed to supply the *Democrat* with whatever half-tone engravings we may need, and as a result, the plant has been running all day to-day to get out a lot of photoengravings which we are using in some book printing we are doing for out of town parties. In the course of a year the *Democrat* uses from \$1,200 to \$1,500 worth of half-tones, and the new department of the college will be the means of keeping this sum of money at home instead of sending it away to other cities, as we have been doing in the past. The equipment at the college is equal to that of any photoengraving plant in the large cities, except, of course, it is not so extensive. All of the machinery which Mr. Bissell has installed is of the very best, and he has taken advantage of the very latest discoveries in the arc lights which are necessary for half-tone making, having put in what is called the ultra-violet lamp. There are two of these lamps of several thousand candle-power each, and they furnish the strong light necessary to make the exposures. The machinery consists of a beveling machine, bordering machine, routing machine, saw, trimmer, and a planing machine, each of which has its separate and necessary work to do in completing a half-tone engraving. All of these machines are driven by independent electric motors, each one having its special switchboard. The whole plant is nicely arranged, and under the direction of Professor Mills, an engraver of many years' experience, it will prove a wonderful adjunct to the College of Photography. Mr. Bissell is to be commended for taking up this branch of science. The art of photoengraving is one practically closed to all but a selected few, and previous to the opening of the Bissell College of Photoengraving it was practically impossible for any one to master the art except by years of drudgery in city plants, and this was possible to but very few. Photoengravers make big wages, a master of all the branches of the science commanding from \$1,200 to \$1,500 a year, and in many cases, where special adaptability is shown, the salaries go higher. The *Democrat* is glad to welcome this new institution, because it will help Effingham, and also because it is allied to our business, that of high-grade book and job printing."

HAS FORMED THE HABIT.

Have been a subscriber to THE INLAND PRINTER for a number of years and can not get along without it now.—*E. F. Kramer, The Post, Waterford, Wisconsin.*

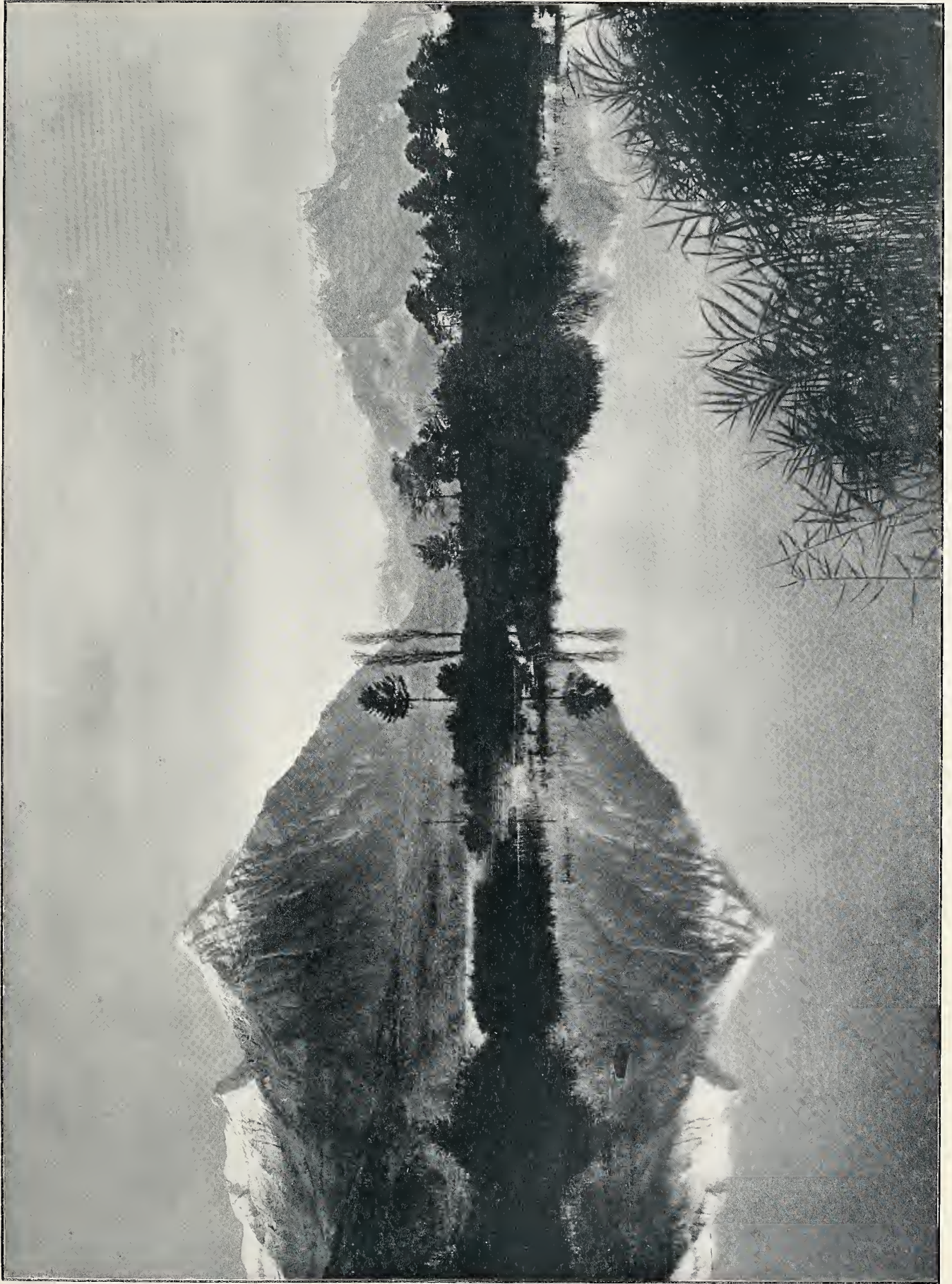


Photo by O. Nickles
Interlaken, Switzerland

MOUNTS NIESEN AND STOCKHORN
AT INTERLAKEN, SWITZERLAND

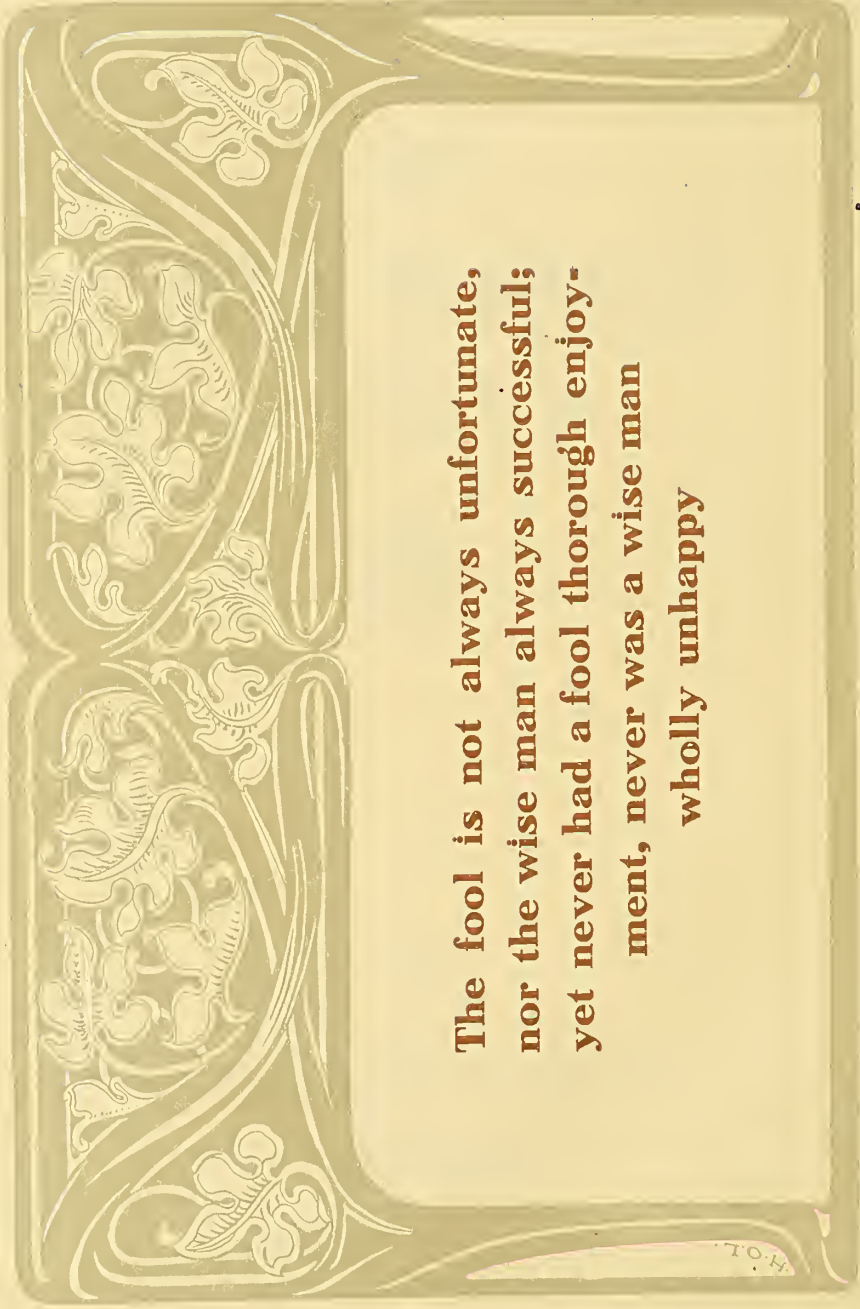
*The
Canton Line
of Vehicles*



1903

*Parlin & Orendorff
Company*

Kansas City-Denver



The fool is not always unfortunate,
nor the wise man always successful;
yet never had a fool thorough enjoyment,
never was a wise man
wholly unhappy

H.O.L.

THE
MINE TELEPHONE

BULLETIN No. 10

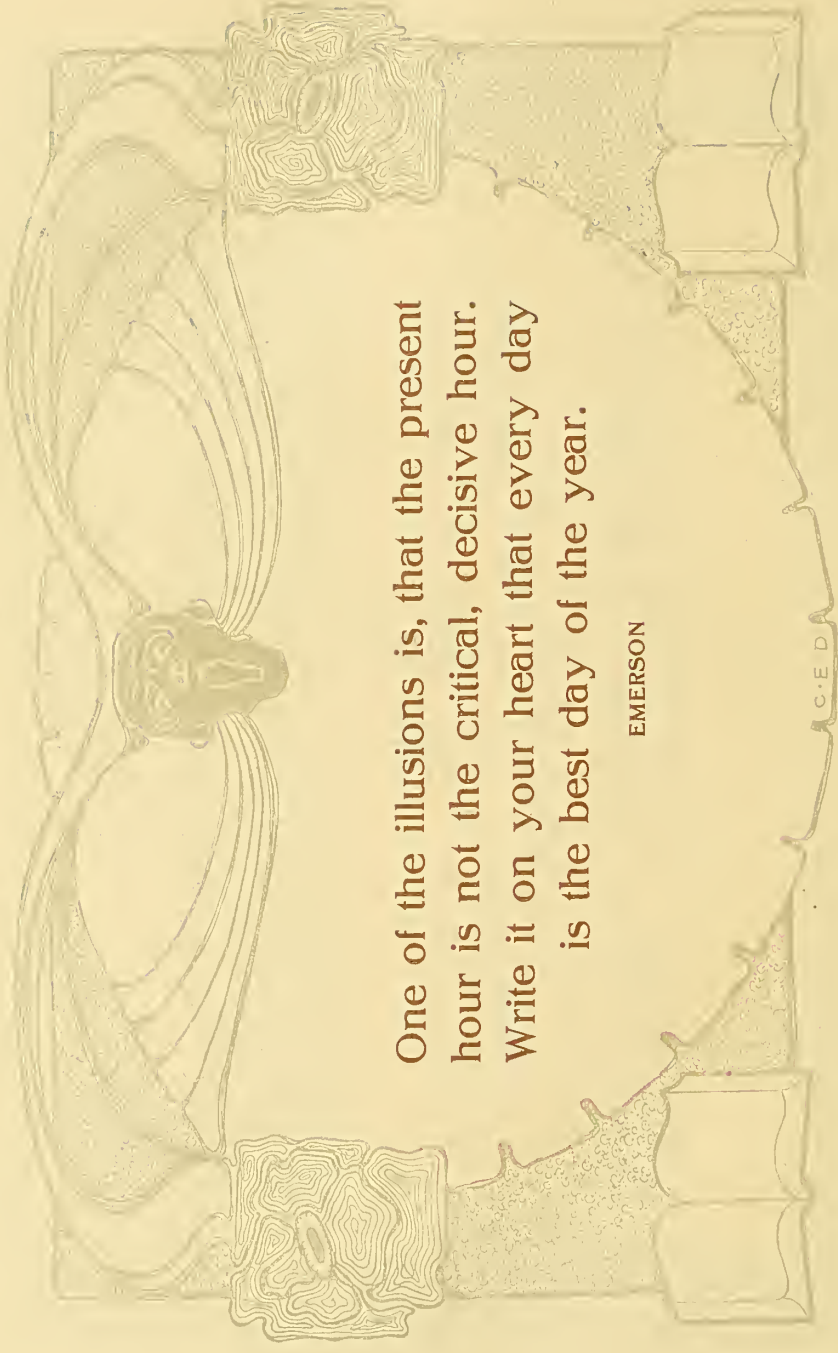


MANUFACTURED BY

Stromberg-Carlson Telephone Mfg. Co.

FACTORIES:

ROCHESTER, NEW YORK
CHICAGO, ILLINOIS



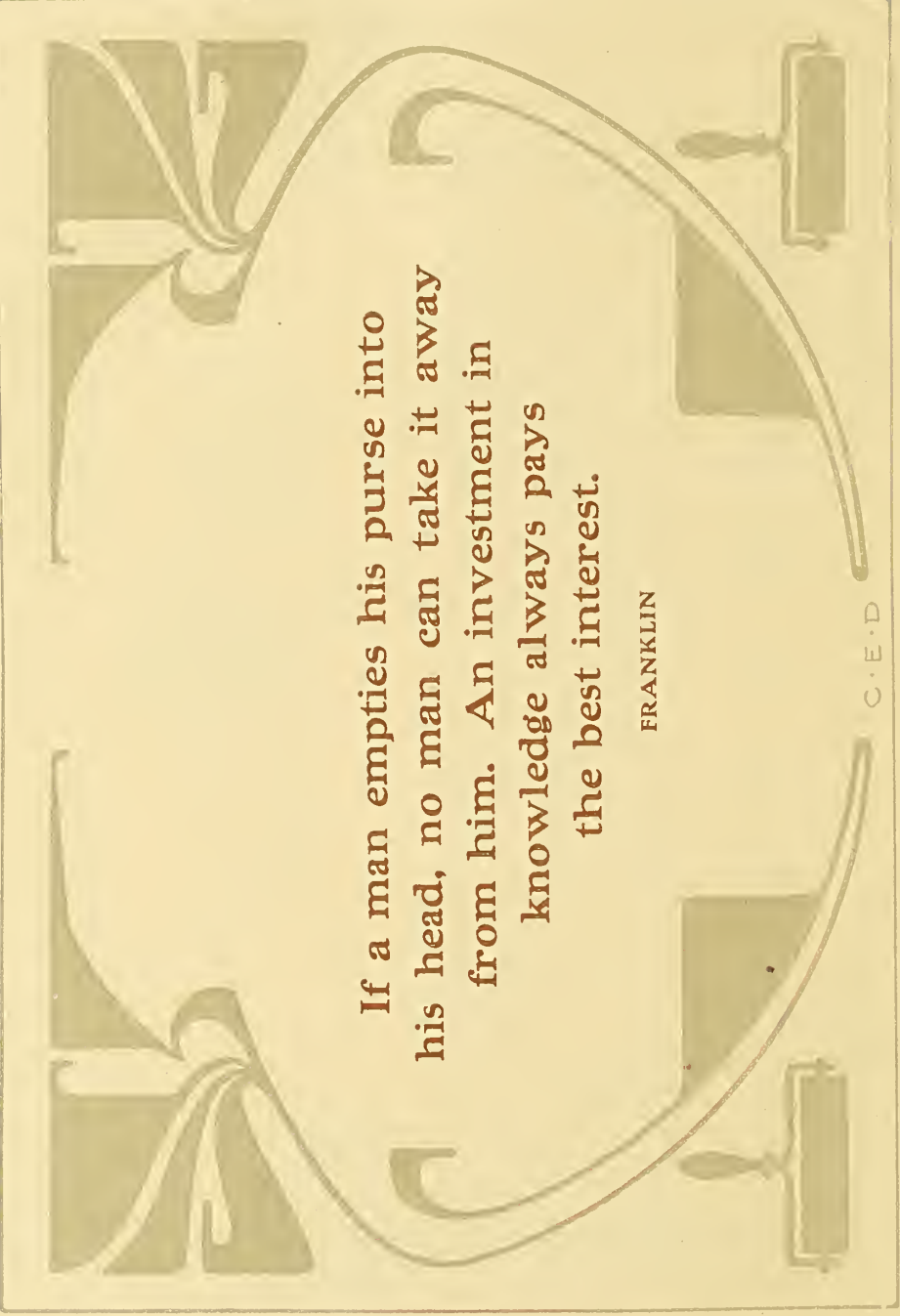
One of the illusions is, that the present
hour is not the critical, decisive hour.
Write it on your heart that every day
is the best day of the year.

EMERSON

C.E.D.

SMITH & BARNES
PIANO COMPANY
ILLUSTRATED CATALOGUE

SHOWROOMS
248 WABASH AVENUE
FACTORY AND MAIN OFFICE
471-485 CLYBOURN AVE.
CHICAGO



If a man empties his purse into
his head, no man can take it away
from him. An investment in
knowledge always pays
the best interest.

FRANKLIN

C·E·D

A DESCRIPTIVE CATALOGUE OF
GRINDING MILLS
AND KINDRED MACHINERY AND SUPPLIES

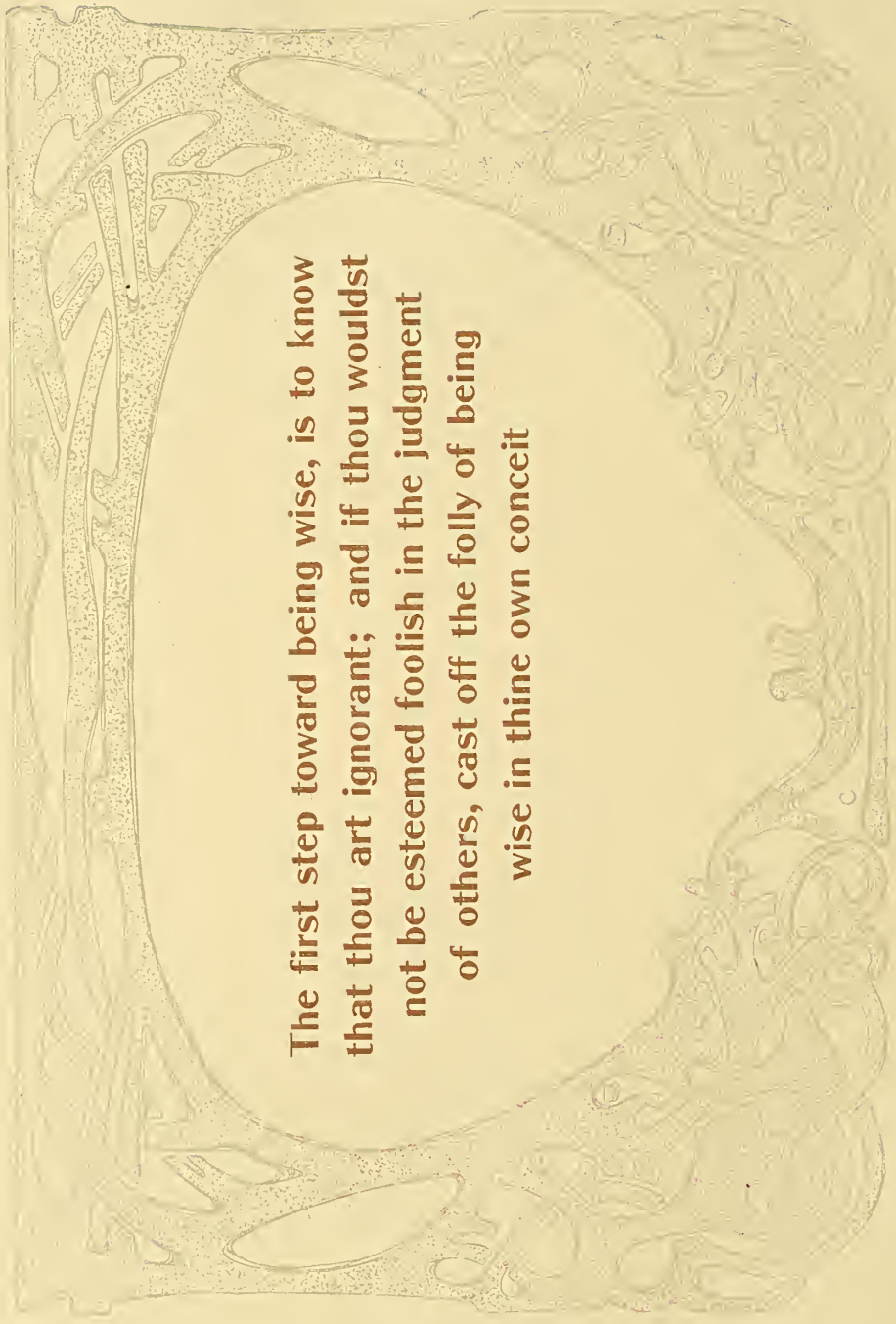
Book on Mills
No. 390

MANUFACTURED BY

**NORDYKE
& MARMON
COMPANY**

**Flour Mill Engineers
Founders & Machinists**

**INDIANAPOLIS
INDIANA, U. S. A.**



The first step toward being wise, is to know
that thou art ignorant; and if thou wouldst
not be esteemed foolish in the judgment
of others, cast off the folly of being
wise in thine own conceit



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

A COMPLETE understanding of the meaning and intent of the advertiser and an appreciation of the best manner in which they can be expressed in type are naturally the two important considerations in advertising composition. Very often the printer will evolve more or less attractive ad. designs, in the composition of which his professional enthusiasm has entirely overridden his judgment, and the implied desire of the advertiser has been subverted or at least perverted in the interest of possibly attractive but obscure and meaningless type display. The compositor should have an intelligent appreciation of the advertiser's argument and use the best arrangement to emphasize it that can be made with the material at his command. An advertising page is shown (Fig. 1) in which the ad. writer's meaning has been changed by careless type arrangement. At the first glance, according to the display, the glove retails at \$1 for the reasons given underneath, while the two lines in the upper right-hand corner are apparently only a minor qualifying statement. But a closer study of the page reveals the fact that the lines under the caption "Why?" are comparisons between two kinds of gloves referred to in the presumably unimportant lines in the top corner. They are not reasons why the glove should retail for \$1, according to the

misleading display, but why one kind is superior to another. It simply goes to show how easily the typography of an ad. can lessen the effect or even change its intended meaning by inefficient or distorted display. In this particular ad. the harm done is not great, because it appeals to a limited class (retail glove dealers), but if it appealed to a larger class or the general public its value would be greatly lessened by this perversion. We also think that the use of an extended letter in an oblong page is not desirable, giving it a flat, featureless appearance,

IT RETAILS FOR ONE DOLLAR

Why?

Because:

- COLORS ARE MORE SIGHTLY
- EMBROIDERIES ARE NEWER
- FITS BETTER
- LOOKS BETTER
- FULLY GUARANTEED
- WEARS AS WELL

A PLUMP, SOFT IMPORTED SUEDE.
SELLS BETTER THAN MOCHA.....

MADE IN FOLLOWING STYLES:

Overseam, 2 Rim Pearl Clasps, Paris Point,	\$9.50
" 1 " " " " " " " " " "	9.00
Full Pique, 1 Celluloid " " " " " " " " " "	9.50
Prix Seam, 1 " " " " " " " " " "	9.50
Half Pique, Silk Lined, Special " " " " " " " " " "	9.50

Terms Regular. Samples Cheerfully Submitted.

The BACHNER MOSES Co.

JORDON, THE PRINTER, GLOVERVILLE, N. Y.

FIG. 1.

that is not helped by the crowding of the different statements. As reset (Fig. 2) the display has been arranged with due regard for the argument and type balance, the latter by placing two masses of type against each other, the larger somewhat nearer the center of the page, and the minor lines, that have no relation to the main argument, up in the corner out of the way. Every bit of advertising is a problem for the compositor that requires both intelligence and skill to properly translate into a forceful and attractively displayed advertisement. No other

It retails for one dollar

A plump, soft, imported Suede
sells better than Mocha

Why? Because

- Colors are more sightly
- Embroideries are newer
- Fits better
- Looks better
- Fully guaranteed
- Wears as well

Terms regular
Samples
cheerfully
submitted

Made in following styles

Overseam, 2 Rim Pearl Clasps, Paris Point	\$9.50
" 1 " " " " " " " " " "	9.00
Full Pique, 1 Celluloid " " " " " " " " " "	9.50
Prix Seam, 1 " " " " " " " " " "	9.50
Half Pique, Silk Lined, Special " " " " " " " " " "	9.50

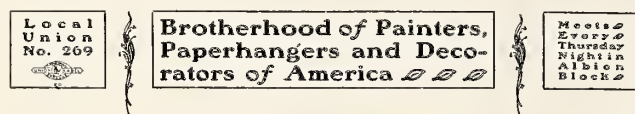
The Bachner Moses Co

FIG. 2.

branch of composition is quite so interesting on account of the greater opportunity for free type expression and individual taste, although we deprecate the extreme individuality that completely ignores the plain needs of an advertisement, thus making the medium of expression of greater importance than the message it was designed to emphasize.

THE larger sizes of the heavy, freely designed letters in style to-day are not entirely suitable for commercial stationery, especially in black. The smaller sizes can be used and very pretty effects are obtained by judicious letter-spacing, but the rude strength of the large sizes is not compatible with the neatness that good taste requires for that class of work. Fig. 3 shows a heading in which this type has been used injudiciously. In other ways the design is faulty, especially the separation of the three panels, causing a disconnected, unfinished appearance. It is right to use ornament in this case, in compliment to the decorators, but it should be finished and coherent. In the resetting (Fig. 4) we make the suggestion that a panel design is frequently more attractive when divided into

irregular parts. Monotony is avoided and the precision that is always distasteful to the eye. A design composed of two or more panels always looks incomplete, and this effect is heightened by the ornaments placed between (Fig. 3). The



Spokane, Wash., 190
FIG. 3.

improvements suggested in the resetting (Fig. 4) are neater display, the combination of the three panels into one with an outside rule, and irregular division of the panel spaces, the



Spokane, Wash., 190
FIG. 4.

latter a concession to the eye, which always prefers such an arrangement.

It is appreciated that in the country office the opportunity for displaywork, apart from ads., is limited, and when such a job is offered the compositor feels it incumbent upon himself to "spread," and many weird and wonderful type creations have been produced, which, although faulty from the educated

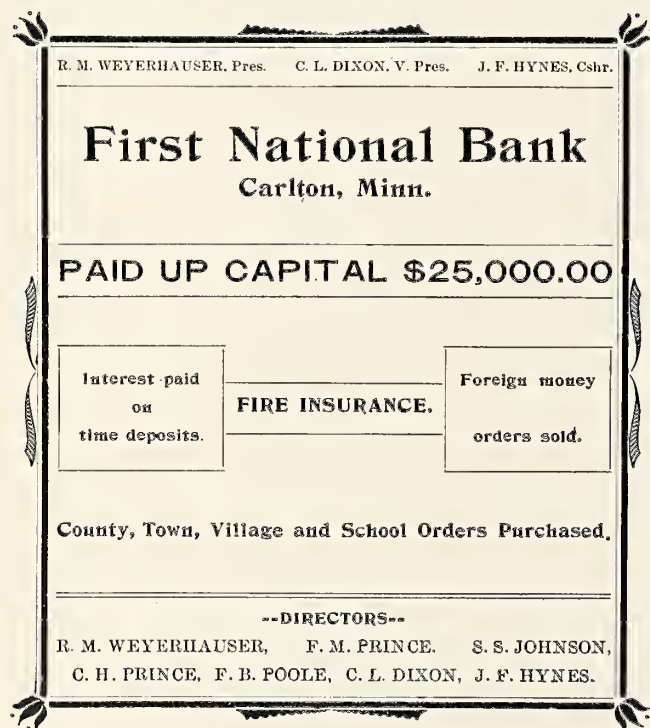


FIG. 5.

printer's standpoint, yet were interesting because they showed individuality and very often natural good taste, but very little knowledge or appreciation of the conventional common-sense rules that underlie correct typography. We are a little bit in doubt whether the specimen in question (Fig. 5) is a title or an advertising page, but in either case it is amenable to the above-mentioned rules. A more effective page could have been produced with less and simpler material. The usual excuse of lack of material would not do. It is simply a case of inefficient and overwrought arrangement. It is ingenious, but not convincing. The faults in display are so obvious that

perhaps the best way to correct them is to show the resetting (Fig. 6) as a comparison. It is a very simple and conventional style, but is sufficient and is very much more effective than the original. The name or title is naturally the important line on a display page, and the bank name has been featured by reducing in size the rest of the matter. The line "paid-up capital, etc.," should not be the second display line. We are inclined to believe that the words "fire insurance" are the more important in reference to the business of a country bank,



FIG. 6.

and have so been displayed. In regard to the border of Fig. 5, the compositor missed a fine opportunity for stopping before he put the finishing touches upon it. A single rule would have been sufficient. When a border is used on a display page, more distinction can be given it by allowing plenty of white space between type and rule. For the same reason a framed picture looks better with a large mat. In another way Fig. 6 has an advantage over Fig. 5. It is in time of composition. This is an element to be considered always, and the way in which the most effective and attractive results can be obtained in the simplest and most direct manner is the best way. The compositor combines the functions of the architect and builder. Not only does he design with due regard for the uses of the work in hand, but also assembles and shapes in the most practical and economical way the designs already conceived in his mind or outlined on paper. Often he is a better builder than architect. The mechanical part is correct and finished, but the designs faulty by reason of ignorance of the elementary laws of decorative design.

IN Fig. 7 is shown a cover arrangement for two colors. It is well designed and attractive on account of the irregular space divisions, but the type has not been given the consideration and thought that it deserves. In fact, the layout suggests that the rulework was set first, then the glorified dachshund added, and the space left accorded the type display. The border oppresses instead of giving the type more distinction, as was intended. If the ornament had been omitted, the inside panel enlarged to fill the space, and the type given that much more space on either side, it would have improved it very much. The lower panel is too narrow to permit of effective display. For these reasons the type lines should have been set first and the border arranged in reference to

making the type the salient feature of the page, not the rampant zoölogical specimen as shown. Neither type selection nor arrangement are what the best taste requires. The changes shown in Fig. 8 are in the interest of simplicity and harmony. The wording lends itself to the arrangement shown, and the type layout suggested the border scheme. By setting the type lines first the attention is naturally directed to the best way of setting it, and is not embarrassed or constrained by a rule design that upon arranging the type in it may be found not exactly suitable, or will not permit of the use of the face or

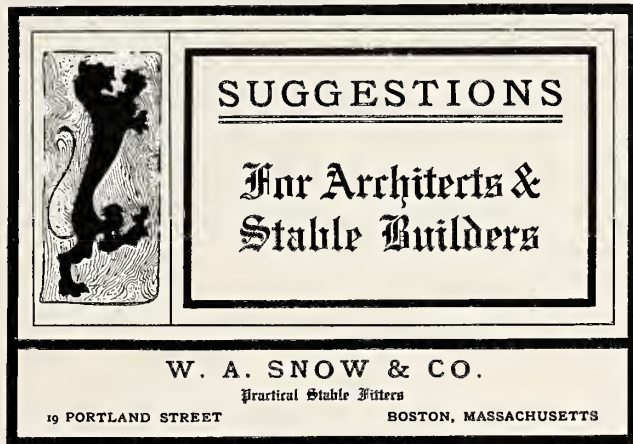


FIG. 7.

size of type that is most appropriate. Very often the wording permits of a good arrangement of the type that no border could improve, but if the border has already been assembled it is apt to be used regardless of its unfitness. Any title of ordinary length should be in the same face, important words in larger sizes if necessary for emphasis. In both of these designs the heavy rules would be in the lighter color and the



FIG. 8.

type and light rules in the dominant tone. The ornament shown in Fig. 7 is too large unless it was a simple line ornament that would improve the appearance of the type by contrast, but the one shown is irrelevant. A representation should not be used unless pertinent to the subject or title.

As soon as an apprentice commences to use his own judgment, and can be trusted to compose a satisfactory job from manuscript without absolute dictation, his work becomes of more value to his employer and gives greater satisfaction to himself. In the reprint copy stage of his education he usually at first imitates without question, but gradually his taste and critical powers develop, and he questions the style of his copy and is apt to make changes (when in his opinion an improvement could be effected by so doing), and risk the chance of being called down. The changes are not always an improve-

ment, the departure from "follow-copy" instructions generally bringing condemnation from his superiors, but it shows the inherent desire for original and creative work. The limitations of correct printing are usually based on good usage and taste, and the desire of the apprentice to bring the result

Norristown, Pa.,

190

To ELMER E. SHAINLINE, Dr.
Painting and Paper Hanging.

All Work Done Promptly.

FIG. 9.

of his work within these bounds should be appreciated and encouraged. If copy similar to Fig. 9 was given to him with instructions to follow copy, ordinary intelligence would suggest improvement in arrangement, and the temptation to change it would be very strong. Fig. 9 is bad in many ways. Centering all lines as shown certainly relieved the compositor of much thinking, but it looks very monotonous, and the conjunction of two lines of almost but not quite equal length

Norristown, Pa.

190...

To ELMER E. SHAINLINE Dr.

Painting and Paper Hanging

ALL WORK DONE PROMPTLY

FIG. 10.

should always be avoided. Suggested changes, as shown in Fig. 10, give variety and balance without the "dead centering" shown in Fig. 9. These two illustrations form an elementary lesson in arrangement, showing how balance can be attained without the monotony that centering all lines in a measure always gives.

With type and outside border in brown and rules in red, Fig. 11 is an attractive panel design and is wrong in one particular only. But the fault is a vital one. The type used is



FIG. 11.

not sufficiently plain for advertising printing. A text line is weakened by thin-spacing, and preferably a fatter letter should have been used for the name line, all capitals, perhaps, on

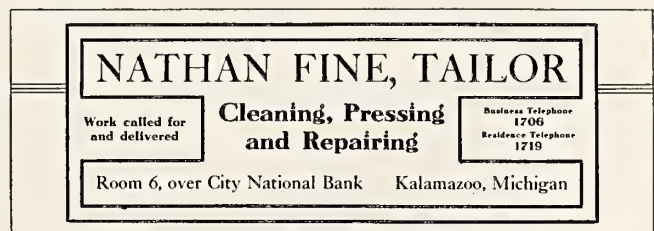


FIG. 12.

account of its shortness, but in any case a plainer letter. Some fancy job faces have capitals that are not legible enough for all-cap. lines. Most text letters are extreme instances of this

fact, and the "cleaning, etc.," line is in a type of that kind. The top line is weak and ineffective and the second important statement is obscure. In Fig. 12 clearer faces have been used to illustrate the stricture and by comparison show the great value of plain type in display. The rule design of Fig. 12 is simply a suggestion and is not an improvement upon Fig. 11. As both are intended for two colors, the reproduction in black does not give a correct value of the appearance of either. In type display on blotters much freedom and originality are allowable and very desirable, and the compositor can exercise his ingenuity and put into actual shape any catchy and novel designs that he may have evolved, but should always bear in mind that to be catchy is to dress the idea or message in a way to present it in the clearest and most insistent manner possible, and as the type is the bearer of the message, and not the rules and ornaments, the former must always be considered first. An embarrassment of border should be avoided unless intended for two colors, when the rule design can be sufficiently subdued to allow the type to tell its story without interruption.

TEXT faces of different design hardly ever harmonize, and their conjunction on the same job should be avoided. Why

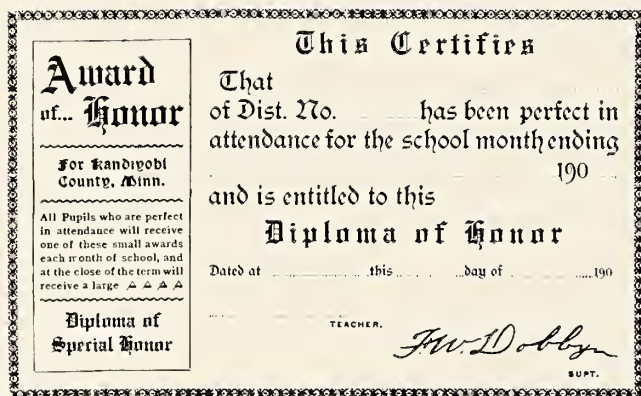


FIG. 13.

this tendency to swear at each other we do not know. Perhaps in the present case (Fig. 13) it is because one is German, the other English, or for the same reason that the Kerry man sometimes does not rightly harmonize with the Tipperary

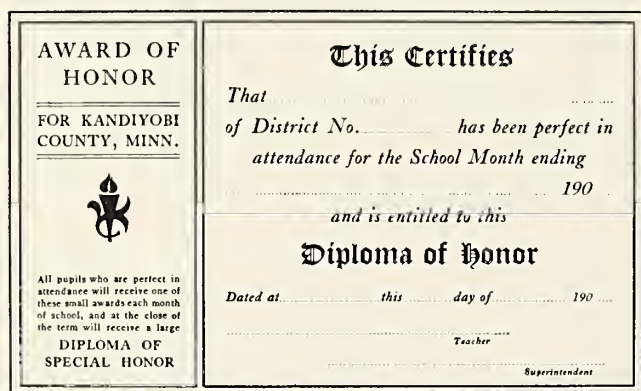


FIG. 14.

man. Besides this undesirable combination, the text used as body type is too large, and letter-spacing a text face always spoils its appearance. In the side panel the waved rule divides the last two lines from the context. Printing of this kind should be plain but attractive, two elements that can be reconciled, and a suggested resetting is shown in Fig. 14. One of the conflicting text faces has been omitted, and in its place old-style italic substituted. Plain old-style would have done just as well, but the italic is preferable. By this means the confusion resulting from the use of two conflicting faces has been eliminated, and clarity and distinction attained. The

matter in the side panel has also been reduced so as not to conflict with the main features, which are the top line, the written name and the words "diploma of honor." Work of this kind should have enduring rather than a showy quality or style, as it is something used continually. Plain styles are best for every-day use, and although Fig. 13 was intended to be properly arranged for the purpose intended, indifferent type selection has prevented that desirable result. If a "Don't" book was ever prepared for job printers, the one regarding mixing of text faces should be in bold-face.

IN Fig. 15 is shown an instance of perverse arrangement that would indicate a very vague and elementary notion of

MODERN IN ALL APPOINTMENTS.

LARGE SAMPLE ROOMS.

HOTEL

ALLERTON.

COR. MAIN AND ANN STREETS.

GEO. A. DAVIS,
PROPRIETOR.RATES
\$2.00 AND \$2.50 PER DAY.

Little Falls, N. Y. 190

FIG. 15.

good design. Ordinary common sense would dictate an arrangement as shown in Fig. 16, thus avoiding the awkward pyramidal piling of the three main lines. This is a simple suggestion and a simple illustration, but it shows how the

MODERN IN ALL APPOINTMENTS.

LARGE SAMPLE ROOMS.

HOTEL ALLERTON

COR. MAIN AND ANN STREETS

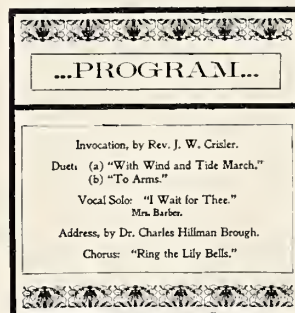
GEO. A. DAVIS,
PROPRIETOR.RATES
\$2.00 AND \$2.50 PER DAY.

Little Falls, N. Y. 190

FIG. 16.

easiest jobs present problems of design or arrangement that occasionally are not properly solved. The underscore on Fig. 15 is not needed and points at the ends of display lines should generally be left off.

SIMPLE and neat styles of composition are preferable in social and musical programs. The tendency to use ornamental and elaborate display on this kind of work is not in



The Kimball Piano used for the occasion was furnished by the
Jno. W. Patton Music House, Jackson, Miss.

FIG. 17.

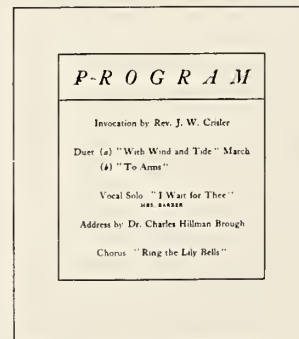


FIG. 18.

the best taste. Distinction can best be attained by the use of finer papers. A program most decidedly overdone in the way of accessories is shown in Fig. 17. As in some offices a program is only occasionally set, the temptation to "spread" is not to be resisted, and in the specimen under consideration the compositor certainly overshot the mark. Sometimes when the quantity of matter is not very great the extra ornamenta-

tion is induced by the desire to fill up the space. This is a natural desire, but it should be remembered that margin always gives distinction to the type. That is why large paper editions of a book are issued. Ornamental borders should be used with caution at all times, and although they can not be absolutely condemned, yet their misuse is so frequent that in some offices their use is forbidden except when instructed. In the present case their use is out of place, and this stricture includes the heavy rule border as well. It has been reset (Fig. 18) in a simple style that is much more appropriate and also more easily composed. Some compositors have a feeling that a display job can not be finished unless some extra time is put upon it in the way of superfluous ornamentation. A program is not a display job, although as shown in Fig. 17 it was so considered. Ingenious and novel arrangements are often desired in program work, but extravagance in type display should always be deprecated.

FIG. 19 is a business card, evidently composed by a misinformed compositor. It is in the style of a cheap ad., and comment is unnecessary. It was reset in style shown (Fig. 20) for several reasons. First, nothing improves a card so much as plenty of margin. The only reason why a card should be set in type large enough to cover the stock is that it is the

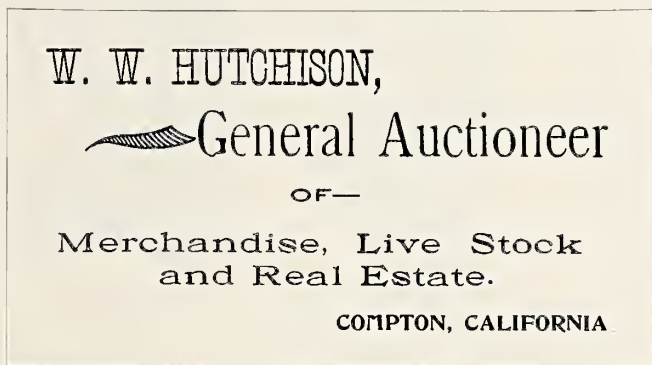


FIG. 19.

custom with some to pin up the card or stick it in a holder for future reference. The heavily displayed business card is not in the best style. A form resembling the engraved card is very satisfactory and pleasing in appearance. A card should



FIG. 20.

never be cheap. That is why the imitation engraved card is used. It gives something that very nearly approaches in appearance the engraved form of printing, and conveys assurance of respect for one's business reputation that a card like Fig. 19 never could. A card like Fig. 20, set in facsimile engravers' style of letters, not too large, with plenty of white space, and printed on the best two-ply wedding bristol, makes a most desirable combination, as a substitute for the engraved card, at from one-half to one-fifth the cost.

FIG. 21 is a survival of the style of composition common ten or fifteen years ago. It is neat, but not entirely effective,

showing faults in spacing and arrangement. It is too evenly spaced, and the lines in the bottom panel are crowded. The town and State should be placed above, under "Clermont County." As reset (Fig. 22) in the squared all-capital style, it illustrates the marked change in methods of composition. Such an arrangement fifteen years back would have been considered eccentric, at least, and by some impossible as an example of good taste, but it is a good design, judged by latter-day standards. Capitals are not as easily read as lower-

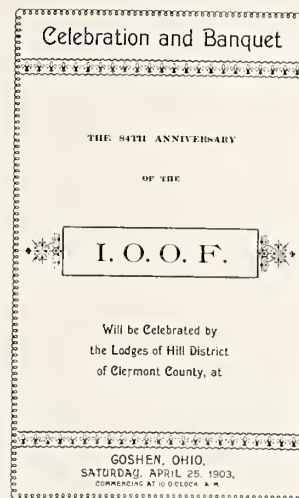


FIG. 21.



FIG. 22.

case, and should not be used where legibility is the prime requirement—in advertising, for instance—but they are dignified and shapely, and suitable for more leisurely forms, like a title-page or announcement. They are rather hard to arrange satisfactorily, sometimes, and the finished work does not show the labor and time spent, but the result is worth the pains taken. There is almost too much matter to make effective display in capitals (Fig. 22), but the words can be arranged nicely without unequal letter-spacing, and by dividing the parts as shown, a pleasing title has been produced. The wide margin between rules and type helps very much the good appearance of the page.

WHEN composing a heading, if the main line can not be decently spaced to the full measure, let it go a trifle short. In Fig. 23 the appearance of the main line has been spoiled by wide spacing between the words in endeavoring to fill the measure. Why not let it make what it will, as shown in Fig. 24. Also by putting the matter on one side, balanced by the "Terms Cash" line, the monotony caused by centered

TERMS CASH...

Grayslake, Ill.,.....190.....

M.....

In Acc't with W. W. EDWARDS,

..DEALER IN...

Dry Goods and Groceries,FLOUR, CLOTHING, HATS, CAPS, BOOTS, SHOES,
.....AND NOTIONS.....

GRAYSLAKE INDEPENDENT.

FIG. 23.

lines is removed, and a more free and graceful appearance given a bit of printing rather limited as to variety of arrangement. Again, by putting the name in a heavy face, and the rest in lighter type, the value of contrast is shown, an important consideration in one-color printing, as that is the only way in which tone value (contrast of black and white) can

be obtained. Every type-face should be considered and used in reference to the tone value of its impression. In fact, the intelligent job-printer uses his type exactly in the same way the artist understands and uses color. All small jobwork in

Grayslake, Ill. 190

M

IN ACCT. WITH **W. W. EDWARDS**
DEALER IN
DRY GOODS AND GROCERIES
FLOUR, CLOTHING, HATS AND CAPS,
BOOTS, SHOES AND NOTIONS

TERMS CASH

FIG. 24.

one color can always be made distinctive by a word or line in contrast as shown in Fig. 24, provided the material at hand will permit.

THE desired intention and effect of a border is rendered null by placing the type matter close to top and bottom, and although balance is retained by such an arrangement, the border does not serve the decorative purpose for which it was designed. That can only be attained by allowing space between type and border—the more the better, in order to

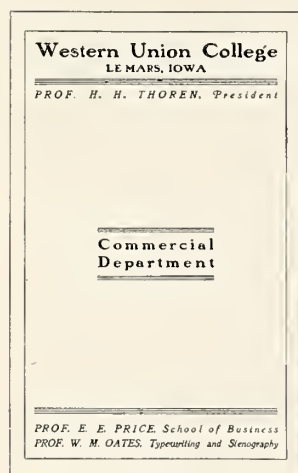


FIG. 25.

get contrast. In Fig. 25 the type and rules are confused. Another suggestion is that extended faces do not look well used in a rectangular panel. The type should be normal or condensed. As reset (Fig. 26) the type matter is assertive and set apart by the surrounding rule and the white space between, and rule and type combined make a shapely and attractive title, in which both factors enhance the appearance of each other, instead of being confused as shown in Fig. 25. This is an error that is often seen in conjunction with careful display, but is a fault in design nevertheless.

WANTS EVERY PORTFOLIO ISSUED.

Am just in receipt of package No. 1, containing specimens of every-day job composition, the efforts of pupils of the Inland Printer Technical School. The lot comprises some fifty perfect and beautifully executed pieces of workmanship, and I take the greatest pleasure in looking them over, as the knowledge gained therefrom is worth many times their cost. They should be in the hands of every printer. Please keep my name standing for the next lot, and so on, and as soon as I see them advertised in THE INLAND, I will not hesitate to respond with my little, yet well invested, "sixty."—T. E. Abbott, Spokane, Washington.



FIG. 26.

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

DON'T FORGET

That first elevator descends of its own weight.

That elevator should rise slightly just before the slug is cast.

To lift the flat spring out of its seat before turning the barrel.

That ears of matrices will be sheared if elevator does not descend far enough.

That if elevator does not rise slightly the down stroke of elevator is not deep enough.

That grooves in first elevator jaws should be in line with grooves in line-delivery channel.

That this adjustment is made by the screw on bottom of first elevator on right-hand side.

That down stroke of elevator is regulated by the screw in elevator head which strikes on vise cap.

That the adjustment is made by turning the barrel of connecting link at bottom of first elevator.

That elevator should descend low enough to allow lower ears of matrices to freely enter groove in mold.

That first elevator must rise high enough to permit guide blocks on transfer slide and elevator to match when transferring matrix line to second elevator.

A FAIR DAY'S WORK.—"A Printer" writes from California: "What do you consider a fair day's work on a Linotype, setting brevier thirteen ems, the operator caring for his own

machine?" *Answer.*—From 3,800 to 4,000 ems per hour would be considered a fair average on brevier.

AN Empire composing-machine, equipped with the new automatic justifier, has been installed in the office of J. J. Little Company, New York city.

UNDER the new agreement between New Orleans Typographical Union and the newspaper publishers of that city, the scale for machine operators remains as before, 12 cents per thousand ems, time hands receiving an increase, making their scale 53 cents per hour for day work and 58 cents for night work.

A SOUTHERN agency of the Mergenthaler Linotype Company has been opened in New Orleans, Louisiana, with Will S. Menamin, late of the Chicago agency, in charge. The territory covered by the new branch will include Georgia, Florida, Alabama, Mississippi, Louisiana, Arkansas, Texas, Oklahoma, Indian Territory and New Mexico.

DURING the month of October, the Mergenthaler Linotype Company shipped thirty-four machines to establish new plants

whole town, for that matter, is strictly union. If you have a man with a stalwart, whole-arm motion and a conquering spirit, I recommend the job to him. It must be followed line for line, thin-spacing often and double-spacing oftener. It is full of citations (figures, italics and reference marks), each page is folioed in small-caps, with a date right or left and a reference in italic at the bottom.

As for living, expenses are higher than in Chicago, and the restaurants are of the railroad quality. Again recommending the job to the man who needs it, I am
Yours truly,
J. G. M.

LINOTYPE SCALE IN ENGLAND.—The conference between the Linotype Users' Association and the Typographical Association, whose jurisdiction embraces all of Great Britain except the city of London, has resulted in the adoption of a piece scale which applies to association offices. It is agreed that the rate shall be thirty-three and one-third per cent of present hand scale, with a minimum of 4 cents per one thousand ems, with an increase of fifteen per cent for night work, operator-machinists to receive a further advance of 1 cent per one thousand ems over mere operators. The hours are forty-eight for day work and forty-four for night work. There are many extra charges for matter run around cuts, half-measure and tabular matter, and also for bad or illegibly written manu-



R. G. McNeese.



George E. Marlatt.



George Casey.



A. I. Kurtz.



George A. Pope.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

and thirty-six machines to plants already existing. Hearst's new Los Angeles paper, the *Examiner*, has installed seventeen Linotypes of the latest pattern. Besides these, twenty-two machines were shipped during November to establish new plants and twenty-three to add to existing plants.

MATRIX EARS BATTERED.—J. M., Columbia, Missouri, inquires: "What is the cause of the lower outside ear of my matrices becoming bruised and battered (sample enclosed)." *Answer.*—Bruising of the outside lower ear of matrices is caused by the upper edge of the small assembler glass projecting inward too far and thus allowing the matrices to strike it as they fall. The bracket spring which holds the glass in place is probably pressing too strongly on the glass bracket.

DID NOT WANT THE JOB.—An operator who was sent by the Inland Printer Employment Exchange to an Eastern office in answer to a call for help, writes:

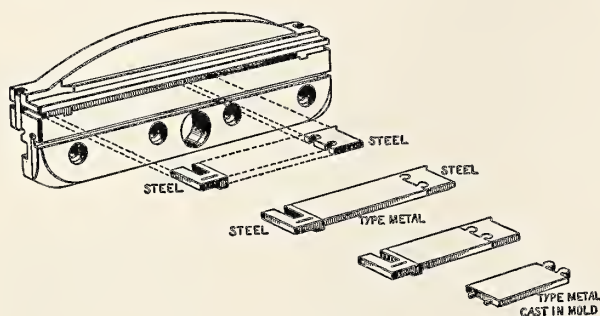
I went up to C—— and lost my reputation. When you send another man up there you can tell him a few things. The gas is natural gas. The pressure varies every hour and you adjust your heat by changing the governor. The keyboard has comb springs except for about four inches in the center—on the figures, points, etc. The pi channel does not work, and every time you set up an italic figure or a reference mark you get up and pull it down through the bottom of magazine with a spaceband. I lost a few hours, more or less, every night with squirts and cold metal. On last Friday night I lost my section marks and, after half an hour of fiddling, ran them down out of the em-dash channel. Later in the night my burner went out and I could not relight it with the blow pipe. The office would not stand for such work as that, which, together with the fact that four or five of the keys had to be worked with a hammer and once in a while you can get a dozen mats, with one touch, were all obviously the fault of the operator. Consequently they fired me. The job is a reprint of Supreme Court decisions, and will last for six months. Work begins at 4:30 P.M. There is no means of amusement in the town except one theater and the saloons—not even a Y. M. C. A. The office and the

script and lines made up of two or more slugs. One clause reads: "If a machine is changed by order it shall not be changed again to make corrections; but these shall be done by the operator on any machine which may be vacant at the time, or by the house should there be no machine available."

MONOTYPES IN AUSTRALIA.—A correspondent at Perth, West Australia, writes to the *Scottish Typographical Circular* anent the Government Printing-office started in the colony about three years since, when Monotype composing machines were adopted and an expert performer imported from London to teach and superintend their working. Things do not appear to have run very smoothly since the start, and between the opposition of private enterprises and the want of business methods on the part of the managers, there seems to be a likelihood of the office being shortly closed down. The correspondent says: "The Monotype machines are not receiving fair play at the hands of the government printers. After being laid aside for some months, two were patched up so as to rush a job of over two thousand folios along, but one of them broke down so seriously, through the leakage of the metal-pot, that it had to be stopped. Not a £10 note has been laid out for new parts since their installation. The reports I have received from time to time of the work of these machines have shown a very creditable result, but of course no great things can be expected if they are allowed to perish for the want of a small expenditure for wear and tear, such as is necessary for all machinery."

SOME EXPEDIENTS.—Will J. Rohr, of Minneapolis, Minnesota, furnishes the following suggestion for publication: "In order to overcome the nuisance of 'stuck slugs,' Rufus B. Chase, night machinist on the Minneapolis *Tribune*, removes the mold from the disk, takes out the two screws

which hold the cap to base of mold, and slips a leather collar under screw heads before replacing them. The leather collars 'give' sufficiently when slug is being ejected to prevent 'sticking in the mold,' even though slug be spongy or hollow." Mr. Rohr also says that Andy McCormick, an operator-machinist there, has evolved what he calls a "poor man's liner," for use in job plants where complete sets of liners are not to be had. He takes a left-hand liner and cuts it in two pieces. A mortise is next cut in the broken ends of the liner. A piece of brass of the desired length is cut to form a tenon joint with the mortised liner, and this brass section being removable, allows one length to be removed and another of different length substituted to set varying lengths of slugs.



VARIABLE MOLD LINER.

If the brass section be of nonpareil thickness, it can be used with six, eight or ten point liner ends, as the metal will fill up around the brass when the cast takes place. This idea is similar to that brought out by the Mergenthaler company some years ago, a flexible liner being produced by making the left-hand end in two pieces, the operator placing them such a distance apart, when changing the mold, as would leave the opening between the ends of the proper length, then clamping the cap down to hold them there. The first cast in this mold would fill up the opening in the broken liner as well as the mold cell, and the liner would then be welded into one piece. The accompanying cut will assist in an understanding of this description.

LINOTYPE METAL.—A. W. P., Benton Harbor, Michigan, writes: "Will you kindly give me the desired information in regard to Linotype metal. I am getting a good slug, with perfect top and bottom, nice clear face, but occasionally, and sometimes semi-occasionally, there will be holes in the sides of the slug. I find this quite often. We have but one thousand pounds of metal and I have to melt once and sometimes twice a week. Metal has been in use since June and is turned over about once a week, and consequently has been melted a good many times. I figured that the metal was pretty much lead and needed retempering, as the slugs are very brittle. Kindly give me your advice in the matter. Also in regard to tempering the metal. Would you advise sending it in to the factory or doing it at local office. I see no reason for sending it away to be tempered, as I do not see why it can not be done here as well. I know the ingredients for retempering but do not know the proportions. Please instruct me therein." *Answer.*—Holes in the sides of slugs do not materially affect their working qualities, unless they are large and so make the slugs spongy. It is important that the metal should be remelted in large quantities so as to keep the quality uniform. It should also at such times be thoroughly cleaned with a metal flux to prevent oxids and dirt from clogging plunger and mouth-piece. When dross is skimmed from metal a large proportion of antimony is removed and the metal soon becomes too soft for Linotype use. If a sample pig of metal is sent to the metal dealer you will be advised as to proper proportions of temper metal needed to bring your metal up to standard, which temper metal they will supply.

OVERHAULING AN OLD PLANT.—Most interesting and instructive is the following letter from an operator-machinist in Honolulu, Hawaii Territory. If others would follow the suggestion of the writer and give brother Linotypists the benefit of a recital of such experiences as they have had, great good would result to the craft at large:

Editor Machine Composition Dept.: HONOLULU, N.V. 3, 1903.

I came here to overhaul and take charge of the Linotype plant of the Hawaiian Gazette Company nearly seven months ago. I found the conditions here peculiar and much different from those of the average plant on the "mainland." Gasoline is used here, there being no gas plant on this island, and this is in itself discouraging to the machinist who likes to get good results. Gasoline can not be regulated perfectly, and every few days chokes the pot up with soot. Another serious difficulty here is our long distance from the coast (over two thousand miles), and the consequent length of time necessary in which to get supplies, it requiring nearly three weeks to get even a "rush" order filled. Many breaks occur on old plants which can not be foreseen, and it would require quite an outlay of money to keep everything on hand which may be needed. And even where the best of judgment is used in ordering supplies we often leave out some little thing which is very important when it is needed, even a certain small spring, or verge, etc. For this reason we sometimes get in close places over here, and simply have to make things work. The result is that we have at times been forced to invent some rather crude devices to overcome troubles temporarily, rather than allow a machine to lay idle for a couple of weeks, and if some of the boys who have only dealt with up-to-date plants could walk in and see our old plant jogging merrily along, they would no doubt give us the laugh for departing so radically from regulation machine ethics. But "needs must, etc."

I secured this position through a small ad. in *THE INLAND PRINTER*, coming here from Birmingham, Alabama. I found the machines in very bad shape, being very old, abused and run down. I knew from experience that all old plants present new troubles to be solved, and that no one man knows it all. My predecessor, who was still in charge when I arrived, told me confidentially that he had been having a h—l of a time, and that on this whole island he had failed to find anyone to help him or who could sympathize with him. When I studied his care-worn features and noted the deep despair in his voice and eyes, I understood what he meant. I understood another thing also—that he came here with all the confidence in the world, and had simply stumbled against a brick wall—an old, broken-down, abused plant. He was all right with new machines, but lacked experience with old ones. The inexperienced machinist will profit himself and those proprietors who have big money invested if he will bear this in mind. I claim, however, that the old machine plant is a fine school for the embryo machinist, for here things "will happen" every day.

These four machines have been running two shifts, one of eight hours and one of nine and one-half, for several years, and during all this time they have been sadly neglected. Their ages are, respectively, eight, seven, six and five years. Changes are necessary many times each day, and nearly every size type is used, from agate to small pica, with small-caps, and italics greatly in evidence. These, in most cases, must be inserted by hand, thus greatly complicating matters and minimizing speed. The molds range from eleven to thirty ems, and all are used on different jobs. The machinist here has always been required to set type also, and he has done so at the sacrifice of the plant. How could it be otherwise? He has never even had a "helper" to wipe them and keep them clean. Those proprietors who think that a machine plant can run itself, and continue to give good results without constant and unceasing care, all have their eyes opened after a time. But when they do wake up it is rather late, and they find that their plant has probably depreciated fifty per cent in value, and the output has correspondingly decreased. But there have been many such, and there will be many more. They all wind up by putting the best man they can get in charge of them, and giving him time in which to care for them; but if they would do this at first, it would save them a barrel of trouble—and the poor machinist, too.

For a time after going to work I "patched" along and took note of the deeper and more formidable troubles, finally deciding that a thorough overhauling and very many new parts were necessary. I will mention some of those things which make the Linotype machinist look old before his time.

During the process of separation I had an opportunity of inspecting the interior organism of the first patient, and am at a loss to understand how it had been made to run at all for the past few years. I think the system had been applied of simply increasing the motor power sufficiently to make it turn anyway, until probably two or three times as much power was being used as was originally needed. It was clogged with dirt, and looked as if whoever did the oiling had emptied a gallon can somewhere near the center of the machine every few months and took chances of it seeping into the oil holes.

The mouth of the crucible was scarred and battered, and the mouth-piece looked as if it had "grewed" there, or was a solid piece of the crucible itself. But as the air vents had been emitting volumes of lava at each "eruption," and had been deepened and widened at some pre-historic period to such an extent that closing them was impossible, I was



"MA DON'T KNOW HOW TALL I'VE GROWN"

forced to take it out. Besides, I was curious to know what lay behind that mouthpiece. When this task was finally accomplished with the aid of the entire force and a huge piece of iron used as a battering ram, I peeped into the mouth of the crucible, and was rewarded for all my trouble so far. The accumulation of years was laid bare. Slag, dirt and hardened refuse were so packed in there that only little channels were visible through which the metal could reach the mold. But, after much sawing and filing, this was cleaned out.

I then took the pot out, and on removing it discovered the right-hand pivot pin, on which the pot legs fit, had been broken off for a long time, and had made it impossible to set the pot to the mold on that side. This had caused back squirts for a long time, and my predecessor, in explaining the cause of these "squirts," had given it as his opinion that the mold was "sprung." Other causes which aided this trouble, however, were that the pot-spring had been tightened to its limit for so long that it had lost its tension and become useless; the anti-friction rollers in the pot-cam roller were ground to pieces, and the pot-cam itself was worn down greatly; the back of the molds were worn and "dished" in, making it impossible for the back knife to reach the slug (I think the back of these molds had at some time been cleaned with emery cloth, which had ruined them); this resulted in leaving a fringe of metal on the back of each slug, and in ejecting it, of course, the blade would carry this fringe in the mold with it, causing it to bind tightly and fail to drive out. Another cause of non-ejection on this machine, as on many others, was that the blade fitted loosely in the slide, and when it struck the back of the slug, would tip slightly up or down, thus striking at an angle, which makes ejection impossible. (This often happens where the slug itself is perfectly solid, and where the blade is lined up all right, and has caused an ocean of trouble to many machinists who have failed to find its cause.)

I found that the friction clutch spring had been stretched and strengthened so that it could easily have pulled two machines. This resulted in the machine "running over," and when it did stop it was jammed so tightly on the stopping pawl that the spring which pulls the line delivery carriage over had to be strengthened to the limit to set the machine in motion. (This "running over" and jamming of the stopping pawl is commonly caused, however, by the pulley wheel getting dry on the shaft, and I have found that common wagon axle grease is much better here than oil, as it will not seep into the pulley, causing the leather to slip, and will not require looking after so often.) The friction leathers were worn very thin, which makes every line sent in sound with a loud "clack," and were almost as hard and sleek as the inside of the pulley itself. The vise automatic and short-line attachment were not in order, either, and when a tight-line was sent in by accident, the operator was in the habit of making a leap-for-life spring to avoid the shower of hot metal, and this had earned for him the sobriquet of "Jumping Mack." He would make one desperate effort to shut the machine off, but this was uncertain, for, as I said before, the clutch spring was as strong as a mule.

The distributor was also in a bad way. The lift was set high enough, but occasionally would bend a matrix. New rails had been put on, and what caused the trouble had been a mystery to the machinist for a long time. (This has caused many machinists to lose sleep, and yet it is a simple little thing. That part of the lifter which sits under the matrix in raising it becomes rounded off from wear, and slips off the matrix just as the screws engage it and before it is lifted quite high enough to be released at its base. It only requires squaring with a file. Where the lifter raises two thin matrices simultaneously it is not necessarily caused by wear of the rails, and can be remedied by beating out the little tongue in the end of the distributor-box bar.)

Keyboard troubles were numerous also. The upper rod guides on the old machines do not fit the verges at all, and if they are adjusted squarely on the lower-case side they are "off" on the cap. side, and vice versa. This causes the rods to slip off and fall between the verges, and the only possible remedy is to bend the rods at the top. Why the factory does not make these guides fit perfectly I could never see. I have noticed that even the new ones are far from perfect.

The knives on none of these machines could be set to trim perfectly in the ordinary way, and when a form was locked up tightly it presented the shape of a turtle, or rainbow. (This trouble is quite common all over the country, and many are looking for its cause. Of course, in my explanation of it, I must assume that the mold is all right, and that the knives are not too badly worn or gapped. There are several adjustments besides the knives themselves which must be looked to. Not only must the bushings in the mold wheel and the locking studs hold the wheel perfectly stationary when the slug is driven through the knives, but the ejector-blade must fasten very firmly in the slide, and the slide itself must have no play whatever. If these things are looked to, and the surface of the blade is smooth and not rounded by wear, and is perfectly lined up, there can be no hesitation in the ejecting of the slug, and the knives will trim perfectly. Often the knives will "give" just a shade, and must be locked very tightly. However, the trouble is just as often in the ejector-blade. And remember, the back, or rather the left-hand knife, must be set to cut the slug closely or it will be wider at the top than at the bottom.)

Space forbids my mentioning other things. All of my machines were suffering from these troubles and others, but after much hard work they are running nicely. I have tried to give the boys a few pointers as I

went along, and if other machinists would come out of their holes and do a little talking I do not think it would hurt them or their jobs.

I was kindly assisted in overhauling this plant by Mr. J. H. Duncan, of Leadville, Colorado, and am indebted to him for many valuable and ingenious suggestions. He is an excellent machinist and a fine fellow.

Before I close I want to say a few words for the Linotype school. Having never had this great advantage—there being no such thing when I started to studying the machine several years ago—I think I am qualified to say it is a splendid thing, and a very cheap one, too, for every student of the machine. He can learn many important things there in a few weeks which it has taken me years to absorb, and I am sure there are gray hairs in my head and wrinkles on my face which would not be there could I have had \$60 worth of schooling at the Inland Printer Technical School.

Your bureau of information has also proven a godsend to many isolated machinists, and in all parts of the country there are those who are indebted to you for solving many knotty and abstruse machine problems for them.

Yours very truly,

W. W. HUDSON,

Machinist-Operator Hawaiian Gazette Company, Honolulu, H. T.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Junior.—P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company. No. 741,957.

Distributor for Double-deck Linotype.—H. B. Bartlett, Berlin, Germany. No. 741,294.

Linotype Matrix Cleaner.—C. P. Rubly, Scranton, Pennsylvania, assignor of one-half to Howard Davis, Scranton, Pennsylvania. No. 740,471.

Adjustable Type Space.—C. H. Cochrane, New York city. No. 740,537.

Linotype Mold Support.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city. No. 739,996.

Paper Perforator for Typesetting Machine.—W. S. Timmis, Brooklyn, New York. No. 742,523.

Type Channels for Typesetting Machine.—G. E. Kenney, Reading, England, assignor to the Pulsometer Engineering Company, Limited, Reading, England. No. 742,672.

Type-distributing Device.—Fernando Winkler, Offenbach-on-the-Main, Germany. No. 738,269.

Justifying Mechanism.—F. B. Converse, Jr., Cleveland, Ohio, assignor to the Converse Manufacturing Company, Cleveland, Ohio. No. 738,741.

Typograph Machine.—J. G. Holbourns and H. A. Longhurst, London, England. No. 743,284.

Impression Composing Machine.—Alfred Kraus, Paris, France, and Norman Collins, London, England; said Collins assignor to said Kraus. No. 743,890.

Linotype Leader.—J. A. Proulx, Vancouver, Canada, assignor of one-half to A. W. C. Finbow, same place. No. 744,102.

Matrix Releasing Mechanism for Linotype.—Ottmar Mergenthaler and Emil Lawrenz, Baltimore, Maryland, assignor to the Ottmar Mergenthaler Company, Baltimore, Maryland, and the Mergenthaler Linotype Company, of New York. No. 744,087.

Mechanical Controller for Automatic Typesetting and Composing Machines.—Joseph Pinel, Altrincham, England. No. 744,230.

A HYGIENIC LEAF-TURNER.

A new Scottish invention is the fingerette, a thimble of rubber designed to facilitate the turning book leaves or sheets of paper. An English exchange says of it: "The hygienic leaf-turner is made of fine red rubber, with a specially prepared surface, and will certainly meet a long felt want. The fingerette is so constructed that it clings to the paper with surprising tenacity. In printing-offices, and stationers' factories and shops or bookbinderies, the invention will be very welcome indeed."

A CORKER.

I never saw a trade journal that I like so well—it is a corker.—E. W. Fields, Santa Cruz, California.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

BACKGROUND INKS FOR MAPWORK.—W. M., of Savannah, Georgia, writes: "What is good to mix with background inks for maps on bond papers, so that the other colors of inks lay well and print sharp and solid?" *Answer.*—Backgrounds are usually made up of tinted inks of colors suitable to the key color. In order to prevent the tints from drying glossy and conflicting with the sharp working of the top color, they are made of medium strong printer's varnish and a little powdered magnesia, this to be toned to the desired depth of tint by thoroughly mixing in same a small bit of the full color, such as bronze-blue, for the blue tint, etc. After the printed tints become dry, the last color may be proceeded with.

ANOTHER MAILING MACHINE.—An addressing machine, to be operated in conjunction with fast web presses, is the invention of A. B. Hunkins, of Winona, Minnesota, who has just been granted letters patent on the device. It has been in operation in the plant of the new Winona Manufacturing Company for over a year and has proven satisfactory in every way. The address is printed on the sheet after it has left the printing cylinders and before it enters the folder. The apparatus consists of a printing wheel, which picks up the address, which is formed of Linotype slugs, from the galley, and after it is printed returns it to another galley. It works as rapidly as the fastest web press and can, it is said, print twenty thousand addresses per hour.

PERFORATING ON PLATEN PRESSES.—E. D., of Berne, Indiana, says: "I would like to ask your advice in making a tympan for perforating on platen presses, so that the tympan will not cut so much when a job with perforations is to be worked." *Answer.*—Prepare the tympan in the usual way for the job. Instead of underlaying the perforating rule, as is sometimes done, cut a narrow strip of cardboard, and with this overlay the printed impression of the rule. The amount of perforation on the stock may be controlled by the thickness of the cardboard. Where there is sufficient room, a

narrow strip of muslin may be used instead of cardboard; in either case the strip should be pasted and uniformly applied to the top sheet of the tympan.

NEWSPAPER HALF-TONES.—A. C., of Fresno, California, sends a printed impression of a 5 by 3½ inch half-tone, taken after being run in a newspaper. He says: "I would like to have you criticize the half-tone enclosed. It was printed on a Hoe Presto press, in a paper of about 5,500 circulation." *Answer.*—There is nothing remarkable about the printing of the cut, except that it is fairly well printed as newspaper productions of the same kind go. It could have been much improved, especially the deep shading around the puffed hair of the head, by slightly underlaying or overlaying; also the ribbon knots. A trifle heavier impression on the parts mentioned would have given greater character to the portrait as well as relieved the overstrong shading seen on the edges of the background.

FROM AN AUSTRALIAN APPRENTICE.—J. K., of Brisbane, Queensland, Australia, has forwarded a few samples of his work for criticism. Regarding the specimens, he writes: "You will find enclosed a few specimens, which I have worked off on a Furnival demy folio cylinder, running at an average speed of 2,600 per hour; these jobs I have registered and by hand-feeding. You will please note that the press has no geared rollers, and that the most rollers that I can carry is three typers and two riders; no double rolling apparatus. As I am an apprentice, I would like to know whether they are good enough for me or not." *Answer.*—The specimens show careful make-ready, except the small one for page folder, which is a trifle defective by not printing up clear and sharp. Then the small illustrations are not effective enough. A printing-press with three inking rollers should be capable, in skilled hands, of doing very nice presswork.

THREE-COLOR PRESSWORK.—R. J. B., of Dowagiac, Michigan, has sent successive proofs of a three-color print of an Indian chief, which appears on a neatly printed letter-head for a local band of musicians. Here is what he says: "Enclosed please find progressive proofs and finished sheet of my first attempt at three-color work, which was done some time ago with such inks as were then available. Since then I have secured a copy of your valuable book, 'Presswork.' The only kick I have to make is that I did not secure a copy sooner. Please let me know as to the merit of the enclosed job." *Answer.*—Better colors, especially of yellow, would have proven advantageous in building up the others. As you have turned out this job in so acceptable a manner, and without instructions, the experience thus acquired will, no doubt, prove very beneficial in future efforts. You apparently possess the necessary taste to make successful progress in color half-tone presswork. The additional printing of varnished red over the red blanket was a happy thought, as the finish to the picture would be incomplete without it.

SUGGESTED IMPROVEMENTS.—H. E. R., of Huntsville, Ontario, writes as follows: "I enclose a copy of 'Navigation' folder for criticism. The presswork was done by two inexperienced pressmen on a drum cylinder of Hoe make. Will you kindly say by what means could the illustrations have been improved upon?" *Answer.*—We wish satisfaction could be expressed over the mechanical execution of your interesting booklet of the "Lake of Bays," but as you say the presswork shown on it was performed by inexperienced pressmen, we must not be too severe. Aside from the illustrations, the type part is woefully deficient in make-ready and coloring. The half-tone plates could have been improved by cutting out for them overlays of two or three thicknesses; indeed, a one-sheet overlay, made from a sheet on which the book is printed, would have saved the incompleteness of the presswork. Your pressmen should begin at once to learn the art of making ready, not only type matter but all kinds of illustrations. Overlaying intensifies the blacks and lightens the whites, by reason of

different degrees of pressure specially provided for in the overlay.

TWO SPECIMENS.—Mr. P. J. Lawlor, of New Bedford, Massachusetts, sends two specimens of booklet work which are remarkably effective and well carried out in general detail. Considering the facilities spoken of in his letter, together with the manner in which these pieces of printing were gotten out, they are worthy of special mention. He writes: "I send you under separate cover two sample reports, one from the Park Department and one from the Cemetery Department of this city, for criticism. These reports were worked on a two-roller press with medium-priced ink, one of the color-forms in the Cemetery report being double-rolled. The several forms had to be run in between all kinds of job and book work. Also all forms were made ready flat—no cut-out overlays being used." *Answer.*—The illustrations have been carefully handled and received considerable make-ready, especially on the vignettéd cuts, and general finish given to the other half-tones. No illustration in these beautiful pieces of printing could be perceptibly improved. Such specimens of booklet printing and illustration do credit to the pressman, who has demonstrated his ability to produce such charming results with ordinary facilities and under adverse conditions.

GLOSS FINISH ON LABELS.—W. B., of Windsor, Ontario, has sent a printed sheet, 9¾ by 12¾ inches, showing box wrapper in black ink with white lettering. Writing about this job, he says: "Will you kindly inform me through your department how I may obtain a gloss finish on such work as the sample enclosed? I have a large quantity of this class of work to handle on the same paper as sent, and have some difficulty with the coating picking off. The sample enclosed was run on a Colt's press—two impressions—the first without varnish in ink and on the second impression I used a liberal amount of gloss varnish, but I do not get the result I desire. Is there any way of doing the printing first and then making an extra run of the varnish alone, having the same plates on the press?" *Answer.*—The better way to proceed is to print the work in a soft grade of ink; mix about one-eighth of a pound of bronze-blue to seven-eighths of a pound of soft, deep black ink. Run the press at medium speed. As soon as the black dries run a liberal coating of regular gloss varnish over the black, running it from the fountain. If too thin, add a small quantity of magnesia and a little old copal varnish. Lay the sheets out in small lifts to dry, avoiding dusty surroundings.

SLURRING.—F. G., of Golden, Illinois, sends a portion of his newspaper showing slurring on one of the pages, and he has this to ask: "Will you kindly reply to the following inquiry? I have in my shop a stop-cylinder press which does fair work, with one exception. It has a habit of slurring the printing in a certain spot, which habit is aided by the fact that I use ready-prints, which come from the house in a bad condition of wrinkles. I did not have this trouble when I was using old type, but it began when I put on new type. At first it wrinkled the sheet, but when I loosened the middle grippers the trouble disappeared. Some time ago the press was turned around, and now the trouble occasionally occurs and I can not correct it. A felt packing and muslin stretcher are used. Have raised the cylinder bearers by a thin sheet of cardboard and think this helps to obviate some of the difficulty." *Answer.*—It is advisable to send a printed sheet, with the gripper edge marked thereon, showing the size of form and its position on the press, be it book, newspaper, or job presswork, instead of a piece of the sheet. If you will examine a similar page to the one sent, you will see that where the slurring is most marked, too much ink has been carried. This has helped to emphasize the slur somewhat, but is not the cause. Reset the grippers and feed guides and then place the several cylinder bands where they will do the most good by keeping the sheets fairly close to the cylinder during printing contact with the

form. The cylinder bands are intended to perform a very important function—a function too often neglected when not understood by pressmen. These bands should be uniformly distributed about the cylinder, or to suit the peculiarities of the work to be done. They should not be set so as to drag on any part of the cylinder packing, nor should they be carried so tightly to the printed sheet as to smut the work nor to draw the clean sheet out of shape previous to reaching the form. The bands should be adjusted to merely sustain the weight of the sheet and prevent it dropping, however little, but in no case permit any of the bands to lap over the fingers on the gripper bar when the cylinder is in motion nor to wear on these in any way. Carry the feed gauges close to the tympan.

SIZING FOR GOLD LEAF.—W. J., of Kingston, Ontario, has sent a sample of printing on satin ribbon, regarding which he writes: "Will you please enlighten me as to the best method of printing on ribbon with gold or silver leaf? I enclose one printed with ordinary gold size. Is there any special size for this purpose?" *Answer.*—The apparent defect on the specimen sent is caused by the leaf not having been applied with enough pressure. Good gold size may be used more advantageously than has been done in this case. If you have the second edition of "Presswork," turn to page 133, where you will find explicit instructions regarding printing with gold leaf. A quotation from this book reads thus: "Gold leaf may be applied to stock (textile or paper) in the usual way, first printing from the form in strong gold size, or a size made from chrome yellow and *strong* varnish well ground together. Gold leaf is put up in 'books.' It is economical to cut the leaves of the book into approximate sizes of the spaces to be covered, and the leaf lifted up on the point of a small pallet knife and laid onto the printed matter, taking care that the same is laid on smoothly, and then gently pressed down on same with a piece of smooth tissue or thin folio paper. The paper used for separating the leaves of gold will do. A smooth sheet of *coated* or *enameled* paper should then be used to press down the leaf more firmly—the printed sheet being laid on a smooth and substantial board or plate of glass while laying on the gold leaf. The work should then be laid away carefully, to be free from dust, to dry. When dry, the work should then be run through the press as in the first case, except that the inking rollers should be removed from the press. In running the leafed work through the second time, cover the leaf with a sheet of enameled paper—the higher and firmer the enameled paper the better will be the result on the leaf. When the job has been run through the second time, it is ready to be carefully and gently cleaned of all surplus leaf hanging to the printed edges. If the form can be conveniently taken from the press and often heated during the second printing, it will materially add to the permanency and brilliancy of the gold or silver leaf." Any strong printing size may be used for holding on metallic leaf successfully, but it rests with the methods employed to fix it *smoothly*, after the leaf has been applied, that we must look to for sharpness and luster. Clean cotton batting or an old silk handkerchief are best for cleaning off surplus leaf.

MENDING BROKEN CASTINGS.

A cement for mending broken castings of iron is said to be made of equal parts of sulphur and white lead mixed with one-sixth part (by weight) of borax. It is moistened with sulphuric acid and the casting allowed to stand a week before using.

HIS ANNUAL CONSCIENCE FUND.

Enclosed find money order for \$2.50, our annual conscience fund. Our conscience would surely reproach us if we tried to run a modern printing-office without the invaluable INLAND PRINTER.—H. F. Lake, Jr., Gunnison, Colorado.

COLOR IN THE GRAPHIC ARTS.*

EIGHTH PAPER.

EARTH-COLORS were known to the ancients, and highly esteemed by them. Pliny tells us of Paraetian, Eretrian and Syrian earth, and Vitruvius acquaints us with the manufacture of artificial earth-colors, whose foundation for the most part was chalk, toned up with vegetable dyes—woad, madder, whortleberry juice, and their mixtures—and with black.

Although brown colors of all shades exist in abundance, we still have often to make brown mixtures for ourselves. Pure red-brown is derived from red with black; yellow-brown from orange and black; a fine greenish olive-brown from dark blue, black and orange; a violet-tinted brown from red, black and blue, etc. These broken colors are favorites for mercantile printing and can often be made in very beautiful shades from left-over colors.

The next in interest and importance among the yellow colors is chrome yellow. This is really, taken scientifically, a neutral precipitate of a soluble lead salt (acetate or nitrate) with potassium bichromate. Such a precipitate has a pale yellow color, and is, strictly speaking, the chemically pure chrome yellow. If this normal compound of chromic acid and lead is treated, warm, with caustic soda, in water, there results the scarlet-colored basic compound in which the quantity of lead is greater than can be neutralized by the chromic acid; none the less is it a chemically pure compound of lead chromate and lead sulphate. Other varieties of chrome yellow contain, besides the lead chromate, compounds of chromic acid with calcium, zinc or baryta in larger or smaller quantities, and vary in shade from the palest to the deepest yellow. The chrome yellow of commerce, too, contains not only compounds of chromic acid with other bases, but also entirely foreign compounds, which must be looked upon as direct substitutes and filling material. These are, especially, calcium sulphate (gypsum), calcium carbonate (chalk), carbonate of baryta, sulphate of baryta (heavy spar), hydrate of alumina and China-clay.

The addition of such foreign materials to chrome yellow may have a certain justification, in so far as it would hardly be possible to obtain with pure lead chromate the numerous shades and gradations at the low prices demanded by the consumers; but at the same time we must really consider as adulterated every chrome yellow which contains any other compounds than lead chromate.

Lead chromate can be produced from soluble compounds of lead, as sugar of lead (lead acetate), lead nitrate, or lead chlorid; or from insoluble compounds, as lead oxid (litharge), white lead (lead carbonate), or lead sulphate.

The apparently very simple production of chrome yellow—only a matter of the precipitation of a lead salt with chromic acid—is in practice somewhat complicated, since a great number of different shades come upon the market. From a solution of sugar of lead with potassium bichromate we have a pale sulphur-colored precipitate; this color disappears quickly and changes in drying to a deep straw color. This change of color is the more marked the greater the surplus of the potassium chromate over the quantity of lead to be neutralized. It is not possible, in fact, to produce permanent pale chrome yellow as a pure lead chromate; the pale shades are always mixtures of lead chromate and lead sulphate simultaneously precipitated. This takes place always in large quantities of water, and under constant and vigorous stirring, to avoid crystallization of the precipitate. Without the admixture of lead sulphate we obtain the deep lemon shades, and, according as the quantity of sulphuric acid is varied, the tones lying between pale sulphur and deep lemon. If lead chromate is

precipitated as basic salt from a solution of sugar of lead which contains a proportion of lead oxid, there results the brilliant red precipitate chrome red, or chrome-cinnabar. In this precipitation the simple potassium chromate, not the bichromate, is to be employed. The mixtures of lead chromate and sulphate, basic and neutral, give the chrome-orange tones. The settling and washing should be finished as quickly as possible to prevent decomposition of the precipitate and consequent spoiling of the color. More lead must be contained in the solutions than the chromic acid can unite with.

From a solution of lead nitrate are prepared those varieties of chrome yellow which are distinguished for their low specific gravity, and esteemed on this account by many consumers. The nitric acid has the property of causing the chrome yellow to increase in volume; to allow the full effect of this, the finished product must not be compressed. The chrome yellow



RAIDING AN OPIUM JOINT IN MANILA.

of greatest bulk which can be produced consists of equal molecules of chromate and sulphate of lead, precipitated from a nitric solution, and forms an actually spongy mass.

The so-called "Baltimore yellow" is derived from lead sulphate, either by starting directly from this, or by first reducing a solution of sugar of lead by means of alum or sulphate of alumina to lead sulphate before the precipitation of the chromate. Chalk is added, so that there is at the same time precipitation of gypsum. In this way there is brought about in the better sorts of mixed chrome yellows, through the simultaneous precipitation of the lead chromate and the other elements, an intimate mixture from the beginning. In the poorer sorts the precipitating material is washed in afterward or introduced mechanically.

The so-called transparent chrome yellow has an admixture of hydrate of alumina, but does not become by means of this really a transparent color; it only approaches these to a certain degree.

The chrome yellow, precipitated and washed, is freed from water as much as possible in filter presses or bag-filters, and then dried in lumps at a moderate temperature, sometimes also shaped into cubes.

There are a great number of different designations for the separate shades of chrome yellow and its compounds and mixtures with other materials, such as "golden yellow," "American yellow," "imperial yellow," "royal yellow," "lemon yellow," "canary yellow," "sulphur yellow," "Cologne yellow," "Parisian yellow," "Leipsic yellow," "Dutch pink" or "brown-pink," and many others.

The test of chrome yellow for its adulterations is not simple; a preparation which leaves a residue when dissolved in concentrated soda lye, nitric acid, or hot, dilute hydrochloric acid is always adulterated and weighted with less valuable materials. But the acid solution may and almost always will contain foreign constituents, which, however, as remarked in

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

the beginning, are not always to be looked upon as commercial adulterations.

Chrome yellow was discovered toward the end of the last century, by Vauquellin, and soon afterward lead chromate became known as a color. It is the most prominent yellow color, the most opaque and the most generally used; in the graphic industries it is preferred to all others on account of its excellent printing capacity. The purer it is the better it prints and the brighter its luster. For the rest, it has the characteristic qualities of lead colors; ground with varnish it dries quickly, and is susceptible to the effect of hydrogen sulphid gases. It is absolutely fast to light, but of course must not be mixed with colors which contain sulphur, such as cinnabar or ultramarine.

Lead chromate occurs rarely in nature; the oftener found anglesite or galena can be used as the foundation for the production of chrome yellow.

The most important yellow metallic color previous to the discovery of chrome yellow was litharge or lead oxid (massicot). It is now wholly superseded by the former, and has no longer any importance.

Another yellow lead color, lead oxychlorid, called "Cassel yellow," has already been mentioned in connection with the white colors; it is not employed as a printing color.

We have finally to speak of "Neapolitan yellow" (Jaune de Rome) as a yellow lead color. It is a compound of the two metals, lead and antimony, the latter of which unites with oxygen in such a manner that it acts as an acid. It also unites with lead to form lead antimonate, and this is the Neapolitan yellow, a long known and very permanent color. In its production all the ingredients must be as pure as possible, for which reason salts of the metals, instead of the metals themselves in direct mixture, are used, namely, lead nitrate and potassio-antimonious tartrate. These two salts, with an admixture of common salt—sodium chlorid—are carefully heated to the melting point. The shade of the product depends upon the degree of heat; the greater the heat, the lighter the color of the precipitate, reaching lemon and sulphur yellow. If the ingredients are rather sintered together than melted, dark orange shades can be obtained. An alloy of lead and antimony, calcined with saltpeter and salt, can also be taken as a starting point. The molten mass is washed with water to free it from foreign ingredients, then pulverized and dried. It is more permanent than chrome yellow, although it retains the well-known qualities of lead colors.

A metal nearly related to lead is cadmium, which, in combination with sulphur as cadmium sulphid, furnishes a very beautiful color with a wide range of shades. If cadmium yellow, in spite of its good printing qualities, is little used as a printing color, this is owing to the high price, which again is explained by the comparative rarity of cadmium. Cadmium yellow bore originally the name "Jaune brillant," and is made by introducing hydrogen sulphid into a solution of a cadmium salt. An orange shade can also be obtained. The purer the cadmium salt solution the lighter and more brilliant the precipitated color. If very pale shades are desired, zinc sulphid, the white color with which we are already acquainted, is added. Cadmium yellow is used in general only where chrome yellow is not desirable on account of its susceptibility to hydrogen sulphid gases; for cadmium yellow is reckoned among the yellow metallic colors of greatest resisting force. It must not, however, be mixed with lead colors, as it would decompose these into black lead sulphid. If the question is of a lighter shade, "zinc yellow" can be employed, which is basic zinc sulphate, and, like cadmium, is proof against hydrogen sulphid. Pure zinc yellow can be produced only in a pale shade, is less opaque than cadmium yellow, but on the other hand considerably cheaper. It is employed even more rarely than cadmium, mostly in mixtures, not only with colors containing sulphur, to which purpose it is excellently well suited, but particularly with Parisian blue to produce zinc green.

A compound of chromic acid with barium is known as "ultramarine yellow," a light, very opaque color. There are also chromic compounds with calcium and strontium, known by the name of "gelbine," fine in color, but little used except as admixture in chrome yellow, as pointed out above. Chromate of iron is used, mixed with blue, to produce very fine greens.

A compound of calcium and cobalt with nitric acid is brought upon the market under the name "aureoline," or "Indian yellow," but it is of little permanence, and the same is true of "iodin yellow," a compound of lead and iodine, which, for the sake of completeness, we will bring in here as a lead color. Iodin yellow makes a fine substitute for golden bronze, and would certainly be more extensively used than the former, if it were more durable. In its metallic luster it resembles "mosaic gold," that is, sublimated sulphid of tin, which results from sublimating and calcining a mixture of tin, quicksilver, sulphur, and ammonium chlorid. The product remaining in the crucible has a scintillation as if of metallic scales. "Mosaic yellow" is amorphous zinc sulphid, obtained by precipitation of a zinc salt solution by means of hydrogen sulphid. The compounds of tungstic acid, itself yellow, furnish a large number of yellow colors, which, however, like all last mentioned, are not employed, in spite of their excellent printing qualities, in our branch of industry, partly on account of their instability and partly by reason of their high price. Here, too, enters the consideration of poisonous properties, which exclude many yellow dyestuffs from the graphic industries. In the latter connection, that nothing essential be forgotten, we will mention the compounds of sulphur and arsenic, which, as "auripigment," or "orpiment yellow," furnish remarkably beautiful and very opaque but inconstant colors. The same elements, in the form of "realgar," or "ruby sulphur," give from reddish to pure red shades. The employment of these compounds in the graphic industries is, of course, impossible.

We have an abundance of yellow lakes, derived from vegetable and coal tar dyes, but their use in the graphic industries is comparatively limited, as chrome yellow predominates on account of its cheapness, beauty and expansiveness.

Vegetable dyestuffs for the manufacture of yellow lakes are obtained from the outer bark of the yellow oak of North America. The market product is a yellowish brown powder; the aqueous decoction is red or orange colored; with tin it becomes orange or yellowish red, with lead brownish yellow, with copper brownish green. The coloring element is called quercitrin; by treatment with acids it is decomposed into a sugar and the so-called flavin. This flavin is to a certain extent the concentrated dyestuff of the yellow oak bark, and has fifteen or eighteen fold coloring power, unless adulterated with starch, dextrin, etc. Six and one-half kilograms of flavin represent one hundred kilograms of the bark in a crude state.

Yellow-wood, also called morin-yellow-wood, fustic, Brazilian yellow-wood, is the wood of the "dyer's mulberry" tree, native to Cuba, Hayti and San Domingo. It is yellow or reddish yellow; the color is given by morin, itself a colorless compound which exists in the wood in combination with lime, and by maclurin. Air and the influence of alkalies bring out the yellow color.

New fustic—as in contrast with old fustic, yellow-wood—is the greenish yellow or brown wood of the Venetian sumach, a native of southern Europe and also of Hungary.

Orlean is the dyestuff obtained from the wood of a tree cultivated in India and Brazil for the sake of this dye. It is worked into the form of a red or orange colored paste; in water it gives off but little of its coloring element, orellin; in alcohol a large quantity. Orellin is supposed to consist again of two elements.

Yellow berries, Persian berries or Avignon berries are the unripe fruit of different species of buckthorn (*Rhamnus*).

Dried, they appear as smooth, hard kernels, greenish yellow or black; they are left for a while after gathering and then worked up for the extraction of their two dyestuffs, chrysorhamnin (golden yellow) and xanthorhamnin (olive yellow). The Persian berries are the most valuable; the other varieties are brought in from the Levant, France and Hungary.

Curcuma, or turmeric, is the dried root of a plant cultivated in the East Indies and Java. It comes upon the market in a round and a long variety; its yellow dyestuff becomes brown through alkalies.

Weld, or dyer's weed, is a scentless species of mignonette, cultivated in France and southern Germany. The dyestuff, cuteolin, is contained in the stems and leaves of the plant



Photo by W. A. Brodt, Frankfort, Kansas.

"BLOSSOMS."

and extracted with alcohol. Processes of oxidation bring out from the cuteolin the intense yellow color.

Indian yellow, piuri, purée, comes from Bengal and China, and is particularly interesting from the fact that it is a product of animal assimilation. Buffaloes, camels and elephants are fed upon the leaves of the mango tree for the purpose of obtaining it. This food excites in the animals a copious secretion of gall and causes the separation from their urine of the dyestuff called euxanthic acid, which, in combination with magnesia—euxanthate of magnesia—comes upon the market as Indian yellow. The animals can not live permanently upon this food, and lose flesh unless other nourishment is occasionally supplied. Water does not dissolve Indian yellow, but in boiling draws out from it dark-colored impurities, leaving the purified product, which is a very valuable and remarkably powerful color of a peculiar shade. It was formerly much used in lithography in spite of its high price (one kilogram costing as much as \$50) and the fact that it is not very constant. At present it is only employed as an artist's color. We will mention here another animal dyestuff, which should really have had its place among the brown colors—sepia. The cuttlefish of the Adriatic and the Mediterranean has in its body a pear-shaped sac, the so-called ink-bag, full of a dark liquid which is thrown out when the fish is pursued and in danger, for the purpose of coloring the water as a protection against its enemies, also at other times to prevent its own prey from escaping. The ink-bag itself, simply sundried, was formerly brought upon the market. Now the dyestuff is prepared by removing the ink-bag immediately after the capture of the fish and drying the contents to a lustrous black powder, which is dissolved in potash lye and precipitated with sulphuric acid. The washed precipitate is mixed with

mucilage and shaped into little tablets, used as a water-color in painting. The sepia of the graphic industries is never genuine sepia, which is not a good oil color, but an earth-color, either pure or toned down with lakes to corresponding shades.

A beautiful transparent yellow color is given by gamboge, the hardened sap of certain trees of Siam, Cambodia and Cochin China. It is extracted with ether, then separated from the solution with water and precipitated with lime or iron as a color respectively yellow or brown.

All these yellow vegetable dyestuffs were once lavishly used for the manufacture of yellow lakes; to-day only the genuine "stil de grain," and the colors sold as "vegetable yellow," and "vegetable lake," have any essential place. "Stil de grain" is prepared by different methods from one or more of the above-mentioned dyestuffs; it has been recently, like all the others, more or less supplanted by the coal tar lakes, which are manufactured in great variety and brilliancy and are extremely durable.

Since the introduction of coal tar dyes all the yellow vegetable dyestuffs, as before remarked, have considerably decreased in importance, so much the more since the yellow coal tar lakes not only produce very beautiful shades but remarkably fast colors. Picric acid, Victoria yellow, tropaeolin, chrysoidin and naphthol yellow, are a few of these coal tar dyes which we will briefly mention here.

(To be continued.)

THE ONE DEFICIENCY.

Matilda's joined a cooking class.
At morning I awake
To find a fringe of herbs and grass
Around my bit of steak.
At dinner decorations strange
Are floating in the soup,
And there are forks and spoons that range
Just like a warrior troop.

And there are ruffles on the chop
And lemons everywhere.
I know not where the craze will stop,
In fact, I should not care
If all the viands thus arrayed
With daintiness complete
Could some time and somehow be made
More possible to eat.

— Washington Star.

A THRILLING TALE.

An artist says that nothing is more tiresome in his profession than to have somebody with an untrained eye pick out a commonplace bit of landscape and say:

"There, you ought to make a picture of that!"

Writers often have to endure the same dull commonplaces.

"Now don't you put me in a book," jocosely counsels some dull person who would figure ill in print.

Or another patronizingly remarks:

"I've made notes of a good many things I mean to write up some time. If I don't use them I'll give them to you."

Such material is likely to be of the sort contributed by an old guide, who said to a scribbling camper:

"I could give you some stories that would make your hair stand on end."

"All right."

"Well, here's the best of 'em. One day I went out about 9 o'clock in the mornin', an' I shot a cinnamon b'ar."

"Is that all?"

"No, sir! Next mornin' I went out about the same time, an' I shot another cinnamon b'ar."

"Well?"

"Well, sir, next mornin' I went out an' shot another cinnamon b'ar."

"Is that all?"

"All? I guess 'tis! Ain't that enough?"—*Youth's Companion*.



BY O. F. BYXBEЕ.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

E. O. VALLIKETT, Oxnard (Cal.) *Courier*.—My choice is the ad. in the *Sun*, with the others following thus: *Courier*, *Free Press*, *Chronicle*, *Democrat*.

J. MCGAFFIN, David City (Neb.) *People's Banner*.—In setting election tables it is customary to place the names of towns, wards and districts down the side, and names of candidates across the top.

PERRY G. DAVIS, Huntington, Indiana.—Column rules which bind on the foot slugs are more likely to work up than if properly locked, as they will spring, and a form that is so tightly locked as to have a spring in it anywhere usually causes trouble.

THE "hidden treasure" scheme nearly resulted in serious trouble for *Le Matin*, of Paris, recently, owing to a man who easily found the money and who was suspected of being an employe of the paper. *Le Matin* followed the usual custom, publishing a serial story containing vague hints as to the location of the buried treasure, and as a result circulation was greatly increased and people were digging everywhere within several miles of Paris. One Sunday morning a man drove in a cab to Chaumont Park and easily found the money. He was with great difficulty saved from lynching at the hands of a suspicious crowd, and the police had a serious task later preventing a mob from wrecking the office of the paper.

"RESULTS" WANTED.—THE INLAND PRINTER is very glad to get samples and descriptions of various plans and schemes used by newspapers to secure subscribers and advertising, and to make their publication popular, but very few editors take the time or are willing to tell about results. It is interesting

to know that such a paper is running such a contest, particularly if it is something new, but it is many times more interesting and of more practical benefit to fellow publishers to know just how many subscribers were secured, what the receipts were, or how popular the plan proved. An exchange of "ideas" is good, but an exchange of "results" is better, and there is room in this department for fifty lines of the latter where five lines of the former is many times a waste of space. Let me know what you are accomplishing with plans you are trying and in return you will undoubtedly get practical suggestions from the experience of other publishers.

C. E. CUNNINGHAM, publisher of the *Newton (Miss.) Record*, took advantage of the proper time of the year to send out a telling circular letter to prospective subscribers, that undoubtedly brought results. It was as follows:

NEWTON, MISS., November 1, 1903.

DEAR SIR,—The money season of the year is now at hand, and cash is more plentiful in this section than it has been in years. The farmers have made fine corn crops, and a fairly good yield of cotton, for which they are receiving good prices. There is hardly a citizen in Newton county who can not afford to subscribe for a first-class country newspaper.

It is the mission of this communication to ascertain if you would not like to invest \$1 in a year's subscription to the generally acknowledged best paper in Newton county—and accredited by some as being the best in the State. And after you have tried it, we believe you will say the same thing—at least we are so sure you will be pleased with it, that if at the end of the year you are not satisfied, your dollar will be refunded. Is that not a fair proposition?

The *Record* is an all-home-print paper, and prints more matter than any other paper in Newton county. It has the best corps of correspondents. It prints the court and board of supervisors' proceedings. It is in a position to publish the news in reference to the building of the new railroad sooner than any of the other county papers, this point being headquarters for the principal contractors. All the local news of Newton is also given.

May we not enlist your name among the leading citizens who are now reading the paper? If you have not seen the *Record*, all you have to do is to write for a copy.

Read the enclosed opinions of the State press on the *Record*, and let us enroll your name.

Yours truly,

C. E. CUNNINGHAM.

MEASURING LEGAL ADVERTISEMENTS.—IN THE INLAND PRINTER for November a correspondent asked the following question: "There was a legal advertisement sent in to us, also to our contemporary. We set it in six-point and they set it in eight-point. We are paid for this matter by the square on the basis of 240 nonpareil. We figure our advertisement at a certain amount and they figure theirs at a different amount. We multiply and divide by 240 to get the number of squares of six-point; should they figure the same way and divide the same?" A letter received from H. E. Griffin, of Cedar Rapids, Iowa, elucidates the problem thus:

CEDAR RAPIDS, IOWA, November 4, 1903.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—Perhaps I can help your correspondent out of his predicament in regard to measuring legal advertisements, which matter you refer to in the November issue of THE INLAND PRINTER on page 234.

I will take the situation in Iowa for example. Here the law defines a square as ten lines of brevier or its equivalent. Ten lines of brevier (newspaper measure—thirteen ems) contain 195 ems of brevier. To find the number of lines required to contain 195 ems of nonpareil, divide 195 by the number of ems nonpareil that will go in one line—26 ems, which gives you $7\frac{1}{2}$, or the number of lines of nonpareil equivalent to 10 lines of brevier. A more simple way: Since brevier is eight-point and nonpareil is six-point, and the difference between them is two points, or $\frac{1}{4}$ the former, then the latter would require $\frac{1}{4}$ less space than the former: $\frac{1}{4}$ of 10 is $2\frac{1}{2}$; $2\frac{1}{2}$ taken from 10 leaves $7\frac{1}{2}$. Now, to reverse the example: If $7\frac{1}{2}$ lines of nonpareil make a square, and there are two points difference between nonpareil and brevier, it would take $\frac{1}{2}$ more (since 2 is $\frac{1}{2}$ of 6) lines of brevier than of nonpareil: $\frac{1}{2}$ of $7\frac{1}{2}$ is $2\frac{1}{2}$; $2\frac{1}{2}$ added to $7\frac{1}{2}$ makes 10—the number of lines of brevier.

Applying this to the case of your correspondent it seems proper to me to figure in this manner: Since "240" nonpareil is the basis of measurement and brevier is $\frac{1}{3}$ larger than nonpareil, $\frac{1}{3}$ of 240, or 80, should be added to 240, making 320; therefore the paper setting the matter in eight-point should "multiply and divide" by 320, and the one setting in six-point by the basis—240. Even then there might be a considerable difference, depending on the "lanceness" and "phatness"

of the type in which the advertisement was set in the different papers. Hoping this may assist your inquirer to solve the problem, unless you have already done so, I am,

Very truly yours,
H. E. GRIFFIN.

Either of Mr. Griffin's plans accomplishes the desired result, but a still shorter way would be to ascertain the number of ems in an ad., no matter what size of type is used, and divide by the number of ems prescribed by law as a square (which in Mr. Griffin's case is 195 and in the first instance 240), and the quotient will contain the number of "squares" to be charged. Mr. Griffin, in his application, contemplates meas-

AD.-SETTING CONTEST NO. 14.

THE INLAND PRINTER's ad.-setting contests have always been popular, but the interest in No. 14 was phenomenal. The copy for the ad. was inserted in THE INLAND PRINTER for September, and on October 15, the date of closing, 279 contestants had entered 380 specimens, showing as many different ways of setting the ad. All parts of the United States, Canada and England were represented. It is to be regretted that it was necessary to disappoint seventy-nine of the compositors who entered the contest expecting to receive sets of ads., but as there were only two hundred sets it was impos-

Latest Styles in
Spring Bonnets



**Attractive store
Reasonable prices
Courteous treatment**

Mrs. JAMES BROWN
524 Washington Ave.

No. 31.
First Place by Judges.

LATEST STYLES
IN
Spring Bonnets



**ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES**

MRS. JAMES BROWN
524 WASHINGTON AVENUE

No. 184.
Second Place by Judges.

LATEST STYLES
IN
SPRING BONNETS



**ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES**



Mrs. James Brown
524 WASHINGTON AVENUE

No. 193.
Third Place by Judges.

uring each ad. as nonpareil but dividing by 320 instead of 240 if set in brevier.

EARLY in November a copy of the Christmas edition of the Auckland (New Zealand) *News* came to my table, the first of the season, and it set a pace that few papers in this country will approach. From this point, as many miles south of the equator as Chicago is north of it, comes a piece of printing, including many large pages of half-tones, for uniformity of excellence in execution, I have not seen equaled in this country. Publishers who have a desire to get up something special for next season should send Wilson & Horton, publishers of the *News*, a money order for 25 cents and get a copy of this issue, as in it will be found many good suggestions, and it is none too early to start preparations for an edition of this character. The papers of New Zealand vie with each other in their efforts to produce the largest and best Christmas issues, and evidently also in the time of publication, as several reached my desk in November. The *New Zealand Graphic*, published at Auckland, and the *Christ Church Press* are two similar issues to the *News*, but do not equal it in excellence.

OWING to the large amount of space required to give the result of Ad.-setting Contest No. 14, many criticisms were crowded out, but will appear next month.

sible to make these go around, and the fairest way appeared to be to send them to the two hundred contestants whose ads. were first received. It was no small task to make up these sets, as seventy-six thousand sheets must be numbered, sorted, wrapped and stamped, but within ten days after the close all had been mailed, each package containing the following letter of instructions:

To the Contestants in THE INLAND PRINTER's Ad.-setting Contest No. 14:

According to the conditions of Contest No. 14, each contestant is to act as a judge. You are handed herewith a complete set of the specimens submitted, each slip bearing a separate number as a means of identification.

You will please select what you consider the best three ads., leaving your own out of the consideration and designate them by their numbers in the order of merit. If in your judgment any specimen should be thrown out for not conforming to the rules, do not consider that specimen in your decision. In this connection it should be borne in mind that a compositor is not a proofreader, and a simple typographical error should not count against him.

Use numbers only in designating.

Select only three.

Do not include your own. (If it has merit, the other contestants will designate it.)

Send your decision at the earliest possible moment to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Do not return the specimens.

Decisions received after November 15, 1903, will not be considered.

A full list of contestants, with the numbers of their ads., will be published in THE INLAND PRINTER in connection with the result of the contest.

I rely upon the honesty of contestants not to vote for the work of acquaintances, which they may recognize, unless the specimens have merit.

O. F. BYXBEE,

Editor Newspaper Gossip and Comment, THE INLAND PRINTER.

The names and addresses of contestants, together with the numbers of their selections for first, second and third places, follow:

Specimen Nos.		First Choice.	Second Choice.	Third Choice.
1	2 A. K. Ness, St. Ignace, Michigan.....	61	368	376
	3 F. J. Bloomquist, Kane, Pennsylvania.....	...	...	...
	4 Erwin W. Moyer, Philadelphia.....	242	359	160
	5 William H. Arthur, Johnstown, Pennsylvania. ....	...	...	...

Specimen Nos.

51	F. S. Livermore, Fitchburg, Massachusetts...	188	318	16
52	J. F. Ward, Fitchburg, Massachusetts.....	333	376	264
53	A. J. Embree, Belton, Texas.....	175	40	201
55	R. Hamilton, Harvard, Illinois.....	198	114	281
57	George W. Johnson, Newton Center, Massachusetts	27	71	281
58	William R. Brackbill, Lapark, Pennsylvania..	...	...	...
60	"Scotty" Mackay, St. Louis, Missouri.....	...	...	...
61	I. A. Wilkinson, Dallas, Texas.....	20	114	375
63	M. L. Todd, Dexter, New York.....	271	37	184
64	L. D. Morse, Piqua, Ohio.....	16	145	379
65	E. L. Jones, Roanoke, Virginia.....	...	...	...

First Choice.
Second Choice.
Third Choice.

Latest Styles
IN
Spring Bonnets

Reasonable Prices

Attractive Store
Courteous Treatment

MRS. JAMES BROWN
524 Washington Avenue

No. 98.

First Place by Contestants.

LATEST STYLES IN
Spring Bonnets

Attractive Store
Reasonable Prices
Courteous Treatment

Mrs. Jas. Brown
524 Washington Ave.

No. 108.

Second Place by Contestants.

LATEST STYLES
IN
SPRING BONNETS

ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES

Mrs. James Brown
524 WASHINGTON AVE

No. 114.


Third Place by Contestants.

6	20	E. R. Stephens, Hoosic Falls, New York....	36	243	126
7	8	Isaac H. Squires, Port Jervis, New York....	98	75	219
9	10	H. C. Hull, Asheville, North Carolina.....	190	30	28
	11	Ed. J. Carey, Port Jervis, New York.....	74	62	79
12	13	A. M. Wagoner, Norfolk, Virginia.....	...	...	...
	14	H. Nistle, Battle Creek, Michigan.....	311	77	305
15	16	Charles W. Stevens, Worcester, Massachusetts	271	190	6
17	18	Clarence Bogan, Shenandoah, Iowa.....	115	319	33
19	26	John Williamson, Hoosic Falls, New York....	193	74	294
21	364	Will B. Shaw, Washington.....	...	...	...
22	23	Charles M. Nicholson, Buffalo.....	75	291	36
24	25	Chester E. Woffard, Great Falls, Montana....	65	216	113
27	28	Sam H. Bean, Asheville, North Carolina.....	...	...	...
29	30	L. R. Scott, Vinita, Indian Territory.....	166	65	180
	31	George J. Walther, Boston.....	197	71	160
	32	Walter J. Morey, Newark, New Jersey.....	357	44	73
	33	Homer Bedford, Denver, Colorado.....	...	...	...
	34	Ira J. Craig, New Brighton, Pennsylvania....	242	99	333
35	118	James H. Nichols, St. Johns, Newfoundland..	281	116	80
	36	Hugo E. Neihus, Dallas, Texas.....	114	71	318
	37	J. S. Adams, Lowell, Michigan.....	271	222	73
	38	Harry Blumenthal, Oxnard, California.....	...	...	...
	39	Glen Stevenson, Springfield, Missouri.....	66	99	120
40	106	Lawrence Wietlispach, Streator, Illinois....	199	177	79
41	42	Alfred C. Schairer, Ann Arbor, Michigan....	37	271	126
43	44	Edward M. Selkregg, Chicago.....	98	351	327
45	46	E. C. Willey, Sioux City, Iowa.....	...	...	...
	47	W. C. Snedley, Pleasantville, New Jersey....	222	20	117
	48	Everett R. Currier, Fitchburg, Massachusetts..	264	77	118
	49	James H. Kennedy, Rockland, Massachusetts..	30	133	166
	50	Fred C. Hartenstein, Rockville, Connecticut..	...	...	...

66	Charles E. Merton, Dallas, Texas.....	...	...	...
67	Grover E. Harshman, Tiffin, Ohio.....	375	258	271
68	Edward Smullen, Newark, New Jersey.....	...	...	...
69	Jester, The Printer, Eaton, Indiana.....	...	...	...
70	J. L. Davis, Toronto, Canada.....	336	114	129
71	193 W. A. Ray, Dallas, Texas.....	114	20	247
72	Arthur E. Gardner, Beverly, Massachusetts..	...	...	...
73	Simon S. Wirth, Buffalo.....	126	185	116
74	Raymond D. Wolfe, New York.....	...	...	...
75	81 T. W. Clancy, Halifax, Nova Scotia.....	258	114	80
76	77 Elmer D. Nelson, London, Ontario.....	198	190	136
78	79 E. L. Holland, Memphis, Tennessee.....	190	20	98
80	P. P. Proctor, Grant's Pass, Oregon.....	30	365	166
82	Herbert H. Wood, New Bedford, Massachu- setts	78	370	21
83	84 Merton E. Vincent, Newport, Rhode Island..	198	62	271
85	C. E. Holbrook, Boston, Massachusetts.....	31	114	71
86	87 T. J. Boyd, Cottage Grove, Oregon.....	151	65	328
88	Will R. Burge, Burlington, Kansas.....	71	185	126
89	Charles M. Kroner, Woodbine, Maryland....	44	281	264
90	Will Dockway, Cœur d'Alene, Idaho.....	354	36	99
91	94 W. T. Morris, Philadelphia.....	360	219	98
92	93 D. D. Turner, Penn Yan, New York.....	113	37	16
95	L. D. Wayne, Griswold, Iowa.....	116	74	16
96	97 W. H. Sleppy, Butler, Pennsylvania	75	11	23
98	Arthur Avery, Three Rivers, Michigan.....	187	359	271
99	100 O. S. Hart, Keokuk, Iowa.....	185	36	206
101	102 A. H. Blackwood, Asheville, North Carolina..	...	...	...
103	104 F. M. Judson, Weiser, Idaho.....	322	247	226
105	S. Truman, Hamilton, Canada.....	36	126	180
107	108 Richard F. Hager, Dallas, Texas.....	200	98	73

Specimen Nos.		First Choice.	Second Choice.	Third Choice.	Specimen Nos.		First Choice.	Second Choice.	Third Choice.
109	C. E. Alcock, Taylorville, Kentucky.....	126	378	201	188	189 Leon A. Gray, Portland, Maine.....	336	37	279
110	111 J. Edw. Barrett, Bloomington, Illinois.....	118	6	65	190	191 Fred W. Antonson, Portland, Maine.....	37	279	31
112	William J. Kieft, Middletown, Connecticut... 160	269	20		192	Alfred Charles, London, England.....	31	126	198
113	114 J. W. Roper, Chicago.....	98	357	31	194	Charles L. Powers, Bridgeport, Connecticut..	32	201	243
115	George M. Gorham, Dallas, Texas.....	...	...	...	195	George A. Mehalcik, Bridgeport, Connecticut ...	...	...	...
116	D. Gustafson, Red Wing, Minnesota.....	198	180	190	196	Frank A. Salter, Carmen, Oklahoma.....	...	...	...
117	D. Ferguson, Walla Walla, Washington.....	74	332	94	197	P. E. Armstrong, Dallas, Texas.....	...	...	...
119	120 Edw. C. Sutcliffe, Pawtucket, Rhode Island..	...	...	...	198	Russell Thompson, Boulder, Colorado.....	98	16	126
121	122 J. Orville Wood, Los Angeles, California....	20	37	189	199	200 A. L. Lehman, Ashland, New Jersey.....	...	...	...
123	George C. Nickels, Rochester, New York.....	160	11	204	201	202 John K. Mackenzie, Charlottetown, Prince	...	...	...
124	Clinton D. Backus, Rochester, New York.....	...	...	...		Edward Island	175	20	188
125	John E. Mobry, Belton, Texas.....	188	320	16	203	E. S. Bard, Steubenville, Ohio.....	6	175	351
126	W. F. Melton, Dallas, Texas.....	258	71	216	204	205 J. D. Parrish, Lawrence, Kansas.....	193	254	357
127	128 Charles V. Nelson, Alta, Iowa.....	...	...	...	206	207 George R. Schoen, Scranton, Pennsylvania...	16	187	136
129	130 Frank E. Aulenbach, Peekskill, New York...	242	246	359	208	209 Edward R. Gardner, Council Bluffs, Iowa...	98	269	79
131	132 J. T. Reid, Campbellton, New Brunswick....	180	65	267	210	Edward G. Mulvey, Buffalo.....	232	348	305
133	134 Harry G. Carter, Ponca, Nebraska.....	30	216	365	211	Thomas H. Little, Jr., Norfolk, Virginia....	107	183	379
135	Lawrence Healy, Halifax, Nova Scotia.....	11	98	345	212	Stephen J. Wohlleb, New York.....	74	376	331
136	Thomas Fahie, Halifax, Nova Scotia.....	185	126	197	213	William J. Walsh, Roxbury, Massachusetts...	150	30	116
137	H. A. Smith, Huntington, Indiana.....	264	113	27	214	Charles F. Kaedisch, New York.....	85	150	20
138	Roscoe Thompson, Jackson, Michigan.....	213	48	357	215	W. M. Andrews, Chicago.....	289	113	186
139	A. E. Robinson, Mercer, Missouri.....	136	242	11	216	Will Behne, Defiance, Ohio.....	190	27	30

LATEST STYLES IN
SPRING BONNETS



ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES

Mrs. James Brown
524 WASHINGTON AVENUE

No. 30.

LATEST STYLES IN
SPRING BONNETS

ATTRACTIVE
STORE
COURTEOUS
TREATMENT
REASONABLE
PRICES

MRS. JAMES BROWN
524 WASHINGTON AVENUE

No. 126.

Latest Styles in
Spring Bonnets

Attractive Store
Courteous Treatment
Reasonable Prices

MRS. JAMES BROWN
524 WASHINGTON AVENUE

No. 190.

Latest Styles in
Spring Bonnets

Attractive Store
Courteous Treatment
Reasonable Prices



Mrs. Jas. Brown
524 Washington Ave.

No. 20.

140	141 Daniel M. Berran, Augusta, Maine.....	136	281	258	217	George G. Price, Minneapolis, Minnesota....	56	6	138
142	143 Walter Troesch, Newark, New Jersey.....	78	276	152	218	H. C. May, Monroe, Louisiana.....	198	359	267
144	145 Will H. Edwards, Augusta, Maine.....	359	216	365	219	229 Percy L. Clancy, Halifax, Nova Scotia....	177	80	113
146	147 E. J. Bell, Hamilton, Bermuda.....	...	...	...	220	Ernest B. Fiedler, Joliet, Illinois.....	30	62	199
148	149 R. H. Robinson, Hamilton, Bermuda.....	...	...	...	221	F. L. Allen, Boise, Idaho.....	331	98	321
150	151 N. G. Gustafson, Boston.....	213	3	152	222	H. L. Sumerlin, San Diego, Cal.....	190	198	20
152	153 Victor L. Whitford, Morrisville, New York..	98	305	291	223	George Irwin, Toronto, Ontario.....	30	213	254
154	155 C. Reitter, Saginaw, Michigan.....	357	231	3	224	Lucius Thayer, Charlestown, New Hampshire.	138	356	365
156	157 Fred Smith, Providence, Rhode Island.....	...	...	...	225	Oliver R. Johnson, Erie, Pennsylvania.....	8	136	318
158	158 Thomas Chisholm, Campello, Massachusetts..	175	78	219	226	Carl Schoberle, Dallas, Texas.....	...	...	...
159	159 Carl Peterson, Osage, Iowa.....	126	177	281	227	228 S. A. Dixon, Springfield, Missouri.....	66	32	98
160	160 P. E. Albritton, Dallas, Texas.....	11	184	19	230	George H. Brown, Allegheny, Pennsylvania..	16	1	114
161	161 Ed. N. Heaton, Smithville, Missouri.....	37	114	166	231	Jesse M. Albert, Carlisle, Pennsylvania.....	...	...	...
162	162 R. O. Davis, London, Ontario.....	...	...	...	232	Albert G. Ernst, Buffalo.....	210	19	176
163	163 Fred Darch, Toronto, Ontario.....	361	36	223	233	234 C. F. Bense, Santa Barbara, California....	48	368	77
164	164 Thomas E. Lees, Newton Upper Falls, Massa-	...	...	...	235	236 John G. Nott, W. Toronto, Canada.....	...	...	...
	chusetts .....	...	...	...	237	237 F. S. Strohm, Dayton, Washington.....	98	187	359
165	166 Joseph Cassard, Rochester, New York.....	6	332	207	238	Jess Matzger, Dayton, Washington.....	98	322	187
167	George Scott, Cameron, Missouri.....	269	20	37	239	R. E. Peabody, Dayton, Washington.....	...	...	...
168	169 Harry L. Owen, Adrian, Minnesota.....	376	99	79	240	241 Arthur E. Potts, Gibson City, Illinois.....	114	204	339
170	171 James Kempton, Rochester, New York.....	126	252	183	242	243 B. F. Harb, Anderson, Indiana.....	...	...	...
172	172 L. B. Hayes, Council Bluffs, Iowa.....	328	198	218	244	Jesse Caseldine, Waynesfield, Ohio.....	378	201	97
173	173 H. E. Peck, Chicago	197	190	71	245	M. E. Lewis, Alameda, California.....	...	...	...
174	175 Charles Lowater, Spring Valley, Wisconsin..	...	...	...	246	E. W. Johnston, Jr., Bridgeburg, Ontario....	3	357	213
176	176 Fred Atkinson, Hamilton, Canada.....	61	71	177	247	Thomas A. Hughes, Oakland, California....	62	73	213
177	177 Thomas C. Kelly, Philadelphia.....	...	...	...	248	249 William S. Oliver, Chicago.....	...	...	...
178	178 Arthur J. Hill, Chicago.....	165	274	319	250	Silas W. Many, New York.....	30	357	359
179	179 C. E. Wheeler, Sidney, Iowa.....	32	138	242	251	Roy A. Stacey, Anita, Iowa.....	185	114	187
180	180 W. H. Winters, Norman, Oklahoma.....	126	198	267	252	Will H. Hooker, Oakland, California.....	98	322	171
181	182 William F. Wendland, Washington.....	...	...	...	253	F. R. Spencer, Washington.....	187	189	258
183	184 H. V. Ruter, Stillwater, Minnesota.....	91	98	360	254	Edward J. Bonn, New York.....	20	187	343
185	185 George B. Chase, Pueblo, Colorado.....	...	...	...	255	C. R. Arnold, Grenoble, Pennsylvania.....	98	368	213
186	187 E. C. Babcock, Grand Rapids, Michigan.....	198	336	65	256	J. E. Schaffer, Halifax, Nova Scotia.....	190	269	94

Specimen Nos.		First Choice	Second Choice	Third Choice	Specimen Nos.		First Choice	Second Choice	Third Choice
257	R. Roy Hamby, Emlenton, Pennsylvania.....	98	186	203	334	Howard S. Boyer, Philadelphia.....			
258	O. L. Lilliston, Philadelphia.....	336	191	4	335	Frank Dornbach, Milwaukee, Wisconsin.....			
259	Ernest Hesse, Gloucester, Ohio.....	198	36	160	336	Richard E. Devlin, Saratoga Springs, New York ..			
260	261 W. R. Blakesley, Chicago.....				337	F. P. Hall, Wilmington, Delaware.....			
262	Will C. Smathers, Brookville, Pennsylvania.....				338	Jack Williams, Trenton, New Jersey.....			
263	R. L. Pendleton, Washington.....	361	160	30	339	Fred W. Benson, Toronto, Ontario.....			
264	W. P. Delaney, Caledonia, New York.....				340	Clyde A. White, Galesburg, Michigan.....			
265	266 J. D. Cusack, New Orleans, Louisiana.....				341	C. Edward Lebtien, Trenton, New Jersey.....			
267	William F. Creager, Frederick, Maryland....	187	30	77	342	N. G. Bradshaw, Saratoga Springs, New York ..			
268	M. L. Heisey, Lancaster, Pennsylvania.....	66	332	4	343	344 H. H. Myers, Macon, Georgia.....			
269	J. C. Voline, Auburn, Nebraska.....	98	116	125	345	George N. Applegate, Trenton, New Jersey....			
270	J. D. McCara, Calgary, Alberta, Canada.....	114	200	36	346	Fred C. Smith, Trenton, New Jersey.....			
271	C. E. Musser, Atlantic City, New Jersey.....	36	61	71	347	348 William F. Allinson, London, Ontario.....			
272	273 Tom V. Hendricks, Falls Creek, Pennsylvania	198	190	116	349	350 William Anthony, Hanover, Pennsylvania.....			
274	275 Patrick Lynch, Chicago				351	352 Baxter B. Chenoweth, Hanover, Pennsylvania ..			
276	Franklin Whipple, Spring Valley, Wisconsin..				353	B. C. Hopkins, Danielson, Connecticut.....			
277	292 Frank E. Wilkinson, Auburn, New York.....				354	Herbert C. Keefe, Hartford, Connecticut.....			
278	Eckhardt Scholtz, Baltimore, Maryland.....				355	W. T. McLain, Elwood, Indiana.....			
279	Andrew McBeath, Belton, Texas.....				356	Erwin B. Ault, Lewiston, Idaho.....			
280	Norman O. Bender, Bangor, Pennsylvania.....				357	John H. Hoffman, Detroit, Michigan.....			
281	B. F. Johnson, Weymouth, Massachusetts.....				358	H. E. Tudor, Charlestown, Missouri.....			
282	283 John C. Stegmayer, Troy, New York.....				359	Benjamin F. Ballard, Dallas, Texas.....			

LATEST STYLES IN
SPRING BONNETS

ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES

Mrs. James Brown
524 WASHINGTON AVE.

No. 36.

Latest Styles in
Spring Bonnets

ATTRACTIVE STORE.
COURTEOUS TREATMENT.
REASONABLE PRICES.

Mrs. James Brown
524 Washington Avenue.

No. 37.

Latest Styles in
Spring Bonnets

Attractive Store
Reasonable Prices
Courteous Treatment

Mrs. James Brown
524 Washington Avenue

No. 187.

LATEST STYLES
IN
SPRING BONNETS

ATTRACTIVE STORE
COURTEOUS TREATMENT
REASONABLE PRICES

Mrs. JAMES BROWN
524 WASHINGTON AVENUE

No. 71.

284	E. C. Osborne, Rockland, Massachusetts.....				360	361 A. B. Maxwell, Clyde, Illinois.....			
285	Morris Michaelson, Decorah, Iowa.....				362	John W. Alvis, St. Louis, Missouri.....			
286	T. E. Scully, Schuylerville, New York.....				363	G. W. McCranie, Monroe, Louisiana.....			
287	288 F. E. Kling, North Attleboro, Massachusetts ..				365	T. F. Digman, Hartford, Connecticut.....			
289	Leo A. Saladin, Milwaukee, Wisconsin.....				366	367 V. Shillock, Vancouver, British Columbia....			
290	Jay Crawford, Kearney, Nebraska.....				368	M. H. Cleary, Rochester, New York.....			
291	Walter S. Parker, Chicago.....				369	Henry Price, Lampasas, Texas.....			
293	Charles H. Marlow, Warren, Ohio.....				370	Joseph A. Stafford, Hartford, Connecticut....			
294	D. P. Whitmore, Alliance, Ohio.....				371	Charles H. McKee, Lincoln, Nebraska.....			
295	Miss Virginia Morrison, Syracuse, New York ..				372	F. P. Drish, Muscatine, Iowa.....			
296	297 A. B. Howell, Louisiana, Missouri.....				373	F. L. Steenrod, Durango, Colorado.....			
298	299 S. H. Rogers, Belleville, Kansas.....				374	W. H. Beyer, Spokane, Washington.....			
300	301 Raymond Morrison, Belleville, Kansas.....				375	Wellington J. Smith, Cleveland, Ohio.....			
302	303 J. H. McConnell, Victoria, B. C.....				376	James H. Butler, Boston.....			
304	305 O. L. Byers, Chicago.....				377	378 Fenno W. Fifield, Boston.....			
306	307 Albert E. Bradshaw, Alliance, Ohio.....				379	380 W. B. Hallet, Kalamazoo, Michigan.....			
308	R. L. Newton, Bradford, Vermont.....								
309	C. E. Bittinger, Bradford, Vermont.....								
310	311 H. C. Lisius, Milwaukee, Wisconsin.....								
312	313 F. A. Spencer, Rochester, New York.....								
314	315 Edward Smith, Schuylerville, New York.....								
316	317 Orrin Brigham, Franklin, Pennsylvania.....								
318	Clarence V. Kuhn, Detroit, Michigan.....								
319	J. P. Element, London, Ontario.....								
320	Edward S. Cody, Hartford, Connecticut.....								
321	George L. Selby, Camden, New Jersey.....								
322	H. M. Forker, Philadelphia.....								
323	F. P. Stoddard, St. Louis, Missouri.....								
324	James Irvine, Milwaukee, Wisconsin.....								
325	C. C. Johns, Shelton, Nebraska.....								
326	T. T. Merritt, Hattiesburg, Mississippi.....								
327	F. J. Hamm, Milwaukee, Wisconsin.....								
328	329 John D. Evans, Portage, Wisconsin.....								
330	331 Byron Bellamy, Huntsville, Ontario.....								
332	333 R. H. Parmelee, Rochester, New York.....								

A careful compilation of the selections gives the results shown in the table below. It is interesting to notice that the compositors who set good ads., as demonstrated by this test, also, almost without exception, selected good ads. in rendering their decisions:

Specimen No.	Points.
1 98	Arthur Avery, Three Rivers, Michigan..... 48
2 198	Russell Thompson, Boulder, Colorado..... 31
3 114	J. W. Roper, Chicago..... 27
4 30	L. R. Scott, Vinita, Indian Territory..... 26
5 126	W. F. Melton, Dallas, Texas..... 25
6 190	Fred W. Antonson, Portland, Maine..... 24
7 20	E. R. Stephens, Hoosic Falls, New York..... 22
8 36	Hugo E. Nclius, Dallas, Texas..... 19
9 37	J. S. Adams, Lowell, Michigan..... 18
10 187	E. C. Babcock, Grand Rapids, Michigan..... 17
11 71	W. A. Ray, Dallas, Texas..... 16

Fourteen points—Nos. 16, 271, 357.

Thirteen points—Nos. 74, 185.

Twelve points—Nos. 242, 359.

Eleven points—Nos. 6, 11, 65, 160, 175, 213, 336.

Ten points—Nos. 116, 136, 258, 281.

Nine points—Nos. 62, 66, 113, 269.

Eight points—Nos. 31, 32, 61, 75, 78, 177, 264, 332, 376.

Seven points—Nos. 99, 180, 188, 197, 216.

Six points—Nos. 3, 27, 77, 138, 166, 193, 201, 361, 368.

Five points—Nos. 44, 48, 73, 150, 200, 222, 322, 365, 378.

Four points—Nos. 79, 80, 118, 199, 219, 305, 318, 328, 331, 333, 360, 375.

Three points—Nos. 8, 19, 56, 85, 91, 107, 115, 151, 165, 183, 184, 186, 189, 204, 210, 232, 243, 247, 254, 267, 279, 289, 291, 311, 319, 334, 351.

Two points—Nos. 1, 4, 40, 94, 133, 145, 152, 191, 231, 246, 252, 274, 276, 320, 348, 356, 370, 379.

One point—Nos. 21, 23, 28, 33, 97, 117, 120, 125, 129, 171, 176, 203, 206, 207, 218, 223, 226, 294, 321, 327, 339, 343, 345.



ARTHUR AVERY.



RUSSELL THOMPSON.

First—No. 31. Second—No. 184. Third—No. 193.

Now, by placing these at the head of the list, we do not mean that they are the only ones deserving credit. There are so many of equal merit that to pick any one as the "best" was almost impossible, so we resorted to a scheme, as we were anxious this time to agree on one for first place, and the result we have mentioned.

Here are some deserving ones, but unfortunately there can be only one "first." Nos. 6, 37, 20, 368, 94, 216, 231, 360, 267, 44, 235, 357,

Sympathetically yours,

A. R. ALLEXON,
JOHN M. LARKING,
WILLIAM H. SHAFFER.

The three ads. selected are as follows:

First place—No. 31; George J. Walther, Boston.

Second place—No. 184; H. V. Ruter, Stillwater, Minnesota.

Third place—No. 193; W. A. Ray, Dallas, Texas.

A number of the leading ads. are reproduced, and certainly good selections were made by both judges and compositors.



JOHN W. ROPER.



L. R. SCOTT.



W. F. MELTON.



F. W. ANTONSON.



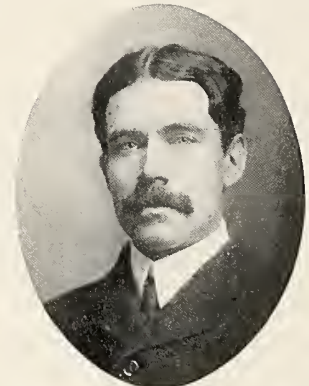
E. R. STEPHENS.



GEORGE J. WALTHER.



H. V. RUTER.



WILLIAM A. RAY.

In addition to the composite decision of the contestants, three of THE INLAND PRINTER'S ad. experts were asked to make selections, and they have done so as outlined in the letter below. It will be noticed that their selections do not correspond with those of the contestants, but that is not surprising when it is considered that such a large number of good ads. were submitted. The letter follows:

CHICAGO, November 11, 1903.

Mr. O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania:

DEAR SIR,—We have finally come to a decision in Ad-setting Contest No. 14. You certainly gave us a task which required careful consideration and some scheming to make our decision unanimous. It was an easy matter for each of us to make individual selections, but for the three of us to agree, that was the rub. But, by a series of maneuvers, we finally agreed to the following selections:

I wish I had room to quote the comments on No. 102, which is reproduced as a freak, but it would require more than a page of THE INLAND PRINTER to print them all. I am inclined to think that Mr. Blackwood submitted this as a joke, as his other specimen, No. 101, although it failed to secure points, was an ad. of far different character. Brief biographical sketches and photographs of as many of the leading successful contestants as could be secured in time, are shown herewith:

George J. Walther was born at Boston in 1871. He served his apprenticeship in the office of Alfred Mudge & Son, and is at present employed in the office of Thomas Todd, in that city, where he has been for the last ten years.

H. V. Ruter was born at Redwood Falls, Minnesota, in 1868. Beginning in 1883 he worked in several newspaper offices, finishing his trade

with Brown, Tracy & Co., St. Paul, at the age of twenty. Two years ago Mr. Ruter took the foremanship of Easton & Masterman, at Stillwater, Minnesota, which he still holds. He has been married nearly ten years, and has three boys. He is president of Stillwater Typographical Union, No. 432, and a member of a number of secret societies.

William Arthur Ray was born in 1871 at Lansing, Michigan, in which city he served his apprenticeship. He was employed in the book-room of the Robert Smith Printing Company, at Lansing, for five years, and worked in various cities for two years. He was three years manager of the Ray Printing Company, at Lansing, Michigan. In 1898 he went to Dallas, Texas, and was foreman for James Wilkinson & Co. four years, for John Morley one year, and is at present with the M. P. Exline Company, of the same city.

Courteous Treatment
Attractive Store

Spring Bonnets

Latest Styles In

Reasonable Prices

Mrs. James Brown
526 Washington Av

No. 102. A Freak

Arthur D. Avery was born at Three Rivers, Michigan, in 1880, and has resided in the town of his birth continuously since that time. He went into a newspaper office to work when fifteen years of age; spent two years there, then to the job office of Henry D. Arnold, where he is to-day acting in the capacity of foreman. What measure of success he has achieved, aside from a natural aptitude for his work, has come through honesty, sobriety, energy, and a desire to be a good printer among the best. His employer states that he is a close student of *THE INLAND PRINTER*, and none of the good points of that publication, from composition to presswork, escape his attention.

Russell Thompson was born at Taylorville, Illinois, in 1871. In 1876 he moved with his parents to Boulder, Colorado, where he has since lived. In 1885 he entered the *Herald* office as devil, and has worked his way up from the bottom to be not only foreman of the office, but also to be recognized as one of the best job printers and ad. setters. His only instruction outside of the *Herald* office has been obtained by studying the work of others and trying to improve on what he saw. Mr. Thompson is married and has a young son.

J. W. Roper was born at Portsmouth, England, in 1872. In the following year the family removed to Toronto, Canada. At the age of fourteen he was apprenticed to the firm of Imrie & Graham, of that city. In 1895 he went to Chicago, where he has since remained, being now in charge of the printing department of the Creamery Package Manufacturing Company.

L. R. Scott was born on a farm in Miller county, Missouri, in 1875, and at the age of sixteen began working in the country offices of that county. He has been in the employ of the Leader Printing Company, at Vinita, Indian Territory, almost continuously for the past eight years, where he now occupies the position of foreman.

W. F. Melton was born at Neosho, Missouri, June 15, 1876. At the age of seventeen he entered the employ of the Neosho (Missouri) *Times*, where he served his apprenticeship. He is at present employed by the M. P. Exline Company, at Dallas, Texas, one of the largest printing firms in that State.

Fred W. Antonson was born at Portland, Maine, in 1881, and at the age of sixteen years entered the printing-office of William M. Marks, of that city, where he learned his trade. Later he was employed on one of the Portland daily papers, where he broadened his knowledge of the trade. Mr. Antonson is at present employed in the job department of Southworth Brothers, one of the largest firms in the State.

Edwin R. Stephens, Jr., was born at Waterford, New York, in 1872. He entered the office of the *Waterford Advertiser* at the age of fifteen, where he served an apprenticeship of three years. He then became a member of Typographical Union, No. 52, of Troy, New York, and has worked at the trade in Troy, Cohoes, and North Adams, Massachusetts. For the past seven years he has been in the office of the *Rensselaer County Standard*, at Hoosic Falls, New York, holding the position of foreman for the past three years.

PARISIAN NEWSPAPER FREAK CONTESTS.

A cable dispatch from Paris to the *New York Herald* says the guessing competitions and treasure-seeking contests started by a number of Paris newspapers are not to be allowed in future. Last week M. Bulot, procurator-general, called a meeting of all the newspaper proprietors, and intimated to them that the Minister of Justice had determined to suppress such things in future as infringing upon the lottery law. He will not, however, interfere with the existing competitions.

The *Petit Parisien*, which organized the first newspaper competition—that of counting the number of grains of corn in a bottle—has received two million solutions, and three hundred men were employed to classify the guesses. In order to arrive at these conclusions the competitors have counted some sixty-seven billion four hundred and forty-eight million grains, representing three hundred and fifty tons. During the twenty days that the competition ran the circulation of the paper exceeded two millions daily, its ordinary issue being one million three hundred thousand. The net profit of the competition for the proprietors of the newspaper is 325,000 francs (\$65,000).—*Editor and Publisher.*

JOURNALISM AT THE UNIVERSITY OF MICHIGAN.

The University of Michigan, without saying so, has long provided courses preparatory to the occupation of journalism. Among the new courses offered this semester in the department of rhetoric, is one especially designed for intending journalists. The title of the course is Newspaper Writing, Theory, and Practice; but its aim is not to drill the student in the minutiae of newspaper routine, which constitute for the novice, and sometimes, alas! even for the veteran, the vitals of the calling. The aim is rather to give him, on the side of theory, an insight into the meaning and function of the newspaper as an institution, and on the side of practice to give him exercise, under criticism, in the more typical forms of newspaper writing.

WORKING OVER OLD NEWSPAPERS.

The Rejuvenated Paper Company has been organized to put into use a process, recently patented, for the removing of ink from old newspapers and converting the paper into serviceable condition for publishing purposes once more. The old paper is put through a heating process, and then treated with a preparation costing \$1.25 to \$1.50 per ton, which lifts the ink from the paper, leaving it as white as when first from the mills.—*Editor and Publisher.*

PRISON EDITOR ASKS RELEASE.

L. W. Haley, editor of the Anamosa (Iowa) *Prison Press*, has applied to the State Legislature for release from his contract as perpetual editor of that interesting daily paper. Haley is serving a life sentence for the murder of two policemen, in Dubuque, ten years ago. He has printed a brief explaining why he should be released.—*Editor and Publisher.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

In every well-regulated lithographic establishment there should be a person competent to read proof of everything that is either sketched, engraved or printed. It would save many a heavy paper bill, loss of time and cause for worry.

Die Freie Künste, Vienna, prints an interesting article showing how gum arabic may be neutralized with chalk, which takes away the acidulous and fermenting properties of the gum, rendering it an absolutely safe protection for the lithographic stone.

A DISPATCH to the New York Herald, from Paris, says that a collection of paintings, etchings and lithographs of Whistler were sold there, netting about \$8,000. At the same time the news comes from London that the celebrated painting by Whistler of the "Lady in a Fur Jacket" is about to be sold. The owner of this painting in Glasgow has repeatedly been offered £5,000 but would not part with it. It is said that the Glasgow National Arts Collection is too weak in funds to successfully compete with the American millionaires who are after the former American lithographer's work.

THE *British Printer* records the death of W. D. Richmond, the author of the well-known text-book "Grammar of Lithography." Mr. Richmond was born at Durseley, England, in 1832. He was an expert draftsman and engraver, as well as an experimental lithographer, and distinguished himself in addition to writing "Color and Color Printing" in grain and process lithography. Beginning with a trade office, he finally started in business for himself, producing artistic work and at the same time writing for trade journals. Thoroughly versed on all branches of the lithographic profession, he was also a close student of all arts and trades more or less connected with lithography. Active to the last, he reached his seventy-second year on the 7th of August last.

BEST WORKS ON LITHOGRAPHY FOR STUDENTS.—R. S. L., London, Ontario, writes: "Have you any works on tin press-work; also have you any handbook that will help me in mixing colors for same." *Answer*.—There is to our knowledge no book on tin printing treating the subject from a lithographic standpoint. The subject has been brought up for discussion in these columns on different occasions. For instance, in December issue, 1899, page 423; January issue, 1900; March

issue, 1901, page 936, and August issue, 1899, page 608. Text-books on lithography are: "Richmond's Grammar of Lithography," price \$2, illustrated; or George Fritz's "Photo-Lithography," illustrated, price \$1.50. Address The Inland Printer Company, Chicago. Earhart's "Color-Printer," an authority on color mixing, is now out of print.

A RECIPE FOR MAKING GUM ROLLERS.—G. A., Rochester, New York, writes: "I have recently had some very fine grain-process work to print from stone, and found that the nap on the letter rollers was too rough for the purpose. I then had a composition roller made of black molasses, 2½ gallons; best glue, 10½ pounds; purified, unvulcanized india-rubber, 1 pound; Venice turpentine, 2 ounces; glycerin, 12 ounces; vinegar, 4 ounces. I then adjusted this one roller to the back part of the press so that after the inking rollers had done their work the gum roller would pass over the stone. The effect was wonderful. It took off the superfluous ink and made the work look more like genuine Lichtdruck or Albetype. In fact, it was a photographic grain which I had to print and did print on the regular steam press. I enclose a sample of the work, an automobile photographed direct on stone and printed by myself in the way described.

NEW COMPOSITION ROLLERS.—A. E. B., Harehill, Leeds, England, writes: "In your September issue, page 899, I read with interest the paragraph on composition rollers for litho. machines, and should be obliged if you would put me in communication with the writer, T. T., London, as none of my litho. friends have heard of them being successful, and I should like to be better informed. I am always pleased to get hold of each issue of THE INLAND PRINTER, as I consider it of great interest to all in the printing industry and a gold mine of useful hints and ideas to practical printers." *Answer*.—There have been quite a number of inquiries regarding this new composition for rollers and we have been informed by the inventor in London that he has now about perfected arrangements with capitalists to put the invention on the market, but intends keeping the same a secret and not have it patented, so those who have been interested will soon, no doubt, read some advertising regarding the same.

SPECIALISM VERSUS VERSATILITY.—The evil effects of specialism are felt by many people in the lithographic trade, but the tendency of things is toward specializing. Such a high degree of perfection is required in the execution of work that we can only compete by becoming specialists. But continued concentration of the mind upon any one subject for a long time narrows the field of observation. The *National Lithographer* gives a timely warning upon this subject and says: "Even with the fatal tendency of specialism, there is no need of a man accepting the situation as a matter of course and as irretrievably ordained. There are chances offered to supplement the scanty training furnished by the school and the shop, if it be really desired to acquire such additional knowledge. To understand but one part of any subject is to be helpless under frequent conditions; it is worth trying to be lord of the occasion rather than to be its slave." Let every one understand at least the *theory* of the different parts of his profession; then it will be easy for him, when the need appears, to take hold and make himself proficient by practice in an untried branch of his trade.

CONDITIONS IN RUSSIA.—A correspondent in the typographical trade, writing from Moscow, Russia, states that, although an agreement was entered into between the employers and the combined workmen for the latter not to work more than twelve hours per day, the rule as yet is fifteen to eighteen hours instead; still the wages are seldom above 12 rubles per week, paid monthly. The necessities of life are high in price and, owing to poor lighting (mostly kerosene being used) and ill ventilation, diseases, especially of the eyes, are numerous. Men are now asking for a twenty per cent increase in wages, but the number of nonunion men,

willing to work at lower rates, is large, and disturbances are so frequent that the military is often called out. There seems to be some bias in this report, for on the other hand, the news from St. Petersburg is most encouraging, especially in the lithographic trade. There lithographers are in great demand and a steady draft is being made upon Germany for good workmen in that line. That this is a fact is borne out by testimony of those who have gone to Germany from the United States to take the places of men who had accepted positions in Russia.

SOME SAMPLES OF LITHOGRAPHY.—G. D., New York, sends edition impressions of his work, cigar labels. The designs are dainty and appropriate, the diework is exquisite, the lithography, stippled in twelve printings, all that can be desired, but the registering is very poor. Much of the trouble could have been avoided by eliminating the embossing from small lettering and other detail. It is not practical to emboss small lettering, especially when gold, colors and the plate should register. The commercial work received from various sources in Boston, Cincinnati and San Francisco is not above the average, either in design, engraving or printing. The poster work sent in from New York is treated very artistically in three colors, and shows a decided advance in that line. The designs are well drawn, the bold and flat outline in figurework contrasting with shaded or modeled parts of the picture. The spirit and dash of this work are powerful, the conception unique. The valentine sample submitted for criticism is far behind the European which it is supposed to imitate, and if this is the best which can be produced here then we have a great deal to learn, for nothing more crude could be produced even from chalk plates.

PASTE FOR VARNISHED SURFACES.—J. E. R., Hindmarsh, South Australia, sends a number of technical clippings of considerable interest, which are thankfully received, and the following query: "Could you oblige by informing us how to make lithograph printed varnished packet labels stick at the joining edges? We have tried all sorts of mucilages, but the varnish, being of a greasy nature, seems to prevent the two surfaces adhering, except in a very unsatisfactory manner." *Answer.*—The water-resisting nature of the varnished surface must be overcome by something which is kindred to it. This can be found in turpentine and spirits. The following formula is from the book of a practical man. Take 250 parts gilder's glue, 60 parts of isinglass, 60 parts of gum arabic; boil these substances in water until they are thoroughly combined; then add 5 parts of Venice turpentine mixed in 5 parts spirits of turpentine and 10 parts of spirits of wine. Should be used in a warm state. Another recipe, but from a different source, is as follows: Soak 100 parts gilder's glue in 200 parts of water, over fire; then add two parts bleached shellac which was previously dissolved in 10 parts of alcohol. This forms one part of the mixture. In another dish dissolve, under warmth, 50 parts dextrin in 50 parts water; combine the two liquids by active stirring, strain and pour into convenient shape; for use melt a sufficient quantity of this glue.

MELTING POINTS OF ACID-RESISTING SUBSTANCES.—"Photo Operator," Rochester, New York, writes: "Seeing article about non-flowing resins in the August issue of THE INLAND PRINTER, I would make free to ask you what are the melting points of the different resins used to resist the action of acids on lithographic stone?" *Answer.*—Beeswax (of plant and animal origin), melts at 70° Cent., and is soluble in warm turpentine; Syrian asphaltum (mineral origin), melts at the boiling point of water, 100° Cent., dissolves partially in alcohol and ether, completely in warm turpentine, benzine and petroleum ether; dragon's-blood (vegetable origin), requires 120° of heat to dissolve, soluble in alcohol and ether, also in most ethereal oils and caustic soda; resin (vegetable origin), melts at 105° Cent., soluble in alcohol, ether and volatile oils; even the fumes of ether will dissolve it; copal gum (plant product), partly soluble in absolute alcohol, completely soluble in ether,

also in caustic soda; in oils it is only soluble by the addition of heat; different grades, according to admixture of various gums, have a different melting point, varying between 180° and 340° Cent.; gum mastic (vegetable product), dissolves partly in alcohol, fully in ether, chloroform and turpentine, melts at 105° to 108° Cent.; shellac (vegetable origin), completely soluble in alcohol; spermwax (animal origin), can be ground to a fine powder, soluble in hot alcohol, melts at 45° Cent.; tallow (animal product), soluble in water after combining with alkaloids into soap, melts at 41° to 50° Cent.

HARDENED GELATIN FILMS.—A. C. G., Albany, New York, writes: "I noticed in THE INLAND PRINTER a few days since an article on plates to be used in the preservation of originals in lithography; I also noticed your reply to an inquiry from some subscriber as to where these plates can be purchased. I followed the hint and wrote to the firms named. Both of these firms reply that they never heard of the article and also to the effect that if there was anything of that kind on the market that was useful to lithographers they would certainly know about it. Can you give me further information? If so you will greatly oblige." *Answer.*—It is strange that the invention spoken of as "hardened gelatin plates" has not yet reached the markets on this side of the globe. There are certainly some workmen here who have had a chance in Europe to test the value of the same. The authority from which the editor has his information can be considered as reliable as any that can be cited in the trade, as it comes from Georg Fritz, vice-director of the State and Royal (or government) printing establishment in Vienna. He speaks of the usefulness of the process and gives the names of Johann Rottach, Vienna, and Joseph Hansel, of Graz, as inventors, the patent number as 107,045; date, December 31, 1897; issued, November 4, 1899. In his voluminous treatise, entitled "Handbuch der Lithographie und des Steindruckes," published by Wilhelm Knapp, Halle, 1900, Georg Fritz says: "The substance of the invention is really a transfer paper, with the difference, however, of possessing a hardened gelatin film, composed of zinc white, water-dissolved gelatin and a little glycerin; this mass must have such a consistency that it can be rolled or spread upon medium-ply cardboard. This coating is then rendered insoluble in cold water by pouring over it a solution of alum." The paper is also known as "Steinpapier" at the lithographic material dealers. Probably the writer has made the error in not giving this name. A drawing made upon this paper can be printed from by damping its surface, or it can be rolled up with transfer ink and laid upon a lithographic stone and reproduced there without destroying the original. Its great value consists in being able to preserve such an original drawing upon the steinpapier for any length of time after transferring, and then by simply gumming its surface and rubbing up with transfer ink, wiping off superfluous gum and cleaning edges with turpentine, then fanning until dry, the work can be transferred to a stone, zinc or aluminum plate with exactly the same result as any other transfer. The steinpapier original is then put into an envelope and preserved for future transfers, but the work on stone can be ground off and the latter again be used for other work. Perhaps there is a certain class of lithography for which this process can not be used, but we can easily see that in the majority of cases it is a useful scheme which can be of great help to a lithographer.

GETS NEW IDEAS FROM IT.

I want you to keep sending me THE INLAND PRINTER. I could not get along without it. I look forward to the first of every month for this paper. Of course, I have not been taking your paper long, but will say as long as I am in the newspaper business I will not be without THE INLAND PRINTER, because I get many new ideas, and enjoy reading it every month.—J. M. McGaffin, Foreman People's Banner, David City, Nebraska.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¾ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

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UNUSUAL WORDS.—A. T. G., East Aurora, New York, asks: "In using the word unsocratic, how would you write it—as I have used it, or un-socratic, or un-Socratic? Also the word half-Nelson or half-nelson?" *Answer.*—I should write un-Socratic and half-Nelson. There is no absolute standard for such words, and good analogy can be found for unsocratic; but it seems advisable to preserve the form of the proper adjective and the distinction between an established and a temporary compound that is naturally felt in using the hyphen.

DISTINCTIVE MARK WANTED.—This is from Questioner, Westport, Massachusetts: "Is there any approved special marking for a type which is not planed down, producing an effect of a heavy-faced letter with an imperfect letter next it?"

I find one proofreader marking this as a broken letter, another as a projecting space, another with the curve which oftener means 'less space between words.' I should rather have a distinctive marking for 'too high to paper.' *Answer.*—I do not know of any special mark. I should think any mark that calls attention to it would suffice, because the corrector can see for himself what is wrong.

DATES.—My note in November on the form of dates was not satisfactory to the one for whom it was written, and I hardly thought it would be what was desired. I can not say dogmatically that either June 23 or June 23d is right or wrong; the first is right to some people and the other is wrong, and vice versa. My own choice is expressed, with that exception, in the following, from an article in the *Los Angeles Daily Journal*: "It is not proper to write July 5th, although many well-informed and otherwise correct people do so, as well as some editorial writers. The figure is simply a number, like the number of a room, a car, a street, or any other. No one would write the year as 1903d, but it would be just as proper as to write January 3d."

WOMEN'S NAMES.—L. W. H., Anamosa, Iowa, asks: "Is it ever permissible to give a woman her husband's title, as Mrs. President Roosevelt, Mrs. Judge Smith, Mrs. Rev. Jones? The question is suggested by the printing in a list of names of 'Mrs. (Dr.) Hunter,' which was objected to by one who said that 'Mrs. Dr. Hunter' would be proper. The parenthesis was used for distinction from another Mrs. Hunter." *Answer.*—I do not know of any authoritative decision to quote on this point, but I know that the forms asked about have been censured. I know no reason for objecting to any but the "Mrs. Rev. Jones," and I can find a reason for the others. "Mrs." means "the wife of," and no one would object to speaking of the wife of Dr. Hunter. No one, on the contrary, speaks of Rev. Jones without initials, and so Mrs. Rev. Jones would not be right. A parenthesis in such a case is rather weak because it does not show why it is used.

A MOOT POINT IN PUNCTUATION.—H. W. V., Los Angeles, California, writes: "I having made some rules for punctuation, including one putting commas and semicolons outside of quotation-marks, a compositor asked me if I did not consider THE INLAND PRINTER an authority on punctuation. I told him I did, and by looking at one of your recent issues I find that you place semicolons outside of quotation-marks, but commas inside. May I ask, Why is this thus? It was contended, when I first heard this matter discussed, that the comma and semicolon were no part of what was quoted, while the full point was and the interrogation and exclamation might be." *Answer.*—The rule mentioned is logically correct, but not in accordance with common usage, which places commas and full points always inside. My own feeling agrees with the common practice, on esthetic grounds. Placing commas and full points outside makes a horrid effect, especially when of frequent occurrence, and placing them inside, even against the dictates of rigid logic, does not. I vote with the compositor.

CORRESPONDENCE SCHOOLS.—M. M. H., Ballinger, Texas, writes: "Some time ago, I noticed a piece in some printers' journal condemning the teaching of proofreading by correspondence. May I ask your views on the matter? Is there a school through which a person can qualify himself to be a first-class proofreader aside from these correspondence schools? Also, which dictionary do you prefer as authority for proof-readers?" *Answer.*—The natural school in which to learn proofreading is the printing-office. I know that at least one correspondence school does not make good proofreaders, and I suspect that none does. But I am sure that the right teacher can help the right kind of student to become a good proofreader much quicker than through experience in the printing-office. The right teacher is one who will not confine his instruction to the most elementary matters, as the school I alluded to does. The right kind of student is one who knows

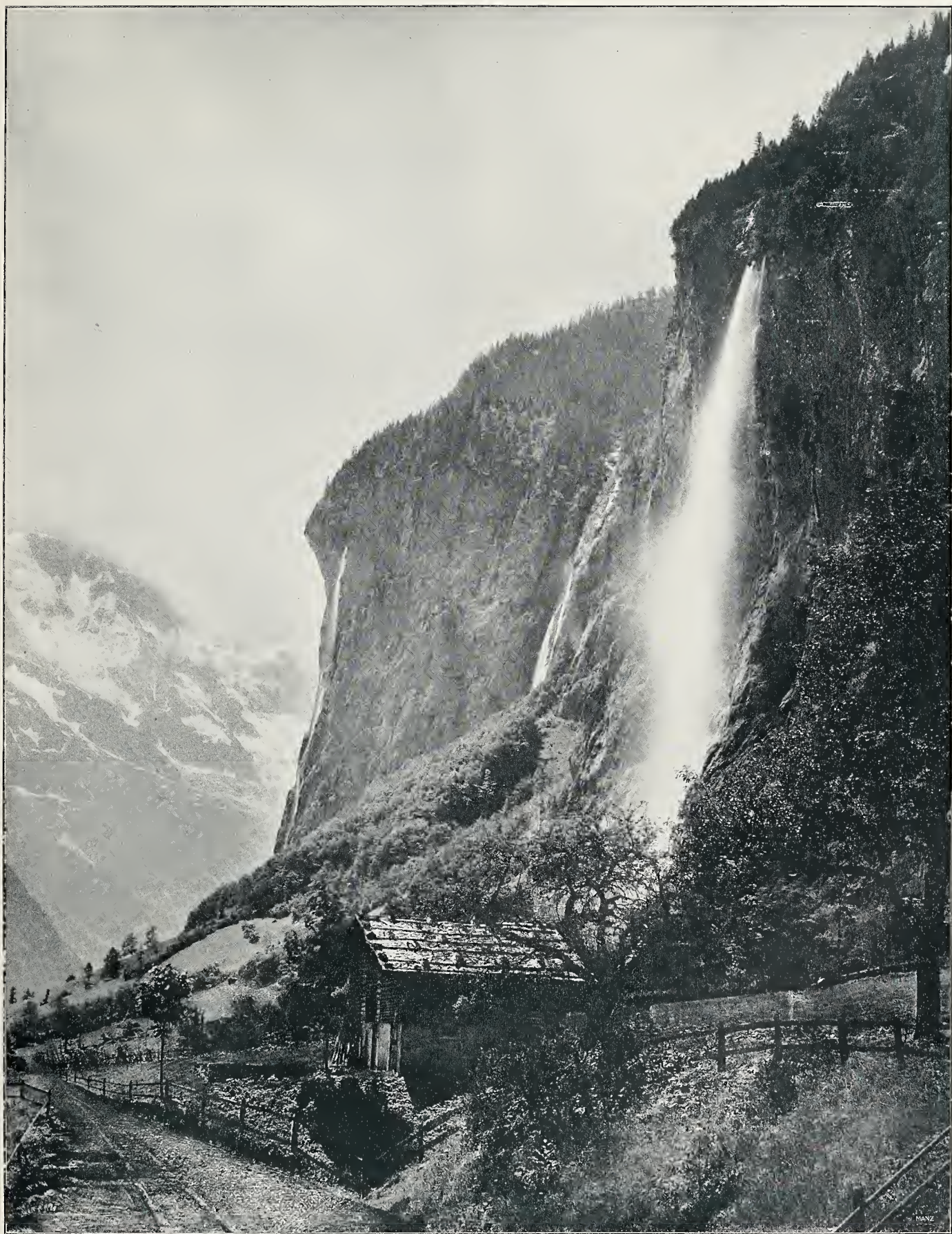


Photo by O. NICKLES
Interlaken, Switzerland

LAUTERBRUNNEN, STAUBACH, SWITZERLAND

how to set type and desires aid in securing his natural promotion. The "Standard" dictionary is the best one for proof-readers. It has more words than any other, and no more blemishes than any other.

VARIOUS QUESTIONS.—T. E. L., New York, sends these: (1) "One of our reporters in speaking of a firm or a company always uses a plural verb, as 'The Pennsylvania Rail-

dulness? (5) Is it proper to use the apostrophe in the sentence, 'Brill Bros.' store is on Broadway'?" *Answers.*—(1) Collective nouns properly have sometimes a plural verb, and sometimes a singular. In the first two sentences the verb should be singular; in the other, plural, as the plural noun used demands it. (2) The comma is improper, as there is no break in the sense. (3) It looks very peculiar. Both numbers should be spelled. I personally know of no good reason why a sentence should not begin with figures, though, except that there is almost universal objection to it. (4) Tranquillity is the only correct spelling, and dullness is the commonest form of the word. (5) Yes.

FROM OVER SEA.—J. A. Cooper, London, England, sends a letter that would be interesting in full, but from which we must select: "In your October notes you say that single quotes outside are wrong, and double quotes outside are right. The reason you give is, 'that a certain practice is the usual custom is the one thing that determines correctness.' If that be the case I presume that in your own practice you spell 'cannot' (one word). I thought, however, that I remembered a note of yours in which you advocated 'can not' (two words). In another note you say that '2d' and '3d' are better than '2nd' and '3rd.' There seems a little confusion in that paragraph between English and British. The *Encyclopædia Britannica*, which you mention, is printed in Scotland, not in England, which accounts for the use of the abbreviation mentioned. I could not, of course, say positively that no English work has that abbreviation, but I have not seen it. I should say the reason why '2nd' and '3rd' are used in England is on account of confusion with '2d.' and '3d.' (twopence and threepence)." *Answer.*—Mr. Cooper's letter contained interesting comments on other matters, which are reserved for future consideration. In writing the note on quotations, the fact of difference between American and British custom was not taken into consideration, the question that was answered evidently referring only to the American usage of double marks outside. The answer meant simply that it is not right to use the same marks both outside and inside. Again, the reason given was introduced by the words "in such cases," which meant matters of the use of merely conventional signs. It seems likely that, with attention called to this restriction, that assertion will not be held to mean approval of a single word "cannot." In this instance commonest usage ignores grammar and logic, both of which prescribe "can not" as two words. As a single word it is anomalous, both grammatically and logically. I am perfectly willing to leave all persons free to make their own choice in such matters, but my own choice is "can not," and "2d" and "3d." As to these abbreviations, the confusion mentioned does not seem to be in the note, but in our correspondent's reading of it. What was said was that an Englishman said he had never seen these shorter abbreviations in a British work, and that the *Encyclopædia* was opened in response to that saying. The intention, at any rate, was to show it as a British work, not as English.



Photo by Hartung, Brownwood, Texas.

THE NATION'S WARDS.

road Company have granted the demands,' 'The new firm have decided to fight labor unions.' In referring to a grammar I find that it says a collective noun, such as company, firm, etc., should carry a plural verb, but I find a number of newspapers use the word 'has' in both the above sentences in the place of 'have.' This is an example of a frequent sentence used by this reporter: 'The Dexter Company, shirt manufacturers, have gone out of business.' Our proofreader changes have to has without touching the word manufacturers, which makes the sentence look peculiar to me. What is your opinion of this matter? (2) Is the comma used properly in the sentence, 'The annual meeting was held in Jersey City, Jan. 15'? (3) I understand that a sentence should never begin with figures unless they are spelled out, but a paper called the *United States Investor* uses this style, which I think looks peculiar: 'Twenty-four out of 36 railroads show decreases.' (4) Is it best to spell tranquillity with one or two l's; also

AN INSTRUCTOR OF APPRENTICES.

I take great pride in being a subscriber to your valuable publication, and being instructor of printing at St. Joseph's Industrial School—having eighteen boys under my care—I find that by allowing them to have the use of all the back numbers they take more interest in their work. All the older boys are great readers of *THE INLAND PRINTER*, and as I have about two hundred back numbers they are constantly reading them over, saying they would want nothing better to utilize their spare time. They also anxiously await the forthcoming number, wondering what it may contain in the line of good things. It is indeed a very handsomely printed and very instructive publication, and I offer you my congratulations.—*John H. Sehl, Clayton, Delaware.*



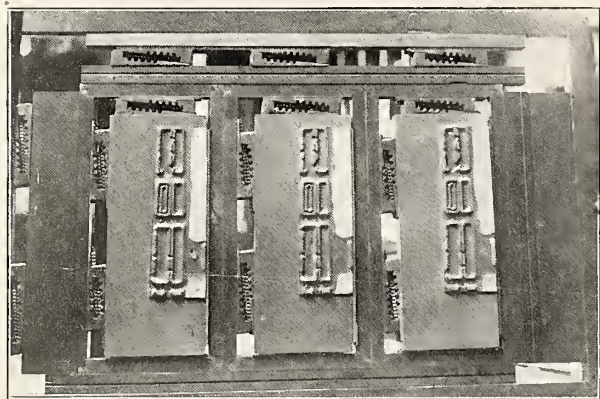
Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

A PROFANITY MINIMIZER.

The accompanying illustration shows a method for minimizing profanity and hard feeling in pressrooms where occasional attempts are made to run cuts and type (or the former only) in two or more colors.

In offices not equipped with some of the modern and expensive devices for registering color cuts, much time is lost in making ready cuts of this class mounted in the ordinary manner on wood bases. The work of some of the best cut-makers in this line would lead one to believe that no system whatever is used to secure accurate mounting, and it is often the case that cuts will vary as much as a pica. In fact, it is a rule, rather than an exception, that a look of disgust overspreads the countenance of the pressman when he pulls a proof of the form for the second color. With no other means at hand, it becomes necessary to tilt the cuts in the form, a trying and tedious operation. Passable register is secured only after repeated unlocking and locking of the form. At this point in the work it is often found that by the tilting of the cuts, type has been thrown out of alignment, and frequently matter surrounding the cuts is made loose, causing trouble and vexatious delays by working up of quads and other low material.

As will be seen in the illustration, the steel furniture



LOCK-UP FOR COLOR FORMS.

provides an independent lock-up for each cut. When once straightened and brought to register, each cut is secure and there to stay, and any variation in register that may occur in one cut does not necessitate the unlocking of the whole form, and may be corrected without in any way interfering with those already adjusted or with surrounding type matter.

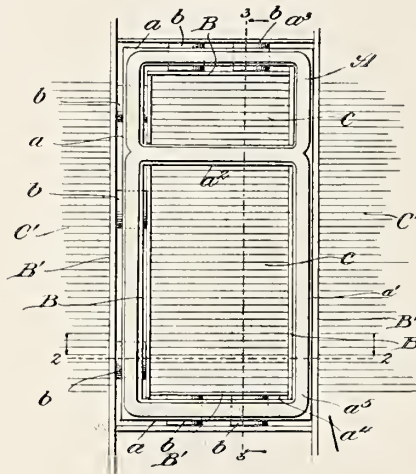
The printing surface proper in the cuts herewith shown occupies only a small portion of the mounting block. Had it been necessary to run type matter in second color in close proximity to the cuts, the superfluous base could have been sawed off. Cuts for second and subsequent colors very seldom occupy as much space as the complete prints, but most cut-makers without apparent reason persist in mounting them on full-sized bases.

In the form from which the illustration was made, ordinary Hempel quoins were used, but by using midget quoins or two very thin boxwood quoins, cuts may be brought much closer to the surrounding matter.

B. E. S.

LOCK-UP FOR MORTISED CUTS.

The question of borders or panels has been a perplexing one to many a workman in the job-shop or in the ad. alley, and as present results are far from ideal, both from an artistic standpoint and regarding economy of labor, there is a call for new and better material in the border line. It can not be denied that many borders are merely rows of "things" surrounding the printed matter, giving almost no continuous effect. Careful rulework is sometimes seen, but it is expensive and is practically impossible on daily papers. A scheme to aid the ad. man has been patented by E. G. Dougherty, of Elgin, Illinois, although it is not yet on the market and its merits are yet to stand the test of practical every-day use. Mr. Dougherty



DOUGHERTY'S PATENT LOCK-UP.

proposes to use etchings from pen-and-ink designs or stereotypes and electrotypes from original zinc etchings. This means that the effectiveness of the border is limited only by the genius of the artist, and the duplicates in stereotype and electrotype form are surely cheaper than type-metal border. These electrotypes should be mounted on metal and must be mortised, the great problem being how to lock the types in the mortise. The illustration shows Mr. Dougherty's method of accomplishing this. *C* represents the type matter in the two mortises of the electrotype. The plugs *b* do the rest. They are loosely fitted in holes in the sides of the panels, and are a nonpareil longer than the thickness of the wall. When the form is locked, the electrotype is locked into position and the type is locked inside the panel. When the quoins are unlocked, matter inside the panels is as loose and almost as easily handled as any other matter in the form. Advertisements bordered with this device are always tied up and can not pi. It is not claimed that this device solves all border troubles, but it will aid the ad. man if brought out in one, two, three, four, five and six column widths, lengths graduated by inches up to full column.

AN EDUCATIONAL OPPORTUNITY FOR PRINTERS.

Printers who are ambitious to fit themselves for high positions in the printing trade will now be given an excellent opportunity to perfect themselves in another branch. Practical instruction will be given pupils of the Inland Printer Technical School in stonework and the locking-up of forms for all manner of folding machines as well as hand folds. The knowledge heretofore gained as the result of years of practice in the hard school of experience will hereafter be at the command of pupils who enter for this course in the Inland Printer Technical School. Tuition fees will be made as low as possible and interested printers should address The Inland Printer Technical School for particulars.

TYPOGRAPHICAL EFFECT.

The following interesting article was contributed by Theodore L. De Vinne, to the *Independent*, New York city:

"Every writer for print wants to be read, but not every one uses wise methods. Too many are like the advertiser who wants screaming type, the head of the column and the page oftenest read. The reader can not be trusted to give to written words proper distinction and emphasis. Plain roman and italic types, that have preserved the literature of the world for centuries, and that are always preferred by authors who have something to say and know how to say it, are put aside as insufficiently emphatic.

"One hundred years ago or a little more, when types of display were not in general use, the coveted emphasis was produced by a liberal sprinkling of italic and capitals. Every noun (and sometimes verbs, participles and adjectives) was graced with the larger style of letter. Words of imagined significance in the text must be in italic; those of superior distinction in small capitals; the names of magnates in dedications and writings of like nature in the largest capitals, with spaces between the letters. Print so treated was confused and irritating to eye and mind. Many years lapsed before the author discovered that profuse emphasizing was an insult to the reader's intelligence. It was practically an attempt to treat him as a child—to cut up and pepper his literary food regardless of his likes or dislikes. Have we entirely outgrown the desire for needless distinctions? The Linotype typesetting machine has curbed profligacy with italic, but the fencing-off of hackneyed phrases is as common as ever with undisciplined writers.

"Types of display, under which name may be grouped all bold-faced letters based on the roman model, came in general use about the year 1820. Old-fashioned printers denounced them as monstrosities, but they were not squelched by scolding. In commercial printing, and even to some extent in good bookwork (as in the index words of dictionaries) they proved of real service. Soon followed ornamental types in imitation of the letters of lithographers and copperplate printers, and they paved the way for type-metal flourishes, curved lines, twisted brass rules, panelwork, medieval decoration and other eccentricities intended for startling typographical effect. Nor did the accepted form of roman letter escape meddling. William Morris, as radical in printing as in politics, thickened its structural lines until it was almost as bold as the antique type of job printers, who have ever since made use of its clever counterfeit as a useful display letter. It did not entirely please him; it was not gothic enough. It was to be expected that an admirer of the literature of the North over that of old Rome would extend that admiration to its gothic mannerisms. In this belief he made books after medieval models that surpassed the work of the early printers. His wonderful skill in presswork and in other departments of bookmaking was the redeeming feature of his uncouth Troy type and eccentricities in typesetting. Yet his experiments with type were mischievous. It is not probable that the Troy type would have been tolerated by the critical reader if it had not been printed under his inspection. There are many readers who admire his skill and audacity, but the discreet book publisher does not copy his styles.

"Yet there were amateurs who followed in the erroneous belief that the great charm of the Kelmscott book was not in its intelligent bookmaking, but in its quaint type. From many private presses in England and America appeared books in other styles of letter and other oddities of composition. They did not thrive. One or two attained a moderate success; the greater number have been utter failures. The reading world is not yet ready to accept a substitute for the roman character.

"The superficial examination of modern printing in quaint types often leads to the belief that its legibility is produced by bold and black letters. This is an error. What is more needed

is simplicity of form. The reader resents novelties in shape. Equally important is a proper relief of white space about letters. Types in a mass are not made more readable by thickening their lines and giving them bold and black faces. This experiment, tried for centuries by many able printers, has always been unsuccessful. The index word in bold type attracts instant attention in a dictionary, because it is in strong contrast with the relatively gray type that surrounds it; but if an entire page or paragraph be set in the bold-faced type, the words therein will not be more readable. It may not be so readable as a larger size of plain roman type on larger body that occupies but little more room on the paper. The lines in each letter and of each separate line of types are too close; they have no relief of white; the print seems muddy and confused. It is this



CONTENTMENT.

Little Eleanor McCray, of Hannibal, Missouri, in a happy pose.

huddling together of structural lines that makes all words in much pinched or condensed type of small size seem obscure. The same condensed type on a larger body may not be repelling, but it is readable only when one notes glints of white between the lines. The bolder and more compact the lines in a type, when those lines come close to the edge of the body, the harder it is to be read. Advertisers who overcrowd the space assigned with many lines of bold display, and use leads niggardly, to the exclusion of a proper relief of white space, nearly destroy the readability they seek.

"William Morris gives us a contrary teaching. He advises the use of thinner spaces between words and the rare use of leads between lines. This is good advice for compositions in black letter, a character plainly designed to show huddling and compression in every letter, but it is not at all applicable to roman letter, that is just as plainly designed to show roundness and openness. There should be as much relief of white space above and below each letter as there is within the lines of that letter. A type with a large face on a small body needs leads between lines and wider space between words. This preference for openness and clearness in roman type is almost universal. Readers want leaded type because it is easy to read; publishers order it because the book so treated finds readier sale. It is not in the power of any man, however high his rating as an artist, to reverse this judgment. Indeed, there is high authority for it. Ruskin has wisely said that "the eye is not saddened by quantity of white, but it is

saddened, and should be greatly offended, by quantity of black." It is to this preference for the white letter, as roman was once called, that we may attribute the rejection of black letter as a text type.

"Print is most effective when the type selected is in one style only, and when distinction or display is made with different sizes of that style. In the composition of standard books roman type serves us adequately for text, headings and title-pages. Display letters (italic and black letter are but occasional exceptions) are positively forbidden as degrading disfigurements. The superior beauty and legibility of the roman need no explanation. That it is not used more freely by advertisers is due largely to their inexperience in ordering combinations of incompatible styles, and their mistaken policy in denying a free use of leads between lines of display. This at least is certain: advertisements are not always made attractive with huge types and illustrations. When one advertiser is allowed "to get ahead of other fellows" (to use his own phrase) with compositions that fairly shriek, others will follow, and the advertising pages will become a collection of shabby handbills, much to the disgust of readers. Yet display type will probably have its run in newspapers, as capitals and italic had in books. The time will come when even advertisers will see that overdisplay in a medley of mixed types repels more than it attracts.

"Red ink lines can be used to relieve the monotony of too much gray print, but they should not be used to excess. One or two lines of red will brighten a page; too many will make that page insipid. Rubrication is like pepper and salt to food; a little is helpful; too much is worse than none at all. In all cases the type selected for red ink should have a face bold enough to fairly present vivid color. The rubrication of a hair line or the initial letter of a small capital letter is always ineffective.

"A cheaper method of relieving the monotony of broad expanse of print is in the separation of its different parts, as is done in chapters, with broad blanks of white space. When the blanks are large, making too much bleakness, decorative headbands and tail-pieces may be inserted to advantage. Here again caution is needed as to excess. Decorations for the purpose may be small and relatively plain, but they must be harmonious to produce the intended effect. They will be most satisfactory when specially engraved for a series by one competent designer. The type borders in most printing-houses show no relation to one another in design, and are consequently discordant.

"Newspapers that strive to make print attractive use borders about the headings of different articles that sometimes span two or more columns. For general use the article heading inclosed in a border of plain lines, followed by a plain initial capital letter that truly lines with mated text types, will be found of greatest service. The chief fault of modern typography is over-decoration, and it is shown most offensively in a jumble of unrelated ornaments, in places where ornament is not needed."

TOO MUCH INFLAMMABLE POETRY.

The city fire inspector of Atlanta, Georgia, has declared the desk of Frank L. Stanton, Georgia's poetic son of "Just from Georgia" fame, a menace to the business section of the city on account of the fear that the rubbish it contained would aid the flames in case of fire. With sorrowing eyes Stanton had his desk overturned and the letters and papers which covered it to a depth of more than a yard were carted away.

FINDS IT A GREAT TEACHER.

For several years I have been a regular reader of your valuable magazine. Being in newspaper work I find it a great teacher. In it I note the cream of American printing work.—*Charles Stauffer, Phoenix, Arizona.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

LONDON has been favored with a visit from Mr. W. Brewster, who has been lecturing to printers on the objects and work of the New York Master Printers' Association, and at a crowded meeting of the trade, held in the St. Bride Institute, he told what had been done, not only in New York but in other parts of the United States, in the matter of raising prices and stopping the giving of cut estimates. He was very strong on one point, and that was the foolishness of the printer in giving the customer the benefit of his fast and expensive labor-saving machinery, instead of keeping it to himself for the furthering of his own business and interests. One slight consolation is that the English printers do not stand alone in this matter. Mr. Brewster said "that when the Miehle press came into existence in America, printers flocked to get it. It cost the printer money, and a lot of it. He set to work and sent round to his customers and the trade generally informing them that he had the latest up-to-date machinery and was fully equipped to do their printing, and the price for a certain class of work would be reduced so much. He was putting his improvements in by the front door and telling his customer to drive up to the back door and carry them all away. Printers had told him in this country they wished the improved machinery had never come into the market; it just drove down the competition and hammered the price to vanishing point. And it would do so unless there was proper organization to prevent it. The printer said, in effect, it was perfectly obvious as a business principle that if his profits were diminishing his turn-over must increase."

Mr. Brewster's remarks about the Miehle machine in America might also apply here, and to not only the Miehle; as the Century, the Huber, the Cottrell, and other fast presses have been introduced into England, and the consequence has been the same as in the States, prices have been reduced, and the printer is making no more profit than he did before he put in these expensive machines.

Even now, in England, there are not enough of these fast presses; in the great majority of offices they are still working with the old flat-bed Wharfedales, and doing all classes of work upon them, and a writer in the *Westminster Gazette* says: "A visit which I have just paid to the machine-room of a great London printing-house proves (completely to me) that we are suffering not merely from cheap imports, but from superior goods, so that with all the protection in the world we can not hope to foist our own inferior article even on our colonies. The American machines that I have seen at work are fifty years ahead of ours in point of brains; and, although they cost twice as much as a machine of English make, we buy them readily because they can do the work quicker and better—in fact, the test of an import is not mere cheapness, but efficiency. My cicerone assured me that the American model when made in England would answer to the British test of greater substantiality and last at least five years longer than the model made in America. Granted. What will be the result? In 1903 both machines are turning out at the rate of 1,500 an hour. In 1913, the American machine may have run itself done, while the English-made American model is only two-thirds done. But by 1913 the American printer will have had a new machine that can run two thousand an hour, so that he would gladly throw out the 1,500-an-hour model."

Mr. George D. Kelly, the general secretary of the Amalgamated Society of Lithographic Printers of Great Britain and Ireland, who recently paid a visit to America, has been expressing his opinion in very flattering terms on the merits of American machinery, and especially in regard to the Huber rotary lithographic machine and its advantages for rapidly turning out work of a high class. Mr. Kelly said he had seen a Huber rotary with sixteen pages of close-set type matter

transferred to a zinc plate, run at the rate of 1,900 an hour, and he also saw another running a work illustrated by photographic views, which had also been transferred by the photolithograph process, and the result was extremely satisfactory. In connection with its use on rotary lithograph presses, Mr. Kelly referred to the new Sear's Composer, which he said was capable of either making matrices from which stereotype plates could be cast, or of printing the matter on transfer-sheets that may be transferred to zinc plates and worked in connection with the Huber or other zincographic machine. There is a good deal of anxiety here among printers to know a little more about what this much talked of Sears machine can actually do, and should the inventor bring it over to England, if his machine is really a practical invention, he should meet with much success. The great difficulty with all these fast printing machines, however, is to find feeders for them, or, as they are called here, layers-on, these men being used to the old flat-beds, running at from six hundred to a thousand per hour—the latter being considered very fast work—and they are quite unable to feed presses when they run at fourteen, fifteen, or eighteen hundred, and offices putting in such machines have to train their own men, and have great difficulty in securing them, the result being that the presses are seldom, if ever, worked up to their full capacity.

American working printers may be interested to know the overtime rates that are paid under the rules of the Typographical Association in the various provincial towns of the United Kingdom. Under the rules agreed to by both masters and men these rates are not chargeable until after the ordinary working hours of the office for case hands have been worked. In Accrington and Ashton the rate is 24 cents per hour; Barrow, 22 cents; Belfast, time and a half; Birmingham, jobbing and weekly news, 30 cents, evening news, 34 cents, morning news, 42 cents; Blackburn, weekly and evening news, 24 cents; Bolton, 30 cents; Bradford, evening news, 26 cents, morning news, 32 cents; Bristol, jobbing, 26 cents, evening news, 27 cents, morning news, 36 cents; Burton, 24 cents; Bury, 26 cents; Cardiff, evening, weekly news, and jobbing, 24 cents, morning news, 30 cents; Carnarvon, weekly news, 20 cents; Cork, 36 cents; Derby, weekly news and jobbing, 19 cents, evening news, 20 cents, morning news, 24 cents; Doncaster, 16 cents; Exeter, 14 cents; Guildford, 20 cents; Huddersfield, weekly news and jobbing, 18 cents per hour until 10 o'clock, 20 cents per hour afterward; morning news, 42 cents; Hull, one-quarter extra in each case; Ipswich, evening news, 26 cents, morning news, 30 cents; Kettering, 20 cents; Leeds, evening and weekly news, 26 cents, morning news, 26 cents with additional sums varying from 4 cents to 12 cents, as night money; Liverpool, weekly news and jobbing, 30 cents, evening and morning news, 36 cents; Manchester, jobbing, 22 cents per hour first two hours, 26 cents per hour afterward, weekly news, 21 cents and 24 cents, evening news, 30 cents, and morning news, 27 cents per hour first four hours, 40 cents per hour after; Newcastle, evening and weekly news, 30 cents, morning news, 36 cents; Northampton, 21 cents; Norwich, evening news, 20 cents, morning news, 25 cents per hour first three hours and 30 cents per hour afterwards; Nottingham, weekly and evening news, 24 cents, morning news, 28 cents; Oldham, jobbing, weekly and evening news, 30 cents; Plymouth, evening and weekly news, 18 cents, morning news, 20 cents; Potteries, evening news, 24 cents, morning news, 1 cent extra; Redhill, 16 cents; Rochdale, 24 cents; Sheffield, in each case overtime is to be paid for at time and a quarter for the first four hours in any one day and time and a half afterwards; Southport, 12 cents per hour extra; Stafford, 24 cents; Stockport, 24 cents, morning news, 28 cents; Sunderland, evening news, 18½ cents; Tunbridge Wells, 24 cents; Walsall, 20 cents; Wigan, 30 cents; Wolverhampton, jobbing, 16 cents, evening news, 20 cents; Worcester, 20 cents; York, weekly news and jobbing, 20 cents, morning news, 23 cents.

For the instruction of the young printer there is nothing

in Britain to compare with the new Manchester Technical School, recently opened. It has no less than sixteen teachers, each with his own particular specialty, and the machinery and appliances provided for the use of the students is of a modern character and plentiful in quantity. The work of the school is arranged in the following sections: (1) Pure photography; (2) Applied photography, including photoengraving and photomechanical processes; (3) Photographic technology (extending over three years); (4) Typography, including composing and machine and presswork; (5) Lithography, including drawing, design and printing; (6) Bookbinding. As the Manchester school would probably be taken as the



Photo by Hartung, Brownwood, Texas.

KIOWA SQUAW AND PAPOOSE.

model for any new institution of the same kind, it may be interesting to know how it has been fitted up. In the department set apart for the teaching of processwork there is a complete photographic studio, with three darkrooms for general photographic work, by daylight and by artificial light, and for the special purposes of photomechanical reproduction processes. The studio contains two cameras, 15 by 12 inches, on anti-vibration stands, designed for copying by reflected and transmitted light. They are arranged for half-tone reproduction, one of them having a number of additions, designed for the specific purpose of demonstrating the principles of half-tone screen negativemaking. The cameras have been specially constructed, and are on an entirely new model. A third camera, 15 by 12 inches, is arranged on a vertical copying-stand. Three sets of arc lamps, one set of four, one pair of open type and one pair of enclosed type, are arranged on overhead traversing gears, by which all the necessary movements can be obtained. A studio camera and portable cameras are provided, as well as other cameras for special purposes. For copying plans and tracings there is a Hall cylindrical

copying apparatus, fitted with enclosed arc lamp, by means of which reproductions up to double-elephant size can be made. The three darkrooms are arranged for wet collodion sensitizing, wet collodion development, and for dry plate and wet collodion emulsion work. Great attention has been paid to the lighting of the darkrooms. Special benches and sinks with hot and cold water are arranged for the various operations relating to negative and print making. Facilities also exist for the preparation of gelatin and collodion emulsion. A complete optical equipment is provided, with all the necessary accessories for the testing of photographic lenses. The studio is also provided with complete equipment for three-color processes, prism and diffraction grating photospectroscopic apparatus, Sir W. Abney's color patch apparatus, and arrangements for the testing of sensitive surfaces and for the determination of the speed of shutters.

The typographic composing-room is furnished in a complete manner for practical work. There are thirty-six frames and cabinets, and an excellent supply of type of standard faces, supplied by leading typefounders. The office is furnished entirely on the point system. There is also a Linotype machine with duplex magazine.

The machine and press room contains a double-crown "Century" two-revolution machine, "Phoenix" and "Arab" platens, an "Albion," and a "Success" automatic galley proving press, guillotine, and standing press. The whole of the machinery is driven by electric motors.

The lithographic and collotype machine room is equipped with a combined lithographic and collotype machine, direct driven by electric motor; three hand lithographic presses, a collotype hand press, a copperplate press, and a "Reliance" hand press for the proving of process blocks. The lithographic drawing and design studio is supplied with all the appliances necessary for various kinds of work.

The etching and collotype preparation room contains fittings of entirely new construction, which have been designed with a view to facilitate as much as possible the intricate operations of a branch of the printing trade in which speed is a matter of high importance from an industrial standpoint. In this room there is a complete equipment for the making of line and half-tone photoengraved blocks, including three-color work, for photolithography and collotype. There is also a block mounting and finishing room, with router, saw, bevelers, and all other tools required in the mounting and finishing of process blocks, electrotypes and stereotypes.

The bindery is equipped with all the necessities for high-class work in forwarding and finishing.

A very complete syllabus of the work done in the various departments has been prepared and instruction is given to enable a young man to start his trade in any printing-house with advantage.

Papermaking classes are also held in the institute, and a course of about thirty lectures has been arranged dealing with the chemical and mechanical processes, the machinery and the plant employed in the manufacture of paper. Special attention is devoted to coloring and toning, and to the chemical and microscopical characteristics of the raw materials, as well as to the finished product.

The lectures also deal with paper-testing. The methods employed are explained, and practical demonstrations are given showing the various types of testing apparatus provided in the laboratories and their application in paper-testing.

The school is under the care of the Manchester municipal authorities, who claim that it is the finest technical institution of its kind in the world.

London is at last to have a fitting memorial of the great poet of "Paradise Lost." A citizen of St. Giles who reveres his memory, has undertaken to defray the expense of a bronze statue, which will be erected in front of the old church of St. Giles in Cripplegate. It was in this church that Milton was buried, and it is puzzling that no rich citizen in the richest

city in the world should, for upward of two centuries, have spared a few hundred pounds from his wealth to raise a memorial of this immortal poet. One little brass inscription, or rather medallion, is fastened upon the house in which he was born. Inside the church there is a marble bust over his tomb, a century old; but while our public places are studded with counterfeit presentments of mediocrities and men of genius, there has been no public tribute to commemorate this great master in English literature.



MILTON.

The design of the statue represents Milton walking in his garden apostrophizing the Spirit. The head is modeled from a clay bust of the poet taken in his lifetime, and now in the possession of Christ's College. The figure is to be cast in bronze and it will stand upon a pedestal having bronze bas-reliefs on two sides, the subject of one being an incident in "Comus," and the other representing the expulsion as described in "Paradise Lost." The donor of the statue is Mr. J. J. Baddeley, a well-known die sinker and relief stamper, of London.

Very many ways of booming periodicals and papers have been invented and proprietors have rung the changes upon almost every form of competition that did not bring them within the clutch of the lottery acts. The latest scheme for still further popularizing the already popular *Tit-Bits* is the hiding of golden sovereigns, and the giving of clues that may lead to the discovery of the spot where the treasure is concealed. The method adopted is to run a serial story, full of strong situations, in which hidden treasure figures, and during the course of the tale the reader has to find out from the movements and conversation of the characters, assisted by scraps of torn papers, or blurred impressions on blotting pads, the spot where the hide has been made. One fortunate gentleman, a resident of Leicester, by following the clues in one of *Tit-Bits* stories found five hundred golden sovereigns buried on a roadside near Hitchin, and recently a certain London journalist, assisted by his son, fished £100 out of a pond in a secluded part of Epping Forest. Another £100 has been found in Glasgow, and still another near Manchester. The result of the scheme is that the sale of the paper is going up by leaps and bounds, and people are asking each other where the next money is likely to be hidden.

One line of goods might well pay bringing over here, and that is American-boxed and manufactured stationery, as, judging from the superior appearance of the few samples we have seen, there is nothing like them for style and finish in this country.

SUPERIORITY CONCEDED BY ALL.

The printing-office has received three volumes of *INLAND PRINTERS*. That makes twenty-six volumes of this most valuable work in our library. Every printer in the country concedes *THE INLAND PRINTER* to be authority on matters pertaining to the "art preservative."—*Our Companion, Cincinnati, Ohio.*

A SLIGHT DIFFICULTY.

"How is your school of journalism doing?"

"Well, it is a little slow. We have no trouble in getting people who are willing to be teachers. The trouble is to find anybody who doesn't think he knows all about how a newspaper ought to be run."—*Exchange.*

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

OFFICIAL statistics prove that the business depression prevailing in Germany for nearly three years is now modifying and that business prospects are once again brightening. Electrical companies have formed a gigantic trust in order to enlarge dividends and moderate selling expenses; the export trade is growing and business all around is improving.

Printers who have deferred the installation of perfected machinery prove their confidence in the steadiness of prosperous times by a growing demand for two-revolution presses, heavy platen presses, feeding devices, etc., and there is little doubt that American machines, noted for their excellent workmanship and superior material, have a good chance just now, before the threatening new German customs' tariff comes into force. As it is, the present tariff, which imposes the low duty of 75 cents per 100 kilos (2 cwt.) on iron, and \$1.50 per 100 kilos on steel machine parts, will probably remain in force until December, 1904, by which time the negotiations for new reciprocating treaties are expected to be ratified. Of course, surprises can not be foreseen, and it is well to push matters, for the coming tariff, as adopted by the late Reichstag, is sure to come into effect, and with it a sudden jump of duty is inevitable, some portions of the tariff having been fixed *ad valorem*.

We have a number of American machines in Germany already, but not many. Undoubtedly Germany offers a large field in spite of her comparatively small area, for at least one-half of the eight thousand odd printeries within her boundaries are large or middle sized and well off financially; about forty-five thousand journeymen printers are employed in Germany, a number nearly equal to the membership of the International Typographical Union. The wages paid over here do not compare with the American scales; the typefounders at Leipsic are just now striking for \$6.75 and fifty-one hours' work. But then, living expenses are far lower here, and journeymen earning \$7.50 in Germany are just as content with their lot as their American brethren making \$21 and more; for it must not be overlooked that German workmen take it easy with their work and are allowed their "frühstück" and "vesper" meals at 9 A.M. and 4 P.M., each lasting at least fifteen minutes; and would feel offended if their quiet smoke and friendly chat were forbidden. They work well, to be sure, but not so energetically as American printers.

Selling new and comparatively costly machines in Germany and Austria is a hard task if a working machine can not be inspected within convenient reach. Continuous advertising helps, but as this is usually left to the agents, advertising is neglected or poorly done. THE INLAND PRINTER is very highly thought of in Germany, but it is naturally appreciated only by the small minority of German printers acquainted with English; to all the rest it is like a book with seven seals so far as the reading matter and the ads. are concerned. Besides, monthly journals are not favorites over here; even weeklies do not meet the printers' demand for news of the trade, and it is very likely that the *Buchdrucker-Woche*, in Berlin, the youngest and most enterprising of our trades papers, proved a success mainly on account of its semi-weekly publication. It commands quite a large circulation (some eleven thousand, I believe) and has attracted more advertising patronage already than is customary in Germany.

This is mentioned merely to give an idea of what must be done by American machine builders seeking the German and neighboring trade; for it should be noted that the German printing trade in all cases sets the pace for Austrians, Hungarians, the Swiss, Danish, Norwegian, Swedish, and last but not least, the Russian craft.

American firms contemplating an attack upon the continental market have to face the business methods prevailing

here. To buy machinery for cash is quite the exception, and usually commands a discount sometimes reaching twenty-five per cent. The custom is to sell machines costing more than, say, \$500 on the instalment plan; one-third cash upon erection, the balance in negotiable papers running three and six months. Machines costing more than, say, \$1,000 (4,200 marks) generally command twelve months' credit, with quarterly instalments, while it is by no means unusual for machines costing \$2,000 to be paid with two and even three years' credit—all on the instalment plan. This will show that it requires considerable capital to handle more expensive machinery here; but at the same time it should be noted that this instalment plan is without any risk to the seller, since the contract for such transactions is generally drawn in such a way as to secure the right of possession to the seller till the last instalment, plus interest, has been paid. Prior to the enactment of our new civil code (which went into force January, 1900) the law pre-



Photo by Hartung, Brownwood, Texas.

QUEEN'S PUPS.

vailing even allowed the seller to seize any machine or other chattel sold on the instalment plan if the purchaser was in arrears even with the last instalment, thus taking both the machine and all the instalments already paid in; but our new civil code prescribes that the seller who seizes and withdraws the machine or chattel sold, by reason of the purchaser not having met his liabilities toward the seller, is bound to refund the money actually paid him, less interest and less an amount covering the depreciation of the goods in question. No doubt this law is fair to both parties and encourages people who would otherwise be averse to making important investments. Americans doing business here will find no trouble in getting satisfaction in case they should happen to strike a hard customer. Besides we have in Berlin several American attorneys who are prepared to look after the interest of American clients; in fact, they are doing a brisk business already in connection with the large colony thriving here.

It is easy to find suitable agents for anything new and practical in the printing and allied lines, but, as before said, most of them are averse to spending money in effective advertising, and consequently are slow in creating business. Experience shows that when Americans themselves have initiated matters, things assume a promising look quickly.

The proper time to invade the field is before the new customs tariff goes into effect, and any firm desirous of further advice in the matter may be accommodated through THE INLAND PRINTER's Berlin correspondent.

A GOLD MINE.

I am always pleased to get hold of each issue of THE INLAND, as I consider it of great interest to all in the printing industry, and a gold mine of useful hints and ideas to practical printers.—A. E. Briggs, Leeds, England.

A PROFOUND SECRET.

Editor—How did you find out so much about the proceedings of that woman's club?

Reporter—It was a secret meeting they held.—Judge.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

SOUTH AFRICA.

The importations of stationery and books into Cape Colony during the first quarter of the present year were valued at \$1,180,000, against \$785,000 during the same period of 1902. In the course of the same three months, the Transvaal imported \$390,000 worth of books, stationery and printed matter, against only \$100,000 worth in the corresponding period of 1902; and Natal \$300,000 worth, as compared with \$220,000 worth during January-March, 1902.

An industrial exhibition to be opened at Cape Town, South Africa, November, 1904, and which will continue until January, 1905, will afford manufacturers an opportunity of introducing their goods in South Africa. The exhibition will be the first held in Cape Town for many years. Application for space should be addressed to the general manager, Palmerston House, Old Broad street, London, E. C., or 93 St. George's street, Cape Town.

GERMANY AND JAPAN THE GREATEST BOOK NATIONS.

It is a surprising fact that last year Germany printed the greatest number of books, Japan came second, and the United States sixth on the list. The total number of books printed in Germany was 26,906; in Japan, 21,255, and the United States, 7,833.

In proportion to population, America comes tenth in regard to the number of books published. Even Russia prints more books to each million of its population than the United States. Italy publishes nearly four times as many books per million of its people as America does.

One reason for this bad showing may be that Americans get their knowledge from newspapers, as 22,000 newspapers and periodicals are now being printed in the United States—nearly as many as in all the other countries of the world put together.

RUSSIAN IMPORT OF PAPER INCREASING.

The demand for high-class foreign paper is on the increase at St. Petersburg, and our consul states that British products of this class could be successfully introduced. Germany succeeds in supplying printing-offices, which are the chief consumers of paper of a superior kind, with the comparatively inferior produce of her paper mills. British manufacturers should make similar efforts in this country for placing their productions on the local market.

INDIA.

Recent statistics published by the government of India show that in the ten years ending 1901-1902 the number of registered presses increased thirty-three per cent, totaling, according to the latest returns, 2,193. The number of newspapers in 1901-1902 was 708, an increase of eighteen per cent, while periodicals increased by no less than sixty-five per cent, numbering 575 in 1901-1902. In that year 1,312 books were published in English or some other European language, an increase of seventy per cent; but publications of this class are still largely exceeded by books in native languages, of which more than seven thousand were issued from the press in 1901-1902. Far more books were issued in Bengal than in any other province, though in the matter of newspapers and periodicals Bengal comes a long way behind Bombay and also the united provinces of Agra and Oudh. It is noteworthy that only 384 volumes of fiction were published in 1901, while there were nearly two thousand

which dealt with religion, nearly thirteen hundred books of poetry (including dramas), and more than a thousand relating to language. As might be expected, newspapers, books and periodicals were all printed in a great variety of languages. Considering printed books only, and leaving out of account bilingual, trilingual, and polyglot publications, the returns show that Bengal, English, and Urdu were each responsible for upward of a thousand volumes; while more than a hundred volumes were published in each of nine other languages, and altogether books appeared in forty-four languages.

PAPER-MAKING MACHINERY IN ENGLAND.

Some seven hundred people are employed in the production of paper-making machinery in Edinburgh. Like so many of the other trades, it presents another variant of foreign competition, and one against which it is impossible to frame regulations. Still, it is a gratifying fact that in new markets such as China and Japan it is holding its own and even scoring over its competitors through the excellency and durability of the plant, this invariably insuring further orders wherever it is tried. At one time machines were sent to Russia, Italy, Spain, and even Greece, but this trade has now been cut out by the Germans, who have invariably given twelve months' credit to their customers. This is an enormous advantage to concerns with little capital, inasmuch as it practically enables them to earn part of the money before they pay it. On the other hand, British dealers ask one-third on placing the order and the other two-thirds when the goods are shipped. The German method of doing business is certainly risky, and it is a moot point how far the financial crisis in that country last year was intensified by this system. I have found very little complaint as to foreign competition in the British market. The Germans send a highly finished glazing calender—that is a machine to put a gloss on good paper—but they charge from ten to fifteen per cent more for it than the Britons do, although it does not do the work any better than its plainer rival. The effect is, however, to stimulate home makers to turn out a more ornamental article. Up to the present only two paper-making machines have been introduced from America. It is alleged that they are not fulfilling expectations, and that there is little likelihood of serious competition from this quarter. But even this was enough to prompt one very able member of the trade to lean toward protection and to emphasize the remote danger of an invasion of American paper-making machinery.—*London Daily Chronicle*.

CUBAN TARIFF LAW.

By the Cuban law newspaper proprietors are permitted to import, free of duty, white news in rolls in sufficient quantities to supply the needs of their own establishments. Each person so importing paper must declare under oath that the paper so imported is exclusively for his own use. The same law further provides that there shall be free importation of wood pulp when it is intended to be used in the manufacture of paper.

AMERICAN DUTIES ON PRINTING.

The heavy import duties in America placed upon all printed matter is a subject which peculiarly affects the English theatrical manager, who, after spending say (with a firm such as Messrs. Allen & Sons, of Belfast) several thousand pounds in a plant of printing for his venture, finds that he can not take a sheet of this printing into America without paying on it a duty equal to 75 per cent of its original cost, so that he is compelled to have set up for him in America an entirely new plant of posters. On the other hand, the American manager can come over to this country with the latest Yankee success, and bring with him all the printing he requires without costing him a penny.—*The Bill Poster*.

FINEST TRADE PAPER.

I think THE INLAND PRINTER is the finest trade paper in the world.—*Thomas P. Diggs, New Haven, Missouri*.

EIGHT SPECIMEN PAGES OF
CHELTENHAM
A NEW DESIGN IN OLDSTYLE
DISPLAY AND BODY LETTER

PATENTED AND FOR SALE BY
AMERICAN TYPE FOUNDERS
CO. UNITED STATES AMERICA

American Type Founders Company's 30 and 60 Point Cheltenham Oldstyle

ONE clerk ther was of Oxenford so,
 That unto logik hadde longe i-go.
 As lene was his hors as is a rake,
 For he was not fat, I undertake;
 But lokede holwe, and therto soberly.
 Ful thredbare was his overeste courtepy,
 For he hadde geten him yit no benefice,
 Ne was so worldly for to have office.
 For him was levere have at his beddes heede
 Twenty bookes, clad in blak or reede,
 Of Aristotle and his philosophie,
 Then robes riche, or fithele, or gay sawtrie.
 But al be that he was a philosophre,
 Yet hadde he but litel gold in cofre;
 But al that he mighte of his frendes hente,
 On bookes and on lernyng he it spente,
 And busily gan for the soules preye
 Of hem that yaf him wherwith to scoleye,
 Of studie took he most cure and most heede.
 Not oo word spak he more than was neede,
 And that was seid in forme and reverence
 And schort and quyk, ful of high sentence.
 Sownynge in moral vertu was his speche,
 And gladly wolde he lerne, and gladly teche.

18 Point 10A \$1.65 18a \$1.35 \$3.00

PROPER preparation of the manuscript is one of the first important steps in making a book. A clearly or legibly written MS., especially if by some unknown author, will often appeal to the publisher when he probably would pass over the same matter in a scarcely legible form.

In writing, it is preferable to use a medium size of paper, such as a quarto (copybook size) for two very important reasons. If any additions or alterations have to be made on any one page, there is less matter to re-copy than if the paper be either folio or foolscap. The latter is too high at the top or commencement of each page for writing to be done without effort or strain: a not to be despised consideration when many thousand words have to be penned at perhaps the very shortest notice when speed is certainly one of the most desirable considerations.

14 Point 12A \$1.45 24a \$1.30 \$2.75

48 Point 4A \$4.00 6a \$2.75 \$6.75

Cheltenham

60 Point 3A \$4.85 4a \$3.15 \$8.00

American

72 Point 3A \$6.40 4a \$4.10 \$10.50

Leading

DURING the period of learning your speed will more than equal what is possible with the pen, and with the ensuing practice this speed will be greatly increased. The result is so good that it can always be treated as a first proof, causing a substantial saving to the author. There is another great advantage in typewriting in that by placing a sheet of thin paper and the ordinary black carbon paper over the one to be typewritten, a duplicate can be obtained as good as the one which will be sent to the printer. By this means any anxiety about the MS. being lost while in transmission or by fire, as occurred in the

6 Point 20A \$0.90 40a \$0.85
 \$1.75

HISTORIC instance of Carlyle's "French Revolution," is thus removed, and the cost is saved of postal registration and the insurance which is advisable with most valuable matter. And to the young author all his writing is valuable previous to its submission to the publisher! It may be mentioned here that although it be typewritten it is paid for at manuscript rates. In London there are three rates paid for type-setting: where the copy is in print, and an absolute fac-simile is to be made; where the copy is in print, but is to be set in different type, measure or width; where the copy is wholly or partly written.

8 Point 18A \$1.00 36a \$1.00
 \$2.00

USE paper with ruled lines, as it is better for regularity and for estimating the number of words used. Each leaf will be separate, and not in folded sheets as many writers insist.

One other suggestion is as follows at this time: If the author wishes to make, for his own convenience, one rough draft of his manuscript, he will adopt a paper with lines wide apart, or, if he has a closely ruled paper, he should write on alternate lines. This allows of space for interpolations and amendments.

The writing must of course be on one side only, for it is very necessary in bookwork that each compositor's portion or "take" should finish at the end of a paragraph, and if the paper be written on both sides the scissors cannot be used by the overseer who allots the portions of copy.

12 Point 15A \$1.25 30a \$1.25 \$2.50

BLANK margin of one inch from the left-hand edge of the paper must always be left. It provides room for small alterations, and also for the remarks or for instructions to the printer or publisher.

Each leaf should be distinctly paged in consecutive order from the first to the last, for on the MS. arriving in the printer's room it is all distributed in sections here or there, and unless numbered, very much unnecessary trouble results to everyone concerned.

It is, however, advisable that all manuscript should be written on the typewriter. The leading publishers will not even consider work until it is in this form.

11 Point 15A \$1.15 30a \$1.10 \$2.25

MOST frequently the MS. can be sent to a typewriter to be copied; but now that really good machines can be purchased at nominal prices, it is very much nicer in every way for the author to learn to operate one, and thus do away with the pen entirely in all the work intended for the printer.

Those authors who have used a typewriter for some years assert that it is no exaggeration to say that, with ordinary attention, at the end of the first month, a great saving of time is manifested in their progress.

10 Point 16A \$1.10 32a \$1.05 \$2.15

24 Point 7A \$1.90 12a \$1.60 \$3.50

UNIQUE Legible

30 Point 6A \$2.50 9a \$1.75 \$4.25

Clean SHARP

36 Point 5A \$2.60 8a \$1.90 \$4.50

Display and BODY Types

42 Point 4A \$3.05 6a \$2.20 \$5.25

American Point LINE, Body and SET
Oldstyle MADE and Patented by
TYPE Founders Company
Designer of WORLD

SHOWING THE TWENTY-FOUR POINT NEW CHELTENHAM OLDSTYLE SERIES MADE ON "AMERICAN POINT LINE" BY AMERICAN TYPE FOUNDERS COMPANY



5221A, for two colors, \$1.50
For one color, 90c.

HIS face is the result of many years of experiment. The designs were finished early, but have been altered again and again. The Cheltenham face is unique in that it is extremely thin, legible and compact. Fully twenty per cent more matter can be set in a given space than with any body letter now in use. By thus compacting the words, the white spaces between are intensified, giving them much more prominence as words.

¶ The human eye sees only the upper half of a line of type. The lower half may be cut away, and the line can be read easily. The Cheltenham Oldstyle face also takes this principle into account.

¶ In reading matter there are many more letters with ascending stems (b d f h l) than with descending stems (j p q). Therefore, the last-named letters have shorter stems, and those with ascending stems are so designed that these stems are longer. A turned "d" does not match a "p." By this arrangement the upper half of a line of Cheltenham is "lighted" with white space.

24 Point, 5 A, \$1.75; 8 a, \$1.50; Font, \$3.25

THIN SPACE CASES are Money Savers \$5.15

30 Point, 4 A, \$2.00; 8 a, \$1.75; Font, \$3.75

Playing Real Golf 68 EXCITEMENT

36 Point, 4 A, \$2.80; 6 a, \$2.20; Font, \$5.00

HOME SPUN Scotch Plaids 9

6 Point, 22 A, \$1.00; 44 a, \$1.00; Font, \$2.00
SPECIMEN SHEET MAILED UPON REQUEST
Scotch Roman is one of the handsomest faces
ever cut. It possesses certain qualities that make
it superior in legibility and beauty, line for line
and page for page to very many of the faces cast.
There is a strength about it, a virility, a square
shouldered and upright tenseness and terseness
very pleasing to the eye.

8 Point, 18 A, \$1.00; 36 a, \$1.00; Font, \$2.00
CHARACTERISTICS OF THIS FACE
The letters are somewhat closely fitted
yet they are read singly and in groups with
utmost ease. Due regard was also given
to thickness of serif, and being thickened
the type will wear well.

10 Point, 16 A, \$1.10; 36 a, \$1.15; Font, \$2.25
FIGURES ON UNIFORM BODIES
It is a fairly lean letter though at
first glance it appears otherwise. For
these and ideal other reasons it is an
face for book and job work.

11 Point, 15 A, \$1.10; 32 a, \$1.15; Font, \$2.25

WE CAN FURNISH YOUR PRINT SHOP
Leave the antique methods and carry the most
stylish type. Good printing makes a lasting
impression on your business associates and is
always an investment that brings good results.

12 Point, 12 A, \$1.10; 30 a, \$1.30; Font, \$2.40

OUR TYPE IS KEPT IN STOCK
This foundry has been manufacturing
type continuously for a hundred years
and our reputation is being maintained
by studying the needs of our patrons.



PRICE, 75c.

14 Point, 9 A, \$1.15; 20 a, \$1.35; Font, \$2.50

DESIGNS FOR BUSY MEN
The samples of job composition
in specimen sheets show Scotch
Roman is a most desirable letter.

18 Point, 8 A, \$1.50; 14 a, \$1.50; Font, \$3.00

A LEGIBLE FIGURE
For Calendars and where
prices are made a feature.

48 Point, 3 A, \$3.90; 5 a, \$2.85; Font, \$6.75

Caledonia 8 SOLDIER

60 Point, 3 A, \$5.20; 4 a, \$3.40; Font, \$8.60

STEEP Hillside 2

72 Point, 3 A, \$7.30; 4 a, \$4.70; Font, \$12.00

Floods 5 MINE

A. D. FARMER & SON TYPE FDG. CO., NEW YORK and CHICAGO.



WESTERN cities are becoming interested in Typothetæ work. Peoria, Illinois, and Dubuque, Iowa, are agitating the establishing of local Typothetæ.

TOLEDO has not settled a scale between the Typothetæ and the pressfeeders, but both sides are working toward a harmonious agreement by arbitration.

INDIVIDUAL memberships in the United Typothetæ of America have been applied for by The Statesman Printing and Publishing Company, of Marshall, Michigan, and J. W. Franks & Sons, of Peoria, Illinois.

THE Master Printers' Association at Munich has decided that the names of those firms who accept work at rates below the recognized tariff shall be posted at the association's headquarters, and all the members are expected to sever their relations with such firms.

At the recent election of officers of the Master Printers' Association of Chicago, the following were selected for the ensuing term: President, William F. Hall; vice-president, Willis J. Wells; recording secretary, O. A. Koss; treasurer, T. E. Donnelly; secretary, E. F. Hamm; executive committee, C. O. Owen, Charles D. Rogers, W. C. Hollister.

BINDERY WOMEN'S UNION, No. 30, of Chicago, has withdrawn the wage scale it presented to the employers. This scale called for an increase in pay ranging from twenty-five to seventy-five per cent. The union has indicated a willingness to accept an increase of ten per cent over current wages. Representatives of the union and a committee from the Chicago Typothetæ are still conferring.

JOB-OFFICE proprietors and newspaper publishers of Galesburg, Illinois, were confronted with a demand late in November for an advance in wages and a straight eight-hour day, made by the Galesburg Typographical Union. The employers got together and succeeded in defeating the eight-hour demand, and hope to close an agreement giving the union an advance of \$1 a week in wages, the agreement to run from January 1, 1904, to January 1, 1905. If the compact is signed, the average wage will be \$16 a week.

FOLLOWING the organization of a Typothetæ in Washington, D. C., came the organization of a Board of Trade. E. B. Stillings has been appointed manager, and he was introduced to the managers of the boards of other cities at a meeting of managers held in Philadelphia, November 27. A change of managers has taken place in Boston, F. P. Fairfield retiring and Joseph Hayes succeeding him. The Printers' Board of Trade idea is spreading to other cities, Detroit being the latest city to agitate the question of forming a board.

SECRETARY FREGARD, of the United Typothetæ of America, attended the annual meeting of the Washington (D. C.) Typothetæ, December 10, and addressed the members on the demand of the Washington Typographical Union for an eight-hour day. The result was that the demand was emphatically turned down by the Typothetæ, except as it may be decided upon by the national organizations of the employing printers and the labor organizations. All the old officers of the Typothetæ were reelected and extension-work committees appointed.

PRESIDENT HIGGINS, of the International Printing Pressmen's and Assistants' Union, was in Chicago the week of December 7-14. An outgrowth of the strike of the Franklin Union of pressfeeders in Chicago was the installing in that city of a union of feeders affiliated with the International Pressmen, which will permit feeders from other cities to obtain work in Chicago free of the prohibitory restrictions imposed

by the nearly disrupted Franklin Union. President Higgins' presence in St. Paul was asked for, in the hope that he might be able to settle the wage dispute that is on there between the pressmen and feeders and the St. Paul Typothetæ.

MANAGING a Printers' Board of Trade in a city as large as Chicago is no easy task. Tact, discretion, good judgment and a thorough knowledge of the printing business must be displayed by the man in charge, if he secures the desired results. E. F. Hamm, the Secretary of the Chicago Master Printers' Association, which is the Board of Trade of the Western metropolis, is a combination of all of these necessary elements,



E. F. HAMM,

Secretary Chicago Master Printers' Association.

a fact which is proved by the harmony which prevails in his organization. Mr. Hamm began his printing career some thirteen years ago, starting in as salesman in the stationery department of the F. W. Roberts Company, at Cleveland, Ohio. After six months of service in the stationery department, he was transferred to the printing department as city salesman in charge of outside business. Rapid promotion and splendid results in each position brought Mr. Hamm to the attention of other concerns, and his services were in demand. He went from the Roberts Company to the Britton Printing Company, also of Cleveland, where he was first the superintendent and then secretary and manager for six years. His next business connection was with the A. C. Rogers Company, of Cleveland, filling the position of president and treasurer and remaining at the head of that concern for three years. Disposing of his business interests in Cleveland, Mr. Hamm went with the W. B. Conkey Company, at Hammond, Indiana, where for a year he was superintendent of the manufacturing department of the business. In the spring of 1903, the Chicago Master Printers' Association sought the right kind of man to manage its affairs. Mr. Hamm was chosen for the place, and none of the members has any reason to regret the selection.

CORRES of the decision of the Conciliation Board in relation to a dispute of the Western Australian Machine Printers' and Stereotypers' Union and the Masters' Union have reached this country. Among other things the arbitrators decide that forty-eight hours shall constitute a week's work and that the minimum rate of pay for all journeymen shall be £3 per week. Clause 6 of the decision reads: "No employer to discriminate

against union men, and union and non-union men to work in harmony." Employing printers of the United States wish that this clause of the Australian decision could be made effective in this country.

THE Buffalo Typothetæ and the Feeders' Union of that city have got together and closed a wage compact which provides a scale of \$10 a week for men or boy feeders and \$6.50 a week for girl feeders. This scale runs until 1907, and the feature about it is the differential for girl feeders. This differential establishes a precedent which will be of advantage to the Chicago Typothetæ if it ever enters into a wage agreement with a feeders' union, for it is the determination of the Chicago Typothetæ offices now employing girls to retain them on a wage basis which establishes a differential between them and boys or men feeders, to compensate for the cost per press of wash-up, putting up lifts, and other work about presses which the girls are not asked to do.

AS THE old year ends and the new year begins many wage agreements between Typothetæes and printing trades unions have terminated, and new wage agreements have been signed and made effective. Mention was made in the December issue of THE INLAND PRINTER of the demands made on the employers of St. Paul by the printing trades unions of that city. Settlements have been made there with some of the unions and with others there is still a controversy as to what is a fair rate of wages to fix upon. An agreement has been closed with the Typographical Union for two years on a fifty-four-hour week basis, with a scale of \$18 a week. The Binders' Union has also signed a two years' scale, providing for a fifty-four-hour week, on the following wage basis: Rulers, forwarders and finishers, first class, \$18; second class, \$16. Paper-cutters, first class, \$18; second class, \$15. Apprentices, one to four journeymen, or fraction thereof. No agreement could be reached on a scale for pressmen, and the matter has gone to arbitration. The feeders have adopted a scale, which is in the hands of the International Printing Pressmen's and Assistants' Union's Executive Board for approval. The Bindery Girls' Union has made a request for a conference to fix a wage scale, and the Lithographers' Union is still to be heard from. St. Paul is not out of the woods on wage scales, but it thinks it can catch a glimpse of a clear bit of land ahead.

MINNEAPOLIS, St. Paul's sister city, has been doing some scalemaking of its own. The Minneapolis Typographical Union has signed a two-year fifty-four-hour contract which provides for a minimum wage of \$18 a week. The Bookbinders' Union has closed a two-year fifty-four-hour agreement, which provides for wages ranging from \$13.50 to \$18.90 a week for the various branches. The binders were on strike for a week before an agreement was reached. The Bindery Girls' Union has signed an agreement (similar as to terms and hours with the Bookbinders' Union agreement) which stipulates a stated wage for the various branches of their work. As is the case in St. Paul, the Minneapolis Typothetæ and the Pressmen's and Feeders' Unions will arbitrate a scale.

PHILADELPHIA has settled on a feeders' scale, but not until the whole matter had gone to arbitration. An unusual feature of the arbitration of this scale was the fact that Alfred D. Calvert, president of the Philadelphia Typographical Union, was chosen by both parties as the neutral arbiter, and his finding was accepted at once by both parties to the contention. E. Lawrence Fell and T. S. Dando acted for the Philadelphia Typothetæ on the arbitration board, and Thomas Kelley and Joseph J. McGarry represented Philadelphia Printing Press Assistants' and Job Pressmen's Union, No. 11. The agreement is to continue in force until May 31, 1905, with a further provision that "it is mutually agreed that the terms of this agreement shall continue in force for a further period of two years, from May 31, 1905, unless either party hereto shall, before March 1, 1905, notify the other party in writing of its intention to terminate the same." Following are the wages

fixed by this agreement: Cylinder pressfeeders, \$10 per week; perfecting presses, \$11.50; helpers (automatic feeder) on one or two machines, \$11.50. Job pressmen, running one platen press, \$10 per week; two or more, \$12.

THE Chicago Typothetæ is arranging for the banner Franklin Day banquet in its history. Franklin's birthday falls on Sunday, and the banquet will be given the evening of Saturday, January 16. The committee which will have charge of the affair is composed of Thomas E. Donnelley, Toby Rubovits and Charles D. Rogers. It is proposed to make the banquet a "Western" function. Large employing printers of Peoria, Rockford, Freeport, Elgin, Joliet, Galesburg and other Illinois cities; Battle Creek, Lansing, Grand Rapids and other Michigan cities; Madison, Milwaukee and other Wisconsin cities; South Bend, Fort Wayne, Logansport and other Indiana cities, and from the larger cities in Iowa, will be invited to come to Chicago, January 16, and be the guests of the Chicago Typothetæ for a day and evening, and participate in the banquet at night. If the plans now being matured are carried out, the Franklin Day banquet of 1904 will be the biggest printers' feast ever given.

SECRETARY FREEGARD has also mailed to each Typothetæ copies of a form of agreement or contract with labor unions, with the request that the various Typothetæes adhere to the form as closely as possible, so that a measure of uniformity may be obtained in Typothetæ contracts. With these blank contracts Secretary Freegard mailed copies of "The Declaration of Policy of the United Typothetæ of America," which is as follows:

The purpose of this declaration of policy is to explain to its members the precise position of the United Typothetæ of America upon the several questions treated; and it is made, not with the view of antagonizing the cause of labor, but for the purpose of protecting and safeguarding the interests of the membership of the United Typothetæ of America.

I. The United Typothetæ of America maintains the right of every firm comprised within its membership to conduct an "open" office, employing whomsoever such firm may choose, with due regard to existing contracts.

II. The United Typothetæ of America maintains the right of its members to employ whomsoever they see fit in the management of their respective offices.

III. The United Typothetæ maintains the right of every firm comprised within its membership to sell to or to purchase from whomsoever they may see fit, without prejudice. It being understood the laws of demand and supply and of credit alone should govern transactions of buying and selling.

IV. The United Typothetæ of America aims to secure uniform action of its members and of the local Typothetæ upon subjects of common interest, and invites united and uniform action to resist any unwarranted or unjustifiable encroachments of labor organizations upon the rights of employers. The United Typothetæ of America, therefore, requests that when a demand is made by a labor union upon a local Typothetæ such local body should communicate with the National Secretary before conference is had in regard thereto.

V. The United Typothetæ of America is opposed to any further reduction of the working time to less than fifty-four hours per week for day work. The local Typothetæ are urged not to enter into any contract whatsoever except upon the lines laid down in the sample contracts prepared by the U. T. A., and all contracts should, before execution, be submitted to the national organization for approval.

VI. The United Typothetæ of America is opposed to any agreement between local Typothetæ, or individual members thereof, and employees' unions for the control of trade or membership.

VII. The United Typothetæ of America deprecates the use of the union label, and requests local Typothetæ to urge upon their membership to refuse the use of said union label.

THAT an effort is sometimes made to establish a "stint" in the printing-offices of Great Britain is proved by the following, taken from the last "Members' Circular" of the Federation of Master Printers and Allied Trades of Great Britain and Ireland: "Sir Joseph Causton & Sons, Ltd., printers, were sued at Lambeth County Court by James Inglis, a platen machine hand, to recover one week's wages in lieu of notice. For the defense a fellow workman named Slater swore that, soon after entering the firm's employment, plaintiff told him he must take a certain time to do certain work. When witness protested, and said he could and would do more, Inglis accused

him of 'ratting' and 'cringing' to the foreman. Some three weeks afterward, while the foreman was out of the room, plaintiff came to him and said he would have to stop doing so much work. The witness replied that he would please himself as to that. A dispute ensued, and while it was going on the foreman entered and asked what was the matter, and inquired if Inglis was interfering with witness's work. The witness replied in the affirmative. The foreman, on being made aware of what had occurred, summarily dismissed the plaintiff. Subsequently, on Inglis's complaint, witness attended before a committee of his trade-union society. The plaintiff there made charges against him for 'ratting.' The society took no action in the matter. In reply to Judge Emden, Slater said, so far as he was aware, there were no rules in his trade-union society against doing too much work. Judge Emden said he was glad to hear that, and entered judgment for defendants, with costs."

DEVELOPMENTS that were sensational and of great interest to employing printers and trade-unionists came thick and fast in the strike of the Franklin Union of pressfeeders of Chicago during the past month. There was the shooting and killing of Emil Reichow, a Franklin Union picket, by Charles Lang, a member of the Pressmen's Union, who claims he shot in self-defense, fearing a murderous assault by Reichow. Then there was the fine of \$1,000 imposed on Franklin Union by Judge Holdom under his injunction which was issued on behalf of the Chicago Typothetæ, and which was intended to restrain Franklin Union from picketing Typothetæ offices and to restrain the union members from interfering with the employes who were hired to replace the striking pressfeeders. Convictions and fines under the injunction were numerous, John Mucher being given a third jail sentence of thirty days, which the union's attorney appealed, and fines of \$25 each were imposed on A. Lopith and Ed Tohill, two pickets. The Lopith and Tohill fines were paid, an admission on the part of the union that the penalty was deserved. But the most important development of all was the fining of the union as a corporation for violation of the injunction. Franklin Union is an incorporated body, and hence was within easy reach of the law. Judge Holdom's decision is without precedent, establishing a new principle in law, that the incorporated union—the entity, the inanimate body—is amenable for the acts of its officers and members. Its effect is minimized by reason of the fact that few unions are incorporated, as it applies to incorporated bodies only. It is believed that on appeal the courts of review will uphold the decision, and thus establish at least an analogy that will be valuable in attacks of a similar character on unincorporated unions which ignore law and order in strike troubles. In fighting these cases through the courts, the Chicago Typothetæ has rendered a splendid service to all employers. In rendering his decision, Judge Holdom said:

From affidavits in evidence it appears that more than fifty people, since the inception of the difficulties set forth in the bill, have been assaulted, intimidated, called opprobrious epithets and threatened with harm simply because they worked in a place voluntarily vacated by members of Franklin Union, No. 4, all the alleged aggressors, with the exception of John Mucher, being members of the union, and John Mucher, condemned twice for assault and unlawful picketing in company with members of the union, has been defended by the lawyer for the union.

There has been no discrimination between the sexes. Women have been assaulted and terrorized and followed to their homes and their families intimidated. Murder has even resulted from the unlawful acts of the union and its striking members.

While the union disclaims all knowledge of picketing, interference, threats, assaults, or other overt acts by its members or officers, yet from the foregoing it abundantly appears that they prepared for possible conditions which immediately materialized in industrial warfare on the part of the union and its members against the employes of the complainants.

Bearing in mind that the charge in this bill is that of conspiracy, and that the acts enjoined were those used in the furtherance of such conspiracy, it would seem from the evidential facts that the actions of the union at the meeting of September 27, in the establishing of strike headquarters in Custom House place, the payment of strike benefits at the strike headquarters by the union treasurer with the union money,

and the fact that no discrimination was made against the members of the union known to be guilty of acts in themselves criminal, establish the union as a co-conspirator with its offending members.

FRANKLIN W. HEATH, who has just succeeded M. L. Griswold as manager of the New York Printers' Board of Trade, is no tyro at the printing game. The "art preservative" has been his bread and butter from the day that he first began the task of hewing a way for himself. Mr. Heath's initial connection with printing and publishing was as a newspaper-carrier boy. These and other duties took up his time until 1883, when he went to New York city to engage in active newspaper work. He remained in the nation's metropolis from 1883 to 1890, when he moved to Buffalo to engage in business with his brother-in-law, Charles H. Webster, where for a number of



FRANKLIN W. HEATH,
Manager New York Printers' Board of Trade.

years they published the *Buffalo Review* and did a general job printing business. Mr. Heath established the Inland Type Foundry's Buffalo Branch in 1900. In 1901, he went to the Matthews-Northrup works, where he filled the position of assistant secretary until he resigned in November last to take up the work of manager of the New York Printers' Board of Trade. Mr. Heath has always been active in Typothetæ work. He was for five years secretary of the Buffalo Typothetæ, and at the annual election of that organization, held a few months ago, he was chosen president. The New York Printers' Board of Trade has commodious quarters at 320 Broadway, and Mr. Heath has taken hold of his new duties with an intelligent and energetic understanding of the work he is expected to perform.

FROM the office of Secretary Freegard of the United Typothetæ of America there have been sent out during the past month copies of the "Report of the Committee on National Legislation, through its chairman, William Green, to the United Typothetæ of America." This report was read at the Atlantic City convention and opposes the passage by Congress of the Ketcham bill, which proposes to create a sub-class of mailable matter of the second class, which shall embrace all periodical publications published as frequently as four times a year, but eliminates from that sub-class all daily, tri-weekly, semi-weekly and weekly publications, and imposes on the sub-class thus created a postage rate of 4 cents per pound or fraction thereof. Closing this report, Chairman Green uses the following words, which show that the Ketcham bill, if it becomes a law, will strike a blow at every man engaged in the job-printing business: "I don't want any one of you for a moment to think

that that law would affect only the printers now printing periodicals. It would affect every business man in the country. If that law were passed and put in force, it would kill off more than half the periodicals in the country; it would kill off, as an indirect result of that, a tremendous amount of catalogue and kindred work, and it would leave a horde of printers with empty shops, chasing for each other's work like a pack of hungry wolves. Get that into your minds and do not forget it for a minute, and when you return home see that each one of you does his little best to prevent this iniquitous proposed bill from becoming a law."

THE right of an employing printer—or any other employer—to enter into a "closed shop" agreement which obligates him to discharge his non-union employes was the basis of a temporary injunction issued from the court of Judge Marceau, of the Supreme Court of the State of New York, in Brooklyn, December 11. The injunction was directed against the United States Printing Company, an Ohio corporation and a member of the Cincinnati Typothetæ. It restrains the defendant from discharging more than two hundred employes of its Brooklyn plant who are not members of Electrotypers' Union, No. 1, and Stereotypers' Union, No. 1, of New York city. William Kissam, foreman, and the two hundred electrotypers and stereotypers in the employ of the company, were the applicants for the injunction, and they allege conspiracy on the part of the United States Printing Company and the officers of the unions to deprive them of the means of obtaining a livelihood. Judge Marceau said the case was the first of the kind in the Supreme Court. In his opinion he says:

It appearing to my satisfaction that the defendant, the United States Printing Company, made an agreement with the defendant unions to discharge from its employ the plaintiffs and all other workmen in its employment who did not join the labor unions mentioned in the complaint; that it threatens to discharge them accordingly; that such action is illegal and the plaintiffs are entitled to the relief demanded in the complaint:

It is ordered that the defendant show cause why a permanent injunction should not issue, restraining the defendant printing company until a hearing in determination of this action, from discharging the plaintiffs or any other of its workmen on account of their failure to join any of the labor unions mentioned in the complaint and from carrying out the provisions of the contracts with the Electrotypers' Union, No. 1, and the Stereotypers' Union, No. 1.

The outcome of this case will be watched with interest, as it involves the legality of "closed shop" agreements, a question which is now agitating employers' organizations everywhere.

TO THOSE who are actively engaged in Typothetæ work, the following is a refreshing relief from the too-prevalent criticisms that are applied to the organizations that are doing each year more and more good for the employing printers of the country:

Edwin Freegard, Secretary:

ST. PAUL, Dec. 4, 1903.

DEAR SIR,—The matter of increased assessment was duly brought before our Typothetæ and referred to a committee to make the assessment and collect the amount. We are nearly through an adjustment of labor rates involving quite an advance. The next important question is, can we do anything toward advancing prices?

I am free to confess that in our dealings this year with the unions, the United Typothetæ has been used to good effect, in that no agreement can be entered into without the full sanction of the United Typothetæ, and we have offset all demands for less number of hours, to be settled only by the national organizations. I have revised my opinion about the utility of the paid secretary from the result of our conferences. But the Typothetæ generally are only held by a rope of sand. I only hope the United Typothetæ may eventually give them some solidity.

Yours truly, D. RAMALEY.

THE BEST MAGAZINE.

We think THE INLAND PRINTER the best magazine devoted to the interests of the craft and "can't do without it."—C. B. Unger, *Eaton Herald*, *Eaton, Ohio*.

ANOTHER PRINTERS' HOME.

The Typographical Union of Copenhagen, Denmark, has built a home for aged members.



BY CHARLES F. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained as may be of interest to the trade. Address, The Inland Printer Company, Chicago.

THE December blotter of the Kellner Printing Company, Waco, Texas, is a good piece of composition and is attractive enough to bring results.

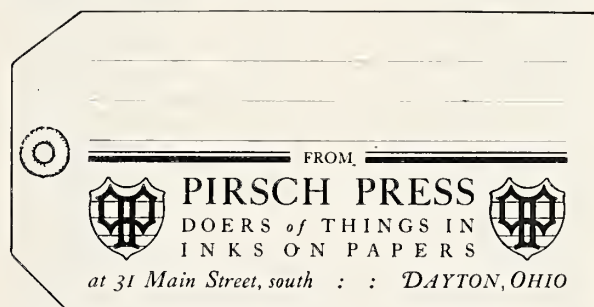
A NUMBER of small mailing cards of various shapes have been received from Graves, Nance & Co., Los Angeles, California. They bear some good arguments and, as reminders, are first-class mailing cards.

"SOMETHING TO BE THANKFUL FOR" is the title of a little Thanksgiving brochure which was sent out by the Gimlin Press, Chicago, printed on a Strathmore deckle-edge. It makes a most artistic proposition.

THE *Catholic News*, New York, sends out its yearly calendar. A genuine *Anemone Coronaria* (Lily of the Field), gathered in the fields about Jerusalem, mounted on this calendar, is a unique idea and makes the calendar very attractive.

"SINCE that Corday & Gross Shop Doin' So Much Fine Printin' Them Was'e Baskits Doan' Need Much Empt'in!" So says a little printed card, bearing a good illustration of a colored porter with an empty waste-basket. It is a good piece of printers' advertising.

THE Pirsch Press, Dayton, Ohio, doer of things in ink on paper, and in the habit of doing everything it gets out as well as it knows how, puts the finishing touches to its packages by making a tag almost as attractive as the printing on the inside. This is a new departure, and a good one. Why not get a little



advertising value from the tag on your package? All tags look alike, but if you make yours different it will be noticed, and hence its advertising value. The Pirsch tag is printed on green bristol in black and gold. A small reproduction is shown herewith.

"THE ARROW" is a booklet published every month in the interests of good tin roofs by N. & G. Taylor Company, Philadelphia, Pennsylvania. It is an excellent house organ, filled with much good advertising stuff. The text and general make-up are interesting throughout.

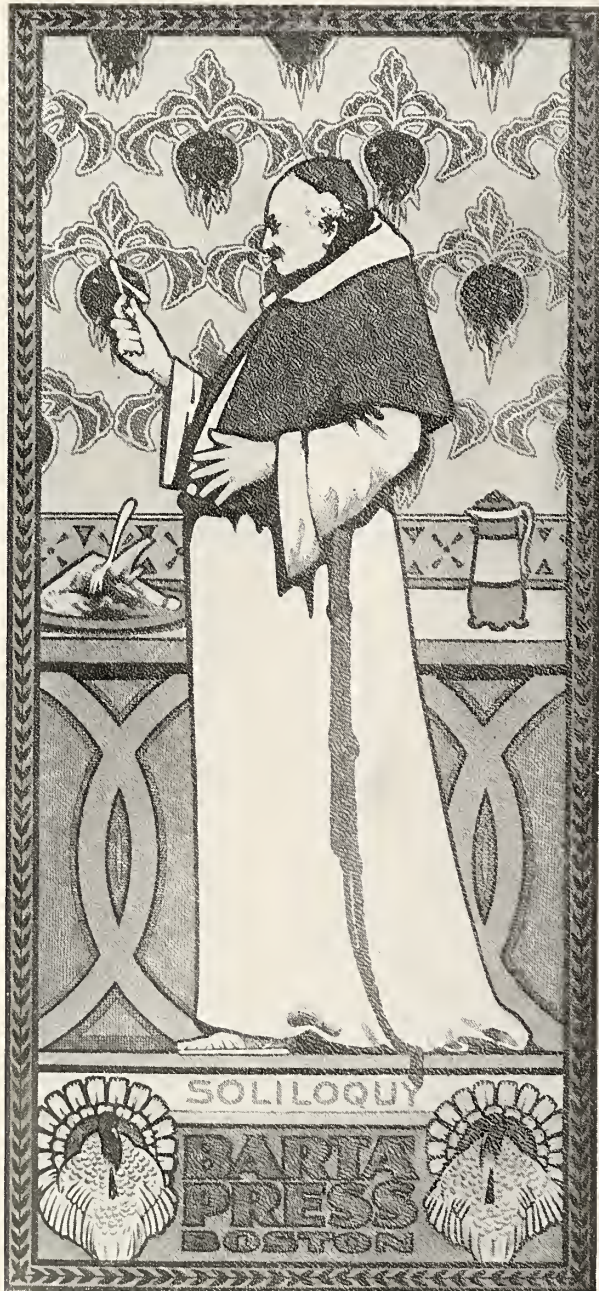
ROBERTS' Cover White Ink is well advertised by means of an attractive blotter. The illustration is good and the general appearance striking. A proof with the blotter, showing the Cover White printed on dark stock, is well done and a most excellent example of this style of work.

"A FALL REMINDER" from the Durango (Colo.) *Democrat*, is a unique piece of advertising. The caption and the name of the firm are printed directly over a dried leaf in red ink. This

is held by the stem of the leaf to a card, being bent through two holes punched in the top of the card.

CAMPBELL PRINTERS, Chicago, send out a four-page folder, printed on wrapping-paper, the kind they use to wrap packages in. The composition is well done. Enough margin has been left to make the printing look very attractive. It is inexpensive, yet businesslike and thoroughly artistic in every respect.

THE Barta Press sends out its usual monthly reminder and, like those that have preceded it, it is as good as the best. No



FROM THE BARTA PRESS, BOSTON.

pains have been spared to make this one first-class. The illustrations are very attractive and the entire layout is thoroughly dignified.

THREE blotters from the Stewart-Simmons Press are strong and effective. The trade-mark has been made very conspicuous. The general arrangement of each blotter is good. A mailing card from the same house is not as attractive as it might be, coming from a printer. It bears one of those dashing pictures made in a hurry and printed in a hurry. It is not a piece of advertising that will be kept by the man who gets it,

hence its advertising value is partly lost. Let's give it another trial and next time produce something a little more artistic from a printer's standpoint.

A SERIES of four mailing cards from F. S. Webster Company, Chicago, advertising the Webster Pencil Sharpener, embody in their make-up a good idea poorly executed. If the illustrations had been carefully executed and the card attractively printed, the proposition would be first-class in every particular.

TWO BOOKLETS from Graves, Nance & Co., Los Angeles, California—one, "Advice on Advertising"; the other, "Nothing Succeeds Like System"—are both little talks that bring business. They are the kind you can't get away from. Good presswork, good paper, good composition, coupled with weighty arguments, make these books good advertising.

GIBBS & VAN VLECK, Fulton street, New York, send out a booklet made up of some specimens of beautiful printing turned out by this firm. The work is well illustrated, the decorative designs are most attractive, the composition high-class and the text is business from first to last. The front and back covers are beautifully designed and well printed. It is one of those specimens of printing you do not like to part with.

SELDOM do better advertising pages come to this department for review than those from David Adler & Sons Clothing Company, Milwaukee, Wisconsin. The pages are trade-paper inserts and are as thoroughly artistic and businesslike as the printer and the artist can make them. They are beautifully balanced and the colors are harmonious. They are from the press of the Meyer-Rotier Printing Company, Milwaukee, and certainly show the printing excellence maintained by this house.

R. L. POLK PRINTING COMPANY, Detroit, Michigan, says on the cover of a little four-page folder: "We give our customers as much as we possibly can for their money." It is questionable whether the line is a good one. Quality is always better than quantity. When you convey the idea to a man that you will give him as much as you can for his money, it makes a cheap impression. The argument on the inside is good, but it needs a better title.

"THE WHY" is a book, very liberal in size, from Corday & Gross, Cleveland, Ohio. The cover is most attractive. The text throughout the book is carefully printed and tells why Cleveland manufacturers should let Cleveland printers do their printing. Were the decorative borders on each page in one color throughout, it would make a more dignified and harmonious booklet. The borders are well designed and the book is a good specimen of the printer's art.

"THE DEMOCRAT WAY" is a little monthly bulletin advertising the many good things the Arkansas *Democrat*, Little Rock, Arkansas, has to offer in the way of printing, binding and stationery. The title-page says: "A Pertinent Tale with Some Pointed Suggestions on the Road to Wealth—." Then follows this argument, which speaks for itself:

It is within the experience of every business man how easy it is to get into the rut of doing things the same way over and over and over again, telling things the same way, presenting the same facts in the same stereotyped forms until the reader knows without reading just what you have to say—and the result is that your printed matter fails of its first purpose even; that is, the attraction of attention.

It is only through the production of first-class printed matter that the printer of to-day can hope to keep pace with the times, and it is as much to his interest as to the customer that the finished product should bear the stamp of intelligence from every view-point.

The sound of your own voice and the sight of your own advertising are pardonable things to enthuse about. We all can not cultivate and improve our own voices in order to make others enthuse and pay to hear us; but we can improve and cultivate our own advertising, and others do pay to see it and enthuse about it.

The book is a good business proposition.

THE insert from Z. T. Briggs & Co., Atchison, Kansas, is very much crowded. If trying to sell your goods without sending out a catalogue, the insert is good advertising. In other

words, if prospective customers will buy without asking for a catalogue, the pages are all right, but if these pages do not make immediate sales, it would be better to insert one or two strong pages and the other two pages type matter. As they stand now, they could hardly be called advertising pages. They are, no doubt, leaves from their catalogue. A good, strong, forcible ad., telling in a few short sentences why your products are desirable, will interest the probable customer and, no doubt, correspondence will follow. Instead of trying in your pages to tell him everything, leave something for him to learn after he has written to you. Good advertising is like a good painting—it is as much what you leave out as what you put in that makes either good.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXI.—EDWARD PELOUZE.

TO the present generation of printers the Pelouze Type Foundry is only a tradition, yet the past generation was thoroughly familiar with the name and the product of the foundry, particularly the printers of the South, and of Pennsylvania and Maryland. Edward Pelouze, the first of the name to engage in typefounding, was one of the old line, made famous by such men as Dalton, Conner, and Bruce. He represented the era of change from hand-cast to machine-cast type, and was an active participant in all the changes of fifty to sixty years ago. Edward Pelouze was born in West Windsor, Connecticut, March 22, 1799, of French parents, his father, who was an officer in the French army, was imprisoned at the time of the French Revolution, but made his escape to America.



EDWARD PELOUZE.

In the year 1801 the parents moved to Charlestown, New Hampshire, where the boy grew up and received his education. In his boyhood days he developed a decided mechanical bent, and in 1818, finding life in the country too slow for an active young man, he went to Boston, where he entered the only typefoundry in that city at the time, recently opened by Bedlington & Ewer, and known as the Boston Typefoundry. Here he had ample opportunity to develop his mechanical genius, and he was fortunate in having as an associate Michael Dalton, a young man of about his own age. The bond of friendship between these two young men was further strengthened later when Dalton married a sister of Edward Pelouze. He learned typemaking in all its branches, as was the custom in those days, but became especially skilful in moldmaking and matrix-fitting. He also learned punch-cutting, and was one of the few cutters at that time.

Shortly after coming to Boston Edward Pelouze married and continued to reside there until 1829, when he went to New York and was employed in White's foundry as punch-cutter and matrix-fitter. He did not remain long with this foundry, and in June, 1830, we find him embarking in business on his own account in the old Sun building, on the corner of Fulton and Nassau streets. While there his three sons, Edward, William, and Henry, took their first lessons in typefounding, each starting as a breaker-boy and working up through the various branches as they grew older. In 1849, like many others of that day, he caught the gold fever, and selling out his business he started for California. Also like many others who made the pilgrimage to that fabled land of golden opportunities he did not meet with the success he expected, and in the fall of 1850 he returned to New York, taking a position in the foundry of James Conner, then located at the corner of Nassau and Ann streets. He remained there about three years, when

he returned to Boston, and with John K. Rogers and David Watson purchased the Boston Typefoundry, the style of the firm being John K. Rogers & Co. His health failing, in 1864 he sold his interests in Boston and went to Camden, New Jersey, where he resided with his daughter until his death, which occurred June 4, 1876.

The life of Edward Pelouze was too active to allow him to remain idle, and much of his time in his later years was spent with his brother, Lewis, in Philadelphia, where he continued to assist by his advice and experience in the foundry of the latter. During the many years he was connected with typefounding he made numerous inventions and added largely to the improvements of the tools of his trade. He was the inventor of a typecasting machine which was used for some time until superseded by the more perfect one of David Bruce, Jr., which was so long in use and continues as the only practical machine for hand casting. He is also given credit for the invention of the electrotyped matrix, which permitted a rapid duplication of type faces. As a moldmaker he had no superior in his day, and but few equals. While not ranking high as a punch-cutter, he produced several faces which were extensively used. Belonging to a period in the development of typefounding when many rapid changes were taking place, he had an opportunity of observing and aiding in the wonderful advances. He was contemporary with Bruce, White, Conner, Hagar, Smith and Cortelyou, and shared with them the honors attached to typefounding.

(To be continued.)

SETTLED BY ARBITRATION.

The arbitration board in the Seattle and Spokane (Washington) disputes over the advance in scale enforced by the typographical union, made its decision at a joint conference held October 29. The Spokane scale was fixed as follows: Day work—seven hours, \$4; seven and a half hours, \$4.25; eight hours, \$4.50; eight and a half hours, \$4.80. Night work—seven hours, \$4.40; seven and a half hours, \$4.70; eight hours, \$5; eight and a half hours, \$5.30. The scale applies to all composing-room employees. A three years' contract was signed.

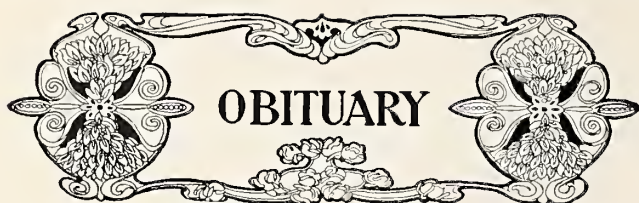
The following scale was fixed for Seattle: Day work—seven hours, \$4; seven and a half hours, \$4.25; eight hours, \$4.50. Night work—seven hours, \$4.50; seven and a half hours, \$4.75; eight hours, \$5. Overtime, 80 and 90 cents per hour, respectively, for day and night work. Foremen and assistant foremen, \$4.50 for day work and \$5 for night work. A contract for one year was signed by both parties to the settlement.

UNIONS SHOULD ENCOURAGE SCHOOLS.

At the last convention of the International Typographical Union it was resolved "that the International Typographical Union considers it good policy for local unions to provide opportunity for their members to learn the operations of type-setting machines by the union's purchase or rental thereof, or by such other arrangement as is compatible with union policy." We believe it good policy for every union to encourage the learning by its members of machine composition, that employers may have no excuse for seeking non-union labor, which they are often disposed to do on very slight provocation.—*The Unionist, New York city.*

KEEPS HIM UP-TO-DATE.

I expect to take THE INLAND PRINTER as long as I am connected with the printing business, as it certainly serves to defer the relegation of a "back-number" to the dust at the rear end of the procession.—*E. M. Brumback, Silver City, New Mexico.*



GEORGE H. TAYLOR.

George H. Taylor, for many years head of the Chicago paper house of George H. Taylor & Co., died suddenly at Pass Christian, Mississippi, at the age of fifty-three years. The deceased was largely interested in several business enterprises at Pass Christian, of which place he had been a resident for the past seven years.

Mr. Taylor had been sojourning in the South and had been under a physician's care for some time. He was actively



GEORGE H. TAYLOR.

engaged in business up to the time of his demise. He was widely known in the printing and paper trades, being the son of Newton W. Taylor, a prominent paper manufacturer of Cleveland, Ohio, from which city he came to Chicago early in the seventies as a representative of the Cleveland Paper Company. He organized the firm of George H. Taylor & Co. later, and built the Taylor building, 140-142 Monroe street, Chicago, which building was the birthplace and first home of *THE INLAND PRINTER*.

Loyal to his friends and generous to his employes, his untimely death is mourned by a wide circle of acquaintances.

AN INSTRUCTIVE EXAMPLE.

The well-known Baltimore printing and lithographing firm of Friedenwald & Co. was visited by fire on Sunday, December 6, and its plant damaged to the extent of \$50,000, which is fully covered by insurance. The office is non-union, and through the firm the public became acquainted with a rather unusual incident of the fire. The story, with illuminating comment, is

told in this editorial, captioned "Graceful Act of a Labor Union," from the *Baltimore News*:

"The spirit manifested by the Typographical Union of Baltimore in connection with the fire at the Friedenwald Company's building is one worthy of warm commendation. The fire occurred on Sunday, and on Monday the manager of the company received the following letter:

DEAR SIR,—Very sorry, indeed, to hear of the loss by fire of the Friedenwald Company. According to all reports, this fire occurred at a most inopportune time, owing to the large amount of work which your firm has on hand. As you no doubt will make every effort to immediately resume operations, I take the liberty of offering the assistance of Baltimore Typographical Union to you in your distress. You may likely wish to sublet a portion of your work at this time, and, as there is a scarcity of printers in the city, some of your work may be given to offices employing members of our union, and it may be necessary for some of your present employes to work on these jobs. In this case I desire to assure you that every assistance will be given you to further your efforts in this respect, and the rules of the union will be stretched sufficiently to allow your employes working in union shops; or, if need be, they can be made members of the union. Of course, no such action will be taken without your sanction.

Again expressing regret at your loss and great inconvenience, I am,
Yours respectfully, W. J. HANAFIN,
President Baltimore Typographical Union.

"This from a labor union to a non-union concern is an act of broad-mindedness and right human feeling which will be appreciated by every one who reads of it. If anything at all approaching this spirit prevailed in union circles everywhere, we should never hear of such outrageous antics as those that have been recorded in connection with the stopping of funerals, the preposterous exactions of the plasterers at the World's Fair in St. Louis, etc. There is a smack of the golden rule about this, but the most 'hardheaded' indifference to its teaching would, we are sure, be infinitely more 'unpractical' than such right-minded and right-hearted conduct as was here displayed by the typographical union.

"At last accounts, the Friedenwald Company had taken advantage of President Hanafin's offer and is going ahead with its work, some of it being done in union offices."

THE WORLD'S PRINTING AND STATISTICS.

MUCH of the wearing work accomplished in the world is dedicated to the gathering, weighing, comparing and authenticating of statistics," says A. Growoll, editor of the *Publishers' Weekly* in the "Book Number" of the *Independent*. After pointing out that in this hustling age the men who "do things" in shaping the world's progress are dependent upon others for facts, figures and accurate deductions upon which to base the plans, inventions and even fortunes at which the world wonders, Mr. Growoll asks what becomes of the statistics which are collected at the cost of so much physical and mental force. Part of the answer is that "first and foremost they are put into print in books, newspapers or magazines and thus become an integral part of the literary production of the world, for statistics to-day are not merely rows of figures, but mines of information, from which are drawn much of the mental light and moral purpose of humanity." Though the fruits of the intellectual and material progress of the world are preserved through printed matter, "world statistics of publishing that have been tried and not found wanting are as yet not available." Current thought and estimate on the subject are of the vaguest, and while several agencies, including Mr. Growoll's excellent publication, have attempted to shed light on the interesting subject, all admit it to be impossible to compile accurate world statistics. Not only are the statisticians confronted by a large output of ephemeral publications of which some countries make a record and others do not, but there is no international standard of classification, and, therefore, no accepted method of determining unsettled questions as to the meaning of edition, new edition and new issue. Notwithstanding defects, which loom large in the eye of the expert, there remains much in these statistics that will



Photo by O. NICKLES
Interlaken, Switzerland

THE JUNGFRAU
AS SEEN FROM THE RUGENHUGEL, SWITZERLAND

prove interesting to the general reader, and especially if he be interested in the art preservative of arts.

Again quoting Mr. Growoll, "The following table shows the yearly output as it has been compiled for the larger countries. Where blanks take the place of figures the information gained was not in any sense trustworthy:

	Year.	Books and pamphlets.	Year.	News- papers and peri- odicals.
Germany	1902	26,906	1902	8,049
Japan	1899	21,255	1899	978
Russia	1895	17,895	1900	1,000
France	1902	12,199	1901	6,681
Italy	1900	9,975	1900	2,757
United States	1902	7,833	1900	21,000
British India	1891	7,700	1899	1,000
Great Britain	1902	7,381	1902	4,943
Austro-Hungary	1899	5,000	1901	2,958
Holland	1901	2,837	1898	980
Belgium	1901	2,688	1899	956
Rumania	1901	1,739	1901	320
Sweden	1900	1,683	1896	350
Switzerland	1900	1,500	1902	1,005
Denmark	1901	1,249	1896	230
Spain and Portugal	1897	1,200	1900	1,430
Turkey	1890	940	1892	300
Argentine Republic	1886	716	1886	716
Norway	1901	540	1900	450
Canada	1893	449	1893	900
Chile	1891	385	1896	310
Egypt	1898	160	1903	120
Iceland	1899	146	....	....
African countries . . . . .	...	....	1892	190
Australia . . . . .	...	....	1903	1,000
Brazil . . . . .	...	....	1902	300
Bulgaria . . . . .	...	....	1897	89
China . . . . .	...	....	1902	28
Ecuador . . . . .	...	....	1894	38
Finland . . . . .	...	....	1901	203
Greece . . . . .	...	....	1895	131
Mexico . . . . .	...	....	1892	307
Persia . . . . .	...	....	1892	12
Servia . . . . .	...	....	1897	78
Siberia . . . . .	...	....	1893	24
		132,376		58,794

“Paul Otlet, the secretary of the Brussels International Bibliographic Institute, estimates the number of printed books since the invention of printing to January, 1900, at 12,163,000 separate works, and the number of periodicals at between 15,000,000 and 18,000,000.

"Peynrot and Otlet have estimated the number of books to 1898. For the following years Otlet adopts 200,000 as a yearly average. This seems rather high, and the figures of the table, which would make 150,000 per year a good average, seem more reliable. This would give the following schedule:

1436-1536.....	42,000
1536-1636.....	575,000
1636-1736.....	1,225,000
1736-1822.....	1,839,000
1822-1887.....	6,500,000
1887-1898.....	1,782,000
1899.....	150,000
1900.....	150,000
1901.....	150,000
1902.....	150,000
1903.....	150,000
	<hr/>
	12,713,000

"To the year 1904, therefore, upward of 12½ million of separate works have appeared in the world, which figures, however, include new editions and translations.

"Outlet also estimates that since the introduction of printing the following percentage of different classifications of subject matter has held good:

Law and Sociology	25.42
Literature	20.46
Applied Science	12.18
History, Geography	11.44
Theology, Religion, Speculation	10
Miscellaneous and Bibliography	9

Philology and Languages	4.08
Natural Sciences	3.44
Art	2.62
Philosophy	1.36

“As detailed statistics are only available for single countries, this must also be looked upon as an approximate estimate. In point of number of output, Germany and German Austria collectively yearly lead the world. Then follow France, Italy, England, the United States and the Netherlands. In speaking of classification and comparative mental value of publications, Russia and the Oriental countries are not taken into present consideration.

“In creative works England leads the world, having by far the largest output of novels, romances and works of pure imagination. In Germany educational works, theological works and books for the young predominate. The largest number of historical works appear in France, and Italy leads in religious publications. The largest number of books published in the United States fall in the department of fiction, but works of fiction are generally duplicated in the English and American statistics, as novels of merit written in the English language almost invariably appear on both sides of the Atlantic.

"According to Professor Otlet it may be roughly estimated that at the present rate of publication the average of books produced to every million inhabitants stands as follows in the most highly civilized countries of the world:

1	German Empire	354
2	France	344
3	Switzerland	338
4	Belgium	337
5	Italy	309
6	Sweden	300
7	Norway	262
8	Great Britain	175
9	Russia	85
10	United States	81
11	Spain	66

“The book trade throughout the world is suffering from overproduction, and the quality of the literature produced is deteriorating. Almost eighty per cent of the new books are superfluous, as they are either of mediocre merit or distinctly worthless, and do not in any way add to the treasures of literature. In many of the departments of literature the bulk of the new volumes are only a reshaping, condensing or expanding of already existing material.

"It seems safe to say that books number about two-thirds and newspapers about one-third of the entire literary production of the world. Of course, in the quantity of manufacture the periodicals far outnumber the book production. As far back as 1882 a calculation was made of the percentage of periodicals according to the languages in which they appeared, which resulted as follows:

English	48
German	23
French	11
Spanish	6
Italian	2
Other languages	10

“Professor Otlet made his estimate of the average of periodicals to a million inhabitants in 1898 as follows:

1	United States	510
2	Switzerland	320
3	Belgium	253
4	Holland	184
5	Germany	161
6	France	156
7	Great Britain	113
8	Austria	98
9	Chile	88
10	Italy	78
11	Russia	77
12	India	33
13	Japan	17
14	Egypt	11

"The various tables, as already pointed out, show that Germany leads the world in book production, and that the

United States leads the world in the production of periodical literature. Germany is the land of thinkers, the United States the land of readers. The vast distances of our country and the constant travel that has built up the far-reaching interests of our commerce have led to the American habit of newspaper and magazine reading. Everybody reads every minute, and everybody reads his own paper that embodies his special views of politics or religion, or deals with the subject from which he procures his means of support. Everything is wanted as soon as it is known, and the most valuable contributions to knowledge on all subjects generally appear first in the periodical literature, that has been conceded by many publishers to be far more profitable than books.

"The vast literary production of the world has naturally led to the growth of various manufactures that have made important changes in the economic conditions of many countries. The manufacture of paper has become an industry of enormous importance, as has also the manufacture of type and the various inventions that have taken the place of type. The manufacture of books and periodicals, their sale and circulation, employ great armies of men and women, and certainly in material ways the world is benefited by its fabulous book production."

Mr. Growoll regrets the tendency to "commercialize" literature and declares "there is growing danger that the writing as well as the manufacture of books may become just one of the many means of material support." And while he opines it would be well for the world to call a halt on the phenomenal output of mediocre books and thinks little of mere quantity in the matter of mental production, Mr. Growoll believes the great increase in "useful, technical and educational literature serves an important temporary purpose."

TO CULTIVATE JAPANESE PAPER PLANT HERE.

Interesting experiments are now being carried on by the Department of Agriculture with a new paper plant from Japan, called *mitsumata*. The experiments are the result of one of the trips of Barbour Lathrop, of Chicago, and D. G. Fairchild, foreign agent for the department, to Japan and other foreign countries in search of plants for the Government.

Mitsumata is adapted to warmer parts of the country and is one of the most valuable plants known for the production of bark paper, so much used by the Japanese. It offers an entirely new crop to the South if it can be successfully raised here. Forty-two million Japanese live upon the revenue created by manufacturing paper, and most of the product is manufactured from bark cultivated upon an area about one-third the size of the State of Illinois.

The *mitsumata* plant flourishes upon land too poor for rice growing, is especially adapted to clay soil and from six hundred to two thousand pounds of raw bark are produced upon a single acre. This pulp is worth in Japan from 15 to 16 cents gold per pound, or just four times as much as the wood pulp imported from America sells for in Yokohama.—*Geyer's Stationer*.

OF UNQUESTIONABLE VALUE.

Your esteemed publication [THE INLAND PRINTER] is read with great interest by all of our employes, and the great many hints and recipes have proved of unquestionable value to all concerned in the art of printing.—*Louis Lange Publishing Company, St. Louis, Missouri*.

TO DETERMINE the speed at which a shaft of a given diameter should run to develop a given horse-power, multiply the given horse-power by the constant number 75; divide the product by the cube of the diameter of the shaft. The quotient will give the required speed. If the diameter of shaft should be an odd size, take the nearest commercial size.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. J. WILLSON, Melbourne, Australia.—The advertising designs are ingenious and attractive. The "catchiness" so desirable and necessary in this branch of composition has been successfully attained by intelligent arrangement of type and rule.

PURSE PRINTING COMPANY, Chattanooga, Tennessee.—A memorial is special printing, and only requires plain, dignified treatment and good paper. The "In Memoriam" shown meets the requirements and is in every way a satisfactory bit of printing.

WEAVERLING PRINTING COMPANY, Homestead, Pennsylvania.—White space is a valuable means of giving distinction to display, and the firm name on the blotter could be reduced one-half; the white space gained thereby would improve it very much.

THOMAS E. ABBOTT, Spokane, Washington.—A tendency to use large type sizes on commercial stationery should be restrained, but otherwise the headings are appropriate and graceful. The theater heading probably was a dictated arrangement, but is rather loud for a commercial heading.

THE impress of intelligent, good taste on type, ink and paper is shown by the work of Low Brothers, Evanston, Illinois. An occasional

E A R L E N . L O W : S T A N L E Y J . L O W

LOW BROTHERS

COMMERCIAL **Printers** ADVERTISING
AND SOCIETY ENGRAVING

At their Shop at Number Ten-Forty Benson Avenue in Evanston
Illinois : : : : The Telephone Number is Eighty-one double-five

fault in type selection or arrangement is apparent, but the average is high. Their heading is showy and is indicative of the class of printing done. The outside rule and the word "printers" in red; the rest in black.

NELSON P. G. WRIGHT, Jackson, Minnesota.—A text letter does not harmonize with a face of the Blanchard class, and the two should not be used on the same heading. Either use an old-style for the main line or a large-size text line. The colors and arrangement are good. The blotter idea is novel.

CHARLES THIESSEN, Omaha, Nebraska.—The blotter is novel, but we were in doubt at the first glance whether it was advertising the Ben Hur production or the printing company. The facsimile coupon tickets in colors are catchy, but the Ben Hur cut dominates and distracts from the desired main display.

F. C. RICE, Granby, Quebec.—Printing of a personal nature like the Christmas cards shown should be very plain and neat, and printed on white stock of the best quality. They are not advertisements, and ornate and especially eccentric effects should be avoided. The three-color work looks very well.

E. P. SIMMS, Albany, Oregon.—Heavy underscores are entirely unnecessary in commercial headings. Useful in display work, where emphasis is desired, in the quieter styles deemed proper in stationery printing they are simply excrescences, serving no purpose whatever, either of ornament or utility.

JOSEPH E. BAUSMAN, Philadelphia, Pennsylvania.—The headings are neatly arranged and the color scheme artistic and effective. Perhaps, if the matter in side panels was spaced less it would look better. Too much space between the lines weakens the general effect. Rather let the paragraph go short with white space below.

IRVING A. WILKINSON, Dallas, Texas.—An appreciation of good display is apparent by the samples shown. Simplicity of treatment is the most natural and easy way of attaining that desirable end. This treatment should include color selection, however, and five colors on a four-page folder are both unnecessary and tasteless.

ALL business literature must interest and be sufficiently attractive to be read at once or laid aside for future reference. A ten-page folder issued by the Tymphalyn Company, of Boston, is arranged and printed in the compelling style that is so necessary and desirable. The write-up is concise and to the point, the illustrations, printed in natural metallic tones, are edifying, and type arrangement, colors and paper are all

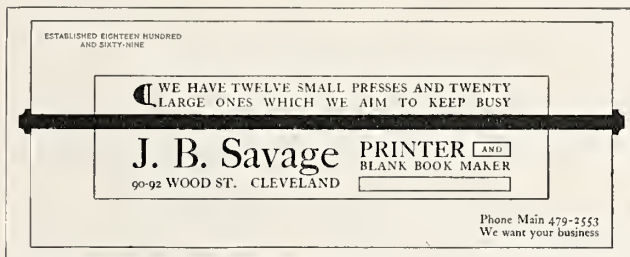
conducive to holding the attention of the interested reader. The Maley Patent Iron Block is exploited, and effectively, by the pamphlet under consideration.

MARSHALL & PANKEY, Houston, Texas.—Both from the commercial and the artistic standpoint, the samples shown are scarcely within the range of criticism. Perhaps if the long side panel on the Teagarden letter-head was reduced two picas, giving added space for writing, it would allow better turnovers for some of the lines.

L. W. TRAER, Vinton, Iowa.—On dark stock, the main lines of a cover would look best in the brightest color—in the present case, red. The title should be in very much heavier type, or else the other matter reduced in order to feature the name of the journal. A title should all be in one size of type, and either all caps or caps and lower-case.

W. H. MARSH, LeMars, Iowa.—Panel headings in one color should be always simple. A one or two point rule in parallel is sufficient. Anything more complex is confusing unless helped by color division. Much graceful typography can be made without paneling. Most of the designs shown have this fault. In colors, they would be very attractive.

ELI BLACK, Cleveland, Ohio.—Good design and arrangement, combined with legible type faces and pleasing color schemes, have been evident factors in the production of the blotters shown. They are



tasteful and intelligible, the latter a quality that is often sacrificed by the compositor in the interest of ingenious display. We show one as a suggestion. All in black except the heavy band, which is in red with a gold center.

A BOOKLET, "The Half-tone Screen and Its Use," issued by Jewett, 309 Broadway, New York, brings forth the idea of showing the relation between grade of paper and size of half-tone screen, the examples given of the same half-tone printed on different grades of paper, using the screen suitable for it, being helpful in deciding the sometimes puzzling question.

W. F. FARROW, Vancouver, British Columbia.—The type lines are rather scattered. Closing up a bit would improve the heading. A script line should be thin-spaced. In some cases the words do not require any space between them on account of the shoulder on some of the capitals. The firm name on the envelope is too small. It is overpowered by the other lines.

MILFORD M. HAMLIN, Ballinger, Texas.—The designs possess novelty and variety from the conventional panel shapes, but a rule ending in the air gives an unfinished appearance that rather militates against the best effect. A comma preceded by a period does not look well at the end of a large display line. It can usually be omitted without changing the meaning of the copy.

LEROY KNIBBS, Storm Lake, Iowa.—The first page of the Alumni program is marred by the use of the inside black panel. The red panels are sufficient, and the type inside the black panel should have been simply arranged near the bottom of the inside red panel to balance the top lines. A beautiful opportunity for stopping was missed before the black panel was set.

WATSON, FERGUSON & Co., Brisbane, Australia.—The three circulars are good examples of the English style of display composition. The use of ornamental borders and ornaments on commercial circulars does not quite agree with the best commercial American composition, but apart from that inconsistency, good arrangement and color have combined in the formation of some attractive printing.

C. E. CUNNINGHAM, Newton, Mississippi.—Judgment should be used in type display. The ornamental style, with panels and ingenious arrangement, suitable for advertising printing, is rather out of place on social and commercial printing. At least, some restraint should be exercised. The advertising designs are very attractive, but the programs could be improved by the elimination of the ornaments.

A SPECIMEN sheet from The Tokyo Tsukiji Type Foundry, Tokyo, Japan, shows a very handsome series of two-color initials. On a square background of graceful design, founded on the chrysanthemum, is laid the letter, in style reminiscent of the old illuminated initials, modernized and all suggestions of illegibility removed. The result is a strong, plain letter relieved by the delicate traceries of the background.

HENRY S. JACOBS & COMPANY, Philadelphia.—A printer should be very careful that announcements and advertising sent out be of the best quality. Some are content with overdone type display and many colors, entirely neglecting the merits of high-grade paper. We are inclined to

think that paper comes first in importance, being something of which the outsider is a better judge than type display and color. This consideration has been appreciated in the announcement of the above firm. Good paper is the structure on which has been laid the impress of the type in good black ink, with a handsome initial in gold, red and black.

WILEY & DANFORTH, Vermillion, South Dakota.—In a program that has advertisements on all pages it is best to make some emphatic distinction between the advertising and the subject matter. The work is done in good style and shows that correct composition is not a matter of locality but of individual good taste and ability. We suggest that some other color than red is better on pink stock when emphasis is desired.

THE Hawaii Promotion Committee, of Honolulu, H. T., has issued from the press of the H. S. Crocker Company, San Francisco, California, a very attractive folder illustrative and descriptive of the attractions of Hawaii as a place of residence and as a resort. The territory is certainly to be congratulated on the work of the committee, as it has issued a strong and convincing exposition of the attractions of that favored country.

SOME sheets showing impressions of Ruxton Royal Red—Permanent, Superfine Half-tone Black and Diamond Cut Half-tone Black inks have been printed for Philip Ruxton, Inc., New York-Chicago, by Rogers & Company, Chicago. The work "permanent," used in connection with a red ink, should certainly induce printers to test such a desirable combination. The blacks will carry a heavy color without picking, and with danger from off-set reduced to a minimum.

ONE of the many dainty booklets issued by the Santa Fe Railway advertises to the desirable qualities of "The California Limited" as a traveling medium. It is printed by Rand, McNally & Co., Chicago, and is typographically sufficient and satisfying for the purpose intended. Printed in black, with a yellow tint for the half-tones, it combines good appearance and economy, two elements usually antagonistic in the printing field, although, on the other hand, expense and artistic worth are not always synonymous terms. The writing is convincing and the illustrations, by C. D. Williams, rather better than the average seen in commercial literature.

AN example of consistent and harmonious typography is "Kellogg's Lists," issued by the A. N. Kellogg Newspaper Company, and printed for them by the Barta Press, of Boston. Florentine Old Style capitals have been used throughout, and each page is surrounded by a designed border in a light tint. The size is 8½ by 14 inches, which is enough to make it not to be lightly regarded, but when is added good design, appropriate type and careful arrangement, the purely business interest in its contents must share with admiration for its artistic worth. The type used was a daring selection for a purely commercial piece of printing, but the appearance of the book fully justifies the selection.

JOHN HOUTKAMP, Philadelphia, Pennsylvania.—The rule and border designs are ingenious and show a feeling for right designs. There are two things to be considered, however, in work of this kind. It is simply



adornment and should not be attempted unless it will benefit the type display and unless it can be made reasonably mechanically perfect (joining of rules, corners, etc.). If in two colors, more freedom can be permitted than when type and rules are in one color, as in the latter case a complex rule design in connection with the type is rather confusing. We show a design that would be very attractive in two colors—heavy rule and ornaments in a light tone and thin rule and type in a dark tone—but is heavy and inartistic in black.

IF heredity counts for anything, we would imagine that printing would be very distasteful to the Indian nature on account of the confinement and close attention to detail required, and that the distaste would leave its impress on the work done. The Chiloco Farmer and Stock Grower, printed by the pupils of the United States Indian and Agricultural School, at Chiloco, Oklahoma, is a complete denial of this assumed fact, and although credit must be given to the superintendence of Mr. E. K. Miller, the instructor, yet the magazine could not have been produced in the consistent and good style shown without the intelligent and appreciative cooperation of his pupils. Style and type display are orderly and presswork good, and the work is generally superior to the large class of magazines issued by technical schools nowadays. It is intended that this magazine will be printed at the World's Fair in St. Louis next year, in connection with the Indian exhibit, as an example of the possibility of the Indian as an exponent of the art preservative.

A BOOKLET, showing in attractive display the Winchell series, has recently been issued by the Inland Type Foundry, of St. Louis. Winchell is an artistic and virile member of the boldface family, but

entirely different in its free and graceful lines, more suggestive of the brush than the graver; it is this foundation of artistic worth that places it high as an original and attractive face. It will wear well in a double sense—literally, on account of freedom from thin hair-lines, making it an economical letter for general use; and by reason of the sterling quality of its design, tintured with sufficient originality to make it a welcome addition to the long line of notable faces that have been designed in the past few years. It can be used generally in commercial work and will give distinction to all work on which it is used. We venture to predict a permanent place for it in the good opinion of its users. The double-dotted lower-case “i” has caused much discussion, but it does not affect the beauty of the face in any way, although the added distinction given by its use is of doubtful value. The uninformed might think it a diacritical mark.

A MORNING WITH THEODORE L. DE VINNE.

MR. THEODORE L. DE VINNE spends the greater part of the day in his library, surrounded by his noted collection of books on the printing art. Certainly there are few printers in the world to-day who are better qualified to talk both of the history of their craft and its practical side as well, for he has seen the birth and growth of modern printing, and is still its best chronicler. The question which first occurred to the interlocutor was, “Who invented printing?” We receive a conservative answer, which should make us all cautious on snap judgments on the origin of inventions.

“Movable types were known before Gutenberg made type, but they were cut singly. I think he was the inventor of the adjustable mold. To make a mold, on which you can clamp any matrix of any letter, was the key to the invention. There is no proof that Gutenberg made the first movable type. Koster, a Hollander, of Haarlem, is credited with making wood type. There is no certainty that he did; there is certainty that he never printed a book. The vitality of typography depends upon types cheaply made and easily combined.

“The Psalter of 1457, made by Fust and Schoeffer at Mentz, was recently sold for \$27,000, although it is a thin single volume. Of the Mazarin Bible there are about fifteen known copies. How long it took to print it is pure speculation. Gutenberg began making experiments as early as 1439-’40, and the earliest date that has been assigned to his Bible of forty-two lines is 1450. There is another Bible of thirty-six lines, which some think antedates the Mazarin Bible. If you examine each single letter, any one would say we cut letters more carefully now, but the general effect of this Bible of forty-two lines is admirable, and this superiority is largely due to great care in its presswork. In modern printing, when you put a dry sheet of paper on a cylinder, it is swiftly carried over the face of the type. It just kisses the ink on the type, and is then swept off. The old hand pressman was told to rest on the bar for two or three seconds after impression, so as to let the ink saturate the paper. The merit of Morris’s presswork is largely due to damp paper and the dwelling on the impression.

“I began my experience as a printer in 1843-’44 in an office which was not as big as one floor of a small dwelling-house. It had only one old-fashioned Washington hand press and no steam press. The newspapers even did not have steam presses. In 1835, I went with my father, who was an old friend of James Harper, to the latter’s printing-office. It was the first time I was in one. The printing-house was in Cliff street (just where they are now). It had a dozen hand presses, but no power press. One or two newspapers only had them. The New York *Sun*, established by Benjamin H. Day, was printed on a hand press. He was a job-printer, and as he did not get enough work to do, he conceived the idea of making up a paper and selling it for a cent. The circulation ran up so rapidly he could not print enough. He engaged three pressmen, and each one worked about twenty minutes and pulled like a horse at the hand press until he was played out, and then another took his place. They got out four hundred or five hundred copies an hour. The *Sun* was afterward sold to Moses Y. Beach, who put in a cylinder press.

“There was not much objection made to the introduction

of the power press. It began in a very slow and timid way. The first attempt to improve the quality of printing was made, I think, by Daniel Fanshaw, who had an office at Ann and Nassau streets. He put in a Tuft’s press, and to furnish the power a donkey was brought every morning, and bands were passed under him by which he was hoisted to the top floor, where he trod a treadmill and furnished the power. That was about 1836 or 1837. After the Tuft press came another, the name of which I can not recall. Then came the Adams, and this is in use to-day. A Boston bookhouse even now does three-quarters of its work on the Adams platen press.

“I read somewhere that the papers abroad have larger circulation than our papers have; one London paper prints daily 857,000 copies. The *Petit Journal*, Paris, goes still higher than that, but they are papers of smaller size.

“So far as mechanical finish is concerned, type was never made so well as now. The tendency of the time seems to be,



UNITED STATES TROOPS OPERATING COLT AUTOMATIC GUN AT TARLAC.

not only on the part of the publishers, but on that of the authors, to have a book set in distinctive type, something out of the ordinary run, which I think is a great mistake. Type is made to convey the thought of the author, but any publisher or any printer who attempts to make the manner superior to the matter puts the cart before the horse. I do not object to individuality or to decoration. The old masters made their decoration with engraved initial letters. The reader ought not to be led to think more of the mannerisms of printer or engraver than he does of the information conveyed by the author. For purposes of display I think the Cheltenham type is excellent. It is a slender type, yet extremely readable. You can crowd a great deal of matter in a very little space. The Cheltenham type favors one of my theories; it has very long ascenders and descenders. Take the lower-case ‘g’ and ‘f’; one drops down and the other stands up, and thus produces the white lane between lines of letters that helps reading.

“There is now great admiration for Caslon type, but some of it is unthinkingly bestowed. The twelve-point Caslon type is a beautiful letter, but Caslon types of smaller face are very mean. The Renner type is named after the man who first made it. Publishers claim that ten-point, or long primer, is the best size of type for ordinary bookwork.

“Hand typesetting will never entirely go out of fashion. When the Linotype was introduced, I rated it as an attempt on the part of the inventor to set type without proofreaders. I have had to change that rash judgment. When a compositor found that his situation depended upon his accuracy, he became more careful. We now have men who can work on the Linotype and set a whole paragraph without a single error, something that was rarely ever done in handwork. There is still a field for the machines that use foundry type. Machine typesetting has come to stay. The average reader could never be supplied were it not for the Linotype machine. At first the

compositors of this country were furious at machines that did this work, but when they found it gave them better pay, they were reconciled to the change.

"In 1872-'73, book illustrations were from relief plates and were engraved on wood. Wood engraving is now practically a lost art. In about ten or fifteen years the art or craft of wood engraving will be as obsolete as that of the alchemist. Photoengraving has taken its place, and it has undoubtedly been of immense service in a great many branches. It has many limitations. The first is that you can not print a photoengraving properly unless you use highly surfaced paper, and the surfaced paper that is preferred is the so-called "coated" paper, which is nothing more than paper fabric whitewashed. In nearly all periodicals the typework is entirely subordinated, and notwithstanding all our claims for improvement and superiority the printing of type on the average is not as well done as it was fifty years ago. For advertising purposes, for the pretty little pamphlets which are so common, photoengraving has been a great blessing. They save the cost of engraving, and enable a man to show things that never would have been shown at all if it had not been for that art. As a rule, the typework about the illustration is indistinctly printed. In the old times, when a man made a design he had to draw it of the exact size; but now he draws it on a sheet that is anywhere from four to ten times the size of the illustration. When it is reduced by a photoengraver, the middle tints, the obscure grays and the pale grays are run together and the illustration is foggy or muddy. It has no clearness or brightness. Designers and photoengravers, though they have been helpful to printers in some directions, have been injurious in others. In order to show the middle tints of a photoengraved illustration, the pressman has to carry little ink and do a deal of rolling. To give engravers a fair show, publishers too often select the lightest faces of types, and the consequence is that the type looks weak and mean. There is none of the clearness and boldness that there used to be. Photoengravers have damaged printing by compelling the too-free use of coated and highly surfaced paper. The old method of wetting paper is the true method for producing readable presswork. Mr. Morris was the first person who tried to restore printing to its primitive simplicity. I am speaking of his method of presswork. He used type with strong, black faces, and he did his printing on damp paper with an elastic impression, so as show an indentation which he would not allow to be pressed out. In my boyhood days, pressmen printed on damp paper against a woolen blanket. They dampened three or four sheets, or sometimes a quire at a time, depending upon the thickness of the paper. After it was printed it was dried on poles and taken down and put in a press, and the marks of indentation taken out. Printing is now done on dry paper, and these troublesome processes have been discarded."—*Scientific American*.

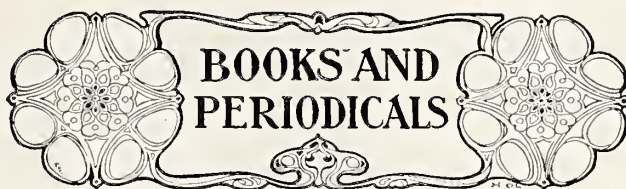
CONGRATULATORY.

Inland Printer Technical School.—We congratulate you on this enterprise, believing that you are offering an unusual opportunity for students in the "art preservative of all arts," and we bespeak for you a reward commensurate with the broad views, high aims and sacrificing efforts you are promulgating and to which you are giving a practical demonstration.—*The Ault & Wiborg Company, Cincinnati, Ohio*.

FIRST NEWSPAPER IN GREAT BRITAIN.

The first daily newspaper printed in Great Britain was published March 11, 1702, more than two hundred years ago. It was called the *Daily Courant*, and was devoted entirely to foreign news.

THE first iron composing stick was made by Hubert Ray, a Lyons (France) printer, in 1796. Previous to this time composing sticks were made of wood.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.

McMASTER'S IRREGULAR AND REGULAR COMMERCIAL PAPER (illustrated). A treatise on the Law of Notes, Checks and Drafts. By J. S. McMaster. New York city: The McMaster Company.

The author of this unique volume, Mr. J. S. McMaster, Examiner New York State Bank Department, has produced an invaluable reference work and guide to legal forms of bills, notes, checks, drafts, endorsements, guaranties, etc., the illustrations being reproductions of all manner of commercial paper, both in legal form and that declared irregular, non-negotiable or void by the highest courts of the several States. Printed in check-book form, completely indexed, it is a practical guide for the counting-room in all matters relative to commercial paper.

THE cover of the Christmas number of the *World's Work* is a reproduction of a full green crushed levant binding, whose sides are decorated with a floral inlaid design on powdered ground. Red and gold are effectively used. It is the design of a great French artist binder.

THE initial number of *The Peach Growers' Record and Apple and Hay Trade Monthly* will be issued early in the new year at Middleport, New York, and it will, as its name indicates, cater exclusively to the peach, apple and hay interests of the United States. The paper will be under the management of Mr. W. John Hinchey.

"THE Concise Paper Calculator," issued by L. S. Dixon & Co., Limited, Liverpool, England, presents in tabulated form a method of reckoning the amount of stock, cost, etc., for any specified job, a feature of the work being an allowance in every case for spoilage. The "Calculator" is issued at 1 shilling, but a certain number will be sent gratis to the trade.

"PROBLEMS OF PRESSMANSHIP" is the title of a very valuable book just issued by C. B. Cottrell & Sons Company, printing-press manufacturers, New York. It is one of the most unique and at the same time one of the most valuable books ever issued on the technic of printing. The title of the book does not convey a very accurate idea of its real value, for the scope of the work goes beyond the questions of mere pressmanship, and includes many of the problems of the builder and the erector. That such a volume should have been written is a subject for sincere congratulation. The book is authoritative, lucid and strictly technical. It is not addressed to the purchaser or to the public, but to the pressman alone, and to him it is a veritable *vade mecum*, guiding him through all the intricacies of his craft, supplementing his skill by the knowledge of the builder and the experience of the erector, and teaching a score of lessons which forestall the need of the printer's machinist. The book, which is profusely illustrated with half-tone engravings, diagrams, and full-page plates, is divided into twenty-four chapters. The titles of these give a very fair idea of the breadth of treatment and the practical character of the work. They cover every detail of the operation, care and adjustment of the Cottrell two-revolution printing-press. There is scarcely a point left uncovered—certainly none that we can detect in a first examination. Some of the

chapters are of great value, and many of them contain information never before made public. The chapter on "Underlying Plates" ought to be read by every pressman in this country. Equally valuable and full of interest is the chapter on "Cut Overlays." Ten pages are given up to the "Point System of Make-ready," and this method, now generally adopted in many leading offices, is very fully explained. But, in our opinion, the most helpful chapter among many which might claim that distinction, is that which treats of "Slur—Its Causes and Remedies." Every pressman will admit that the cause of slur is often mysteriously hidden. How to trace it down, and, by elimination from a list of all possible causes, to locate the true cause, is taught in this volume. This one chapter is worth everything to a pressman, for it enables him to look through the eyes of the builder and erector, and see the press from a new view-point. Other notable chapters are the one on "Register" and the last chapter in the book, entitled "Final Suggestions," which gathers up all the main threads of the subject and recapitulates the important points. The book ends with a series of full-page "Line Diagrams," five in all, illustrating the oiling places on a Cottrell two-revolution press, and showing how frequently they should be oiled. To every pressman this book is sure to be welcome. We believe there will be none who will wish to refuse its aid as soon as its contents are known, for it is impossible that any pressman should of himself become acquainted with the solutions and suggestions which are here contributed by the builder. We admit that a printing pressman is required to know much more than most artisans, but it would be far too much to assume that he can have gained more than a very rudimentary knowledge of the adjustment and correction of the mechanisms he operates, for this is a branch of technical science which is wholly outside of his field. The expert knowledge of the builder and the dearly bought experience of the pressmen are collected together in this book, and they cover information which heretofore has never been attainable. In the introduction to the volume the Cottrell company offer it to pressmen as a "valuable ally to the memory and judgment," but this is taking a very modest view of its real worth. The book is handsomely printed on heavy coated paper, and the half-tone engravings add much to the clearness of the text.

A TARIFF DECISION ON PRINTED BOOKS.

The United States Treasury Department has rendered a decision regarding the copyright and importation into this country of books printed in a foreign country from type set in the United States or from plates made therefrom. The decision was made on the application of Edward Schuberth & Co., music dealers, of New York city.

The decision states that, if the statutory requirements relating to the procurement of the copyright are complied with and the books are printed from type set within the limits of the United States, or from plates made therefrom, the books are not liable to the prohibitive provisions of section 4956 of the Revised Statutes, which forbids the importation of copyrighted books not printed from type set within the limits of the United States or from plates made therefrom. The department explains its ruling by calling attention to the fact that the statutes do not provide that books shall be printed in the United States, provided the type or plates have been produced here, as ordered.

A NOTEWORTHY ANNIVERSARY.

On November 19, 1903, Mr. and Mrs. Levi Shepard, parents of Henry O. Shepard, celebrated their sixtieth wedding anniversary. They were the recipients of many testimonials and congratulations from their friends and relatives, and the anniversary, being at the time when Mr. H. O. Shepard's convalescence from his long illness began, was intensified by the spirit of thanksgiving for the early prospect of his complete



MR. AND MRS. LEVI SHEPARD.

restoration to health. The occasion was one of interesting reminiscences in tracing the family lineage back to pre-revolutionary times, showing that Mr. Shepard's maternal grandparents were North Carolinians, and his paternal forbears natives of New York State. As Mr. H. O. Shepard has many friends in the "Good Old North State," they will doubtless claim that his characteristic bonhomie is due to his Southern strain.

BEST SUITED TO THE CRAFT.

I have been a constant reader and have given very close study to your most valuable book, *THE INLAND PRINTER*, and I am sure no other book in the "art preservative" line is better suited to the craft.—*Edward D. Spurrell, Rockford, Illinois.*

HOW IT HAPPENED.

"How did you happen to let this headline, 'The Bottleship Kentucky,' go through?" asked the editor.

"The oversight was due to an association of ideas," explained the proofreader.—*Chicago News.*



THE Pirsch Press, Dayton, Ohio, has moved to the Canby building in that city.

CHAMPLIN & SMITH, 304 Dearborn street, Chicago, have acquired the Western agency for the Keystone Typefoundry, of Philadelphia.

THE Monitor Ink Fountain, recently announced by Eggleston & Co., has been taken over by Spencer Stillwell & Co., New York city, who will market it in the near future.

J. A. TOPPING & Co., printers, Detroit, Michigan, have moved to 39-45 Congress street, West, and are now located on the third floor of the new Murphy Power building.

GACHEL & MANNING, photoengravers, Philadelphia, Pennsylvania, are sending out a handy advertising rule, on the back of which are instructions for a quick method for calculation of plate sizes.

MR. GUS RICHARDS, a well-known electrotyper, has associated himself with Schroeder Brothers & Co., 197-207 South Canal street, Chicago, and has assumed charge of their molding department.

THE United States Paper Export Association has decided to consolidate its New York and Philadelphia offices. Its address hereafter will be rooms 1407-1408 Whitehall building, 17 Battery place, New York city.

WILLIAM P. SILVER has purchased the plant, accounts, etc., of the firm of Silver & Dangerfield, and will continue the business under the name of the William P. Silver Printing Company, at 147 West Center street, Provo, Utah.

H. W. ROWLAND has resigned as manager of the Seattle branch of the American Typefounders Company and associated himself as a partner in the Graham-Hickman Company at Seattle, Washington. John S. Pinney is in temporary charge of the Seattle house of the American Typefounders Company.

REMITTANCES OF MONEY THROUGH THE MAILS.

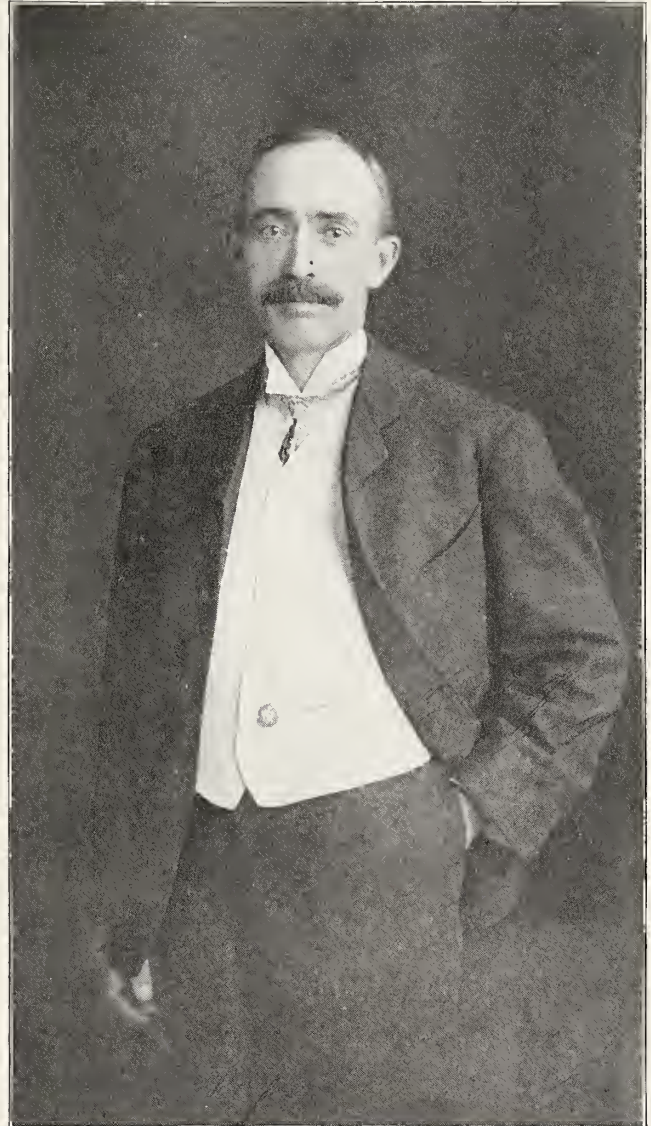
The practice of the public of using postage stamps for small remittances in the mails has grown to enormous proportions. The result is that the department loses heavily, not only because of improper sales by postmasters for that purpose, thereby increasing their compensation wrongfully, but in imposing upon postoffices, especially in the large cities, the labor of handling mail matter the revenues from which are derived by other postoffices. It encourages trafficking in postage stamps, and this encourages the robbery of postoffices. Many plans have been proposed for obviating this evil, but none which have come to my attention equal in simplicity, effectiveness and efficiency, the "post-check" proposition. With such a simple means of making remittances, merchants would soon be compelled to refuse postage stamps as currency. The postage stamp would then lose its value for the purpose of remittance. I recommend this subject to your favorable consideration, and trust that you may deem it proper to recommend that this system of transmitting money in the mails be authorized at least in an experimental way.—*From Report of E. C. Madden, Third Assistant Postmaster-General, December, 1903.*

ONE ARTICLE WORTH A YEAR'S SUBSCRIPTION.

We could not keep shop or house without THE INLAND PRINTER. One article in regard to the use of vaseline has more than paid for a year's subscription.—*P. L. Andrews & Co., Pinckney Dispatch, Pinckney, Michigan.*

HONORED BY ELECTROTYPERS' ASSOCIATION.

Mr. C. S. Partridge, recently elected president of the Electrotypers' Association of Chicago, is one of the best-known electrotypers and stereotypers in the West. Mr. Partridge has been a contributor to THE INLAND PRINTER for a number of years and his department on electrotyping and stereotyping has been a valued and interesting feature of the magazine. His contributions were published in book form a few years ago, and the volume is recognized as one of the most practical publica-



C. S. PARTRIDGE,
President Electrotypers' Association of Chicago.

tions in the department of stereotyping. Mr. Partridge is gifted with inventive genius and has invented and placed on the market improvements and modifications of methods advantageous to the trade. He is the senior member of the firm of Partridge & Anderson, electrotypers and stereotypers, Chicago.

ELECTROTYPERS' BANQUET.

A complimentary banquet by the employing electrotypers of Chicago to George H. Benedict, of the Globe Engraving & Electrotype Company, Chicago, was given at the Great Northern hotel, November 19.

A NECESSITY IN ANY PRINTING-OFFICE.

I consider THE INLAND PRINTER a necessity in any printing-office.—*William H. Roberts, Norristown, Pennsylvania.*



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

SEE cut of the Coy Rotary Job Press, page 508. Manufacturing printers should investigate.

THE Midget counter shown on our advertising pages is a most ingenious counting machine for its size and fine finish. It is surprising how perfect a model of American workmanship is here produced. The figure wheels are faced with white enamel, allowing the clear black figures to come as close together as type, and neatly protected by a crystal rim. The works are sealed, and dustproof. The metal parts are nickel-plated and the whole is as neat a piece of mechanism as a Waterbury watch. The Charles Beck Paper Company, Limited, 607 Chestnut street, Philadelphia, Pennsylvania, offers to send one by mail on receipt of \$1.

HAS STOOD THE TEST OF TIME.

Other correspondence courses come and go, but the Practical Colorist correspondence course in colorwork and printing still continues. It has proven invaluable to the ambitious. It helps those who help themselves. Its study gives larger income. Investigate. The Owl Press, Burlington, Vermont.

MODERN IDEALS IN ILLUSTRATING AND ENGRAVING.

The closest approximation to modern ideals in equipment for illustrating and engraving by all processes is exemplified in the equipment of the Franklin Engraving & Electrotyping Company, Chicago. The firm has been long established, dating from 1861, and in the steady and prosperous growth of its business is traceable the influence of its policy of keeping

enabling him to adapt and modify the latest and best ideas and methods.

The Franklin Engraving & Electrotyping Company now occupies the seven-story building, 346-48-50 Dearborn street, which has been remodeled throughout and the plant wholly rebuilt. New machinery has been installed, with direct connected individual motors for each machine, doing away with all belting and giving surprising light and cleanliness amid the great variety of mechanisms and processes. The various departments conducted by the company include commercial photography, designing, fashion drawing, mechanical drawing, half-tone engraving, zinc etching, map engraving, wax engraving, wood engraving, color processes, lithogravure and electrotyping. The force of three hundred employees represents a careful selection of highly skilled and experienced operatives, whose efficiency has given the firm an enviable reputation for high-class work. The business office and counting-room is notable on account of the extensive space devoted to the systematic division of the work of the large force of



HALF-TONE FINISHING.



CORNER IN ART DEPARTMENT.

salesmen, and in this important department the results warrant the minute care that has been given to the perfection of the system in the prompt handling and dispatch of all orders. The company has a paid-up capital of \$200,000, and the management of its affairs is in the hands of its president, Mr. E. D.



OFFICE.



SECTION OF PHOTOGRAPHING DEPARTMENT.

abreast of the times in every new development of inventive genius. The company has just completed a reëquipping, a work which was undertaken after a careful investigation of all the most approved devices used in the art of photoengraving, the ripe experience of the president of the company

Moeng, who has made the business his life study; that he has studied to good purpose will be strikingly evident to even the most casual visitor who may be privileged to inspect the premises of the company.

THE OHIO FARMER
WEEKLY AVERAGE 120,000

**STREET AND SMITH'S
NEW YORK WEEKLY**
WEEKLY 200,000

SIGNS & TIMES
WEEKLY AVERAGE 25,000

THE LADIES' FIELD
WEEKLY AVERAGE 25,000

BROWN BOOK
MONTHLY AVERAGE 500,000

McCALL'S MAGAZINE
MONTHLY AVERAGE 450,000

THE SATURDAY EVENING POST
WEEKLY 343,160

BUTTERICK FASHIONS
MONTHLY AVERAGE 235,000

The Designer
MONTHLY AVERAGE 235,000

THE YOUTH'S COMPANION
MONTHLY AVERAGE 528,000

THE LADIES HOME JOURNAL
MONTHLY AVERAGE 850,000

THE DELINEATOR
MONTHLY AVERAGE 850,000

THE LADIES WORLD
MONTHLY AVERAGE 500,000

SUCCESS
MONTHLY AVERAGE 300,000

HARPER'S WEEKLY
WEEKLY AVERAGE 85,000

LESLIE'S WEEKLY
MONTHLY AVERAGE 103,700

GOOD LITERATURE
MONTHLY AVERAGE 440,500

THE PEOPLES HOME JOURNAL
MONTHLY AVERAGE 493,916

AMERICAN MACHINIST
MONTHLY AVERAGE 41,000

HARPER'S WEEKLY
WEEKLY 100,000

LESLIE'S WEEKLY
MONTHLY AVERAGE 103,700

GOOD LITERATURE
MONTHLY AVERAGE 440,500

THE PEOPLES HOME JOURNAL
MONTHLY AVERAGE 493,916

COTTRELL

Here are the leading weekly and monthly periodicals of the country. Every one of them is printed on Cottrell presses exclusively. Many more could be added to this list if there was space to show them. These are sufficient, however, to provoke the instant inquiry why the Cottrell press has been selected almost unanimously for this class of work. Nine-tenths of these publishers will answer that it is because the Cottrell is the most reliable of all presses in operation. It has definitely proved its ability to maintain high speed. For make no mistake! There is no more important presswork in this country than these editions of the great weeklies and monthlies. Any delay from any cause is inexcusable. The loss of only one hour on a one million run may lose the outgoing mail. Delicate half-tone cuts must not be injured, for the "run" on a single set of electros is 300,000. But the highest speed must be maintained! And the Cottrell does it!

POWER
MONTHLY AVERAGE 41,000

AINSLIE'S
MONTHLY AVERAGE 20,000

COUNTRY LIFE
MONTHLY AVERAGE 20,000

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MONTHLY AVERAGE 100,000

McCLURE'S MAGAZINE
MONTHLY AVERAGE 364,829

THE MUNSEY
MONTHLY AVERAGE 320,000

ARGOSY
MONTHLY AVERAGE 320,000

LESLIE'S
MONTHLY AVERAGE 250,000

THE STRAND
MONTHLY AVERAGE 300,000

THE WORDS WORK
MONTHLY AVERAGE 20,000



No. 12345

Facsimile impression.
Bates New Model, No. 27

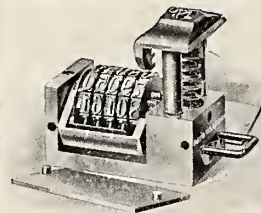
BATES

MODELS ARE THE

Standards of the World!

Absolutely Accurate.

Fully Guaranteed.



Bates New Model, No. 27
View showing parts detached for cleansing

UNEQUALED IN
DESIGN,
CONSTRUCTION and
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WE SUPPLY

Nine-tenths of all Type-
high Machines made.

OUR PRICES

ALWAYS LOWEST—
quality considered.

SEND FOR

Latest CATALOGUE.



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*Immediate Deliveries.
No Delays.*



No. 29

Facsimile impression.
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**Model
No. 29**

For Cash
Sale Books

1 to 50
or
50 to 1

Repeating
Automatically

Works—706-710 Jamaica Ave., Brooklyn, N.Y., U. S. A.

*The Largest Factory in the World
Devoted Exclusively to the Manufacture
of Numbering Machines.*

INCORPORATED.

CAPITAL, \$100,000

The Bates Machine Co.
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**Model
No. 39**

For
Ticket Work.

Plunger on top

Frame
designed to
prefix and affix
letters
or figures.



Bates New Model, No. 39

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W. L. Dynes

**L. G. Dynes
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1115 LINDEN STREET
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"On Time"
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Date
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Printing
AT REASONABLE PRICES

QUALITY and PROMPTNESS

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McGinty Paper File and Feed Gauge Co.

Doylestown, Pa.

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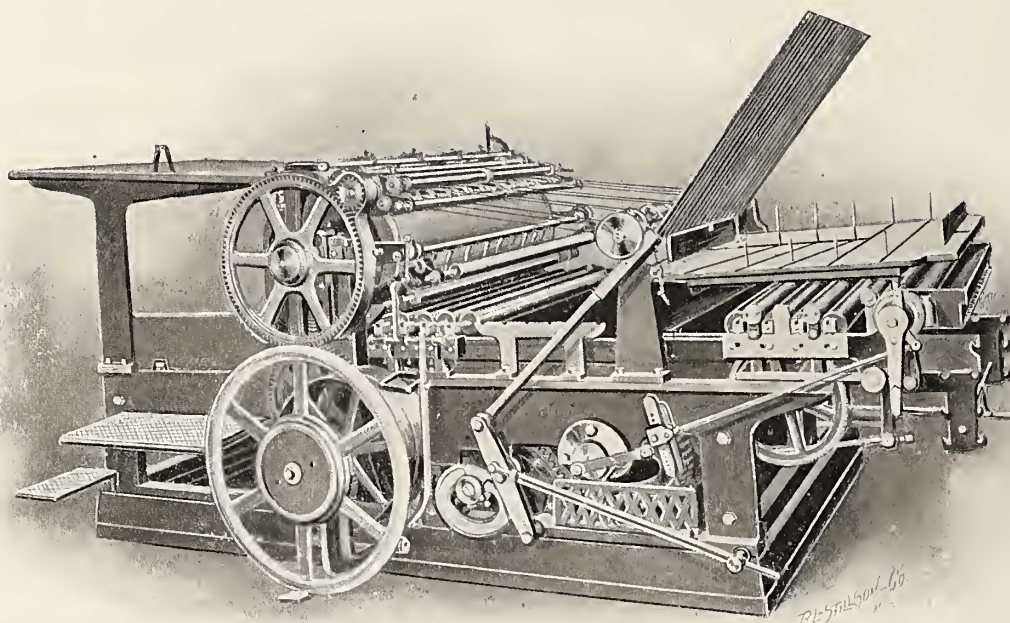
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ENGRAVING
PRINTING
CATALOGUE
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JUERGENS BROS. CO.
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DESIGNERS
ENGRAVERS
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PEERLESS PRINTING PLATES

The Printer's Profit

The profit of the printer comes from a press of maximum productiveness. A press so conceived and built that the time of make-ready and adjustment is reduced to a minimum. A press whose every part has been designed with a close study of the needs of the pressman of modern aptitude—resulting in a machine that “works to his hand” and increases his pride in his work, and his profit to his employer. This is



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DENVER, COLO.

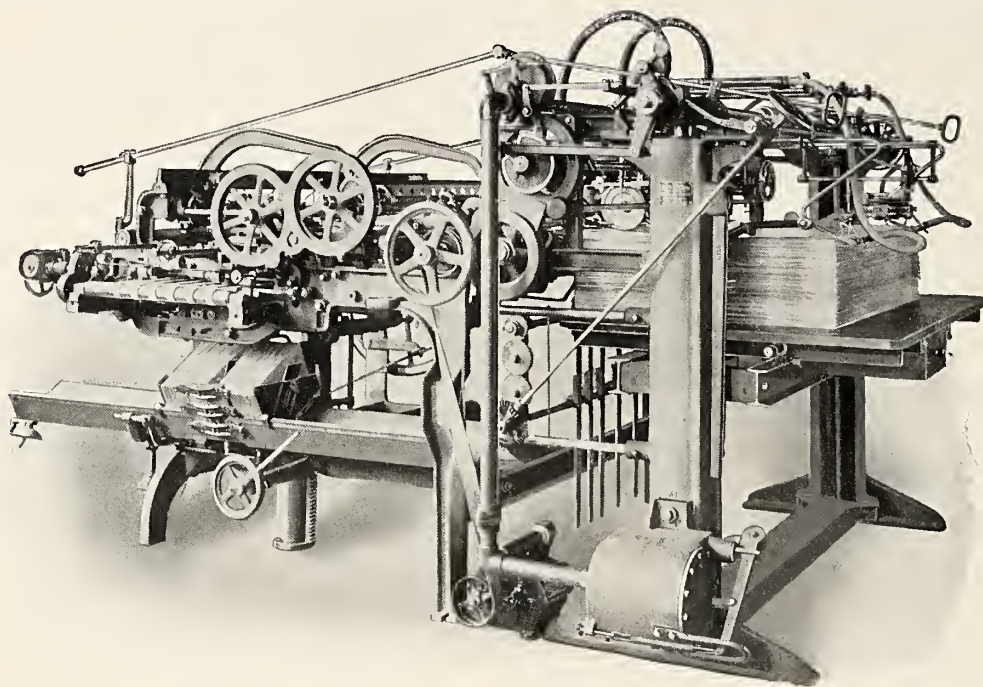
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THE AULT & WIBORG COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
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In catalogues, booklets and advertisements; to prefer appropriate simplicity in decorative designs; to appreciate the real usefulness of truthtelling illustrations; to insist upon excellence of execution in all things; to believe in the ability of the buying public to judge our work as it is done; to think and toil, not only to satisfy and please, but to attain the ideal in service to advertisers. This is the purpose of the

FRANKLIN
Engraving and Electrotyping
COMPANY
CHICAGO



CHAMBERS DROP-ROLLER DOUBLE 16 FOLDER WITH KING FEEDER ATTACHED

Expert Advice--or Example?

IN buying anything so important as PAPER FOLDING MACHINES, one often wishes he could have the advice of the best judges and most experienced men in the trade.

He can do even better—he can get their *example*.

In Philadelphia is an establishment widely known as the most perfectly equipped and up-to-date in the trade—that of the CURTIS PUBLISHING COMPANY. The enormous editions of the LADIES' HOME JOURNAL and SATURDAY EVENING POST, aggregating more than three and one-quarter million magazines in a single month, require that its folding machinery shall be the best that human skill can produce.

The Curtis Publishing Co. uses CHAMBERS Drop-Roller Folding Machines exclusively, and has machines that feed, fold, insert, cover and wire stitch magazines of fifty-two quarto pages automatically. These machines are fitted with KING AUTOMATIC PAPER FEEDERS. The Curtis Publishing Co. has ordered nineteen KING FEEDERS, many of which have been running for months.

The KING PAPER FEEDER is not an experiment. It is a success.

These publications go out *on time*—they make the mails. A few dollars increased cost for well-matured design, for the very best material and workmanship, for accuracy, for reliability, in short for *value received*, is a small matter compared to the results attained with CHAMBERS machinery.

If interested in the latest improvements in paper folding machines or automatic paper feeders for folders, drop us a line.

Chambers Brothers Company

Fifty-second Street, Below Lancaster Avenue
Philadelphia, Pa.

Agreement

Resolve that the quality of the work of your shop will be better, the quantity greater, and the financial returns larger than any year in your business history _____

Resolve that the **Berlin Inks**, made by the Berlin Ink & Color Company, of Philadelphia, Pa., at Eleventh and Hamilton streets, and sold at branch offices in Richmond, Indianapolis, Detroit and Chicago, will be one of the factors that shall help you achieve your printorial ambitions _____

Resolved that we pool our interests and each and separately agree to strive by every means in our power to make the year notable.



[SIGNED]

The Good Printer
Berlin Ink & Color Co.

January 1, 1904



FANS

Our "Pony Express" Fan, reproduced in natural colors from the famous painting by H. W. Hansen, commands instant attention to the artist's powerful portrayal of the life, action and dangers of the frontier. This is but one of six in Series 25, all equally as full of interest to the *economical* advertiser. The above half-tone gives but a poor idea of the strength of our line for the coming season, as the Fan is nine inches wide, of proportionate height and in colors. There are three other series, *twenty-four samples* in all, and in each one we have contrived to produce that appearance of *size, beauty and dignity* that has always made our Fans quick sellers with shrewd advertisers, who want returns for their money and goods that command attention and appreciation.

SAMPLES FREE, but send twenty-five cents to cover packing and prepay express.

NOVELTY DEPARTMENT

American Colortype Co.

135 Adams St., CHICAGO, ILL.

Canadian Representatives, THE J. L. NICHOLS CO., Ltd., Toronto, Ont.

CALENDARS

For 1905

Our line — now ready — is stronger, more artistic, original and up-to-date than ever before. With a large number of beautiful reproductions of popular and famous oil paintings by such distinguished artists as Rondel, Roseland, Smith, Schreyer, Bacon, Gray, Pope, Van Leemputten, Bryson and others, mounted in the most pleasing effects on exclusive makes of mat board, or printed and embossed on cardboard, we have created a line which will enable the printer to hold and increase his trade against the strongest competitive lines, at prices that net a good profit.

Your calendar work should be the cleanest and most satisfactory part of your year's business if pushed with a comprehensive line of goods. The American Colortype line is designed to meet the most exacting requirements of the trade.

We stand halt the expense of samples. For complete outfit send \$1.50 (which is one-half of cost), or write for information.

PADS

New Sizes. New Style Figures. New Colorings. Clear, clean, sharp and handsome.

Pads that help to sell calendars. If you handle calendars see that your pads are one of the attractive features.

1905 Catalogue and January leaves FREE.

"HAVE YOU A CATALOGUE?" — SHAKESPEARE'S *Coriolanus*

The MONOTYPE

IT is the exceptional printing-office which has *not* a catalogue to print, and an illustrated catalogue at that. No class of work is more troublesome, and none therefore should be more profitable.

¶ There is only one sure way, however, to make it so. Set it up by "Monotype," and reduce worry and vexation to a minimum. On one of the following pages will be found a sample of Monotype catalogue work, which was set with perfect ease by a Monotype machine.

¶ To work matter around cuts, however irregular their form, presents no difficulty to the Monotype, as the example on the next page very clearly shows.

WOOD & NATHAN CO.

Sole Selling Agents
ONE MADISON AVE., NEW YORK

HADWEN SWAIN MFG. CO.
REPRESENTATIVES FOR PACIFIC COAST
SAN FRANCISCO, CAL.

W. P. GUNTHER, JR.
CHICAGO REPRESENTATIVE
334 DEARBORN ST., CHICAGO, ILL.

IN the popular Eastern mind California stands out as an ideal summer resort, a refuge from torrid suns and blistering winds, a pleasant, health-giving land "where every prospect pleases," every breath is literally an inspiration, lifting one above the mean, vexatious affairs of life—a veritable "Araby the blest." While this notion is correct, in that the climate of California cannot be too highly extolled, it is still misleading, because it presents a one-sided and far too narrow picture. All that summer tourists proclaim, it is much more than that, because its beauties do not vanish or even fade with the lessening power of the sun and the passing of "the merry summer months." There is, we are told, one glory of the sun and another of the moon. This is true of California, where autumn, so far from being a dead or yet dying thing, seems as instinct with life, as profoundly touched with beauty, as when it put on the garb of springtime months before. To see the great State of the Pacific coast at its best, it should be visited in the prime and pride of its glorious fruitage and vintage season. These considerations, perhaps as much as anything else, influenced the Executive Committee of the American Bankers' Association in selecting San Francisco as the place for holding an autumn convention.

The great Western metropolis is then at its best. The rain has ceased, the skies have cleared, the sun shines brightly, the air seems fairly laden with vigor, and her citizens who have passed a delightful vacation in some one or more of the multitude of entrancing summer resorts of their own State, have returned to their homes and the activities of business. A wonder-city at all times, San Francisco is now at its best, and will more than make good the strongest claims made for it as a convention city; more than satisfy the demands and expectations of those accustomed to metropolitan life, luxurious homes and hotels, and who have more than once been royally entertained. In the March-April number of THE BANKING AND MERCANTILE WORLD, we presented a profusely illustrated article, showing the city, its beauties and its utilities, its resorts and pleasure-grounds, and the homes of its business and finance. But a score of such articles could not exhaust such a fruitful theme, and now, on the eve of the great

convention, to which thousands look forward with intense expectation, something of a supplementary character, as an introduction to some of the inviting scenes of southern California, may not fail of appreciation and prove profitable.

Always bountiful, Nature was surely in her most amiable and benign mood when, out of the mighty mainland, she carved the splendid San Francisco bay, built the Golden

Gate to guard the entrance to a future mighty city, and provided a haven where the ships of nations might ride in safety, while discharging priceless cargoes and receiving the surplus products of half a mighty continent. And withal, her seeming prodigality was not wasted or misplaced. Within the memory of men still living, an almost unknown and foreign land, where floated an alien flag, her beauties, health, and riches came to be appreciated, and ambitious, restless American enterprise and activity, in little more than half a century, have made her the garden of America, the wonder of the world, the promise and fruition of delighted thousands. In this beautiful natural harbor, the key to what is destined to become a vast empire of peace, plenty, industry, and almost unlimited progress arose and spread and ever moved onward the great city of San Francisco. From 200 inhabitants in 1846, to one of the great and important cities of the world in 1903—not even

Chicago, supported on every side by a vast and growing country, can surpass this record.

One of the youngest of great American cities, San Francisco has splendidly maintained her position in these recent days of wonderful activity, in fine streets, massive and well-constructed buildings, railways, electric transportation, great industries, fine residences, financial institutions, educational facilities, and all that goes to constitute a mighty and universally attractive metropolis. With the entire Pacific coast advancing by a geometrical rather than an arithmetical progression, by multiplication instead of addition; with a tributary country at her feet, in comparison with which, from the standpoint of both territory and resources, the greatest nation of western Europe seems insignificant, he must needs be either very wise or extremely reckless who would attempt to set bounds to her population, wealth, and national importance and influence.



STANDARD WROUGHT IRON PIPE.**BLACK AND GALVANIZED.**

A2000

Size.	Pounds per foot.	Black.	Galvanized.	Extra for Cutting Threads.
$\frac{1}{8}$	$\frac{1}{8}$	\$0.03	\$0.03	\$0.02
$\frac{1}{4}$	$\frac{1}{4}$	.03	.04	.02
$\frac{3}{8}$	$\frac{3}{8}$	.03	.04	.02
$\frac{1}{2}$	$\frac{1}{2}$	.04	.05	.02
$\frac{3}{4}$	$\frac{3}{4}$	.04	.06	.02
1	1	.06	.09	.03
1 $\frac{1}{4}$	1 $\frac{1}{4}$	.08	.11	.03
1 $\frac{1}{2}$	1 $\frac{1}{2}$	.11	.15	.04
2	2	.13	.18	.05
2 $\frac{1}{2}$	2 $\frac{1}{2}$	.21	.30	.08
3	3	.28	.38	.12
3 $\frac{1}{2}$	3 $\frac{1}{2}$	.34	.48	.15
4	4	.39	.55	.20
4 $\frac{1}{2}$	4 $\frac{1}{2}$	.46	.65	.25
5	5	.50	.70	.31
6	6	.55	.80	.40

The above prices are for pipes in random lengths, 16 to 26 feet. One coupling furnished with each length of pipe. If pipe is cut to exact lengths, add extra for cutting thread on each end. Prices subject to change with the market.

WROUGHT PIPE FITTINGS.

We show only the fittings for every-day use. If you require other fittings, send money to cover, and we will furnish at once; or write us for prices.

NOTICE—The size of pipe is its inside measure, and the size of fitting is for same size of pipe. Odd fittings cannot be returned.

ELBOWS.**A2005—Black.**

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5	5
6	6	6	6	6

**ELBOWS. 45 Degrees.****A2007—Black.**

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

A2008—Galvanized.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

**TEES.****A2009—Black.**

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

A2010—Galvanized.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

CROSSES.**A2011—Black.**

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

A2012—Galvanized.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

UNIONS.**A2013—Black.**

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

A2014—Galvanized.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

REDUCERS.

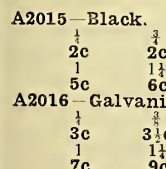
(Reduce one size.)

A2015—Black.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

A2016—Galvanized.

$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$
$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$
$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
1	1	1	1
1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$
1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$
2	2	2	2
2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2 $\frac{1}{2}$
3	3	3	3
3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$
4	4	4	4
4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$	4 $\frac{1}{2}$
5	5	5	5
6	6	6	6

**COUPLINGS.****A2017—Black.**

$\frac{1}{8}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{3}{4}$
2½c	3c	3½c	4c
$\frac{1}{4}$	$1\frac{1}{4}$	$1\frac{1}{2}$	$\frac{2}{2}$
4½c	5½c	8c	9c
A2018—Galvanized.			
$\frac{1}{8}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{3}{4}$
3c	3½c	4c	5c
$\frac{1}{4}$	$1\frac{1}{4}$	$1\frac{1}{2}$	$\frac{2}{2}$
6½c	8c	10c	13c

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COMPOSED ON THE
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6 Point
ABCDEFGHIJKLMNO PQ

7 Point
ABCDEFGHIJKLMNO P

8 Point
ABCDEFGHIJKLMNO

9 Point
ABCDEFGHIJKLMN

10 Point
ABCDEFGHIJKLM

11 Point
ABCDEFGHIJKL

12 Point
ABCDEFGHIJK

AS MADE FOR
THE CASE BY THE
M O N O T Y P E

14 Point
ABCDEFGH

18 Point
ABCDEFG

24 Point
ABCDE

30 Point
ABCD

36 Point
ABCD

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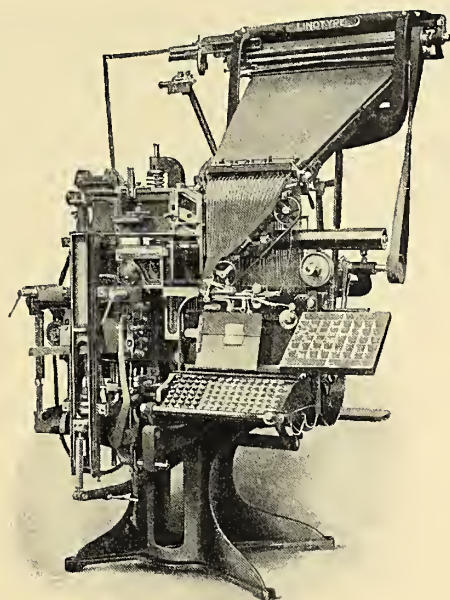
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Most of the models which are to be duplicated in staff have been sent by their respective designers. Many of the younger

men are pupils of St. Gaudens, French, and Taft. Several young women designers have been fortunate, Miss Elsie Ward, a New York sculptor, receiving the three-thousand-dollar commission for a drinking fountain to be placed on the grounds by the St. Louis branch of the Women's Christian Temperance Union. She was a pupil of St. Gaudens. One of the most charming designs executed by this younger group is the statue entitled "The Faun," by

Heber, a pupil of Taft. The Faun was originally made as a study, was seen by Mr. Bitter, and so admired that he instantly bought it for the Fair. Another piece by Heber, which is made in parts, is the Indian Territory Statue. This is a magnificent piece of heroic size, typical of the early settlement of the country. A female figure holds in her hands sheaves of Indian corn, while at her feet are pieces of pottery of prehistoric times. This will be one



George E. Bissell's statue symbolizing Music: for the Liberal Arts Palace

of the fourteen pieces typifying the States and Territories that originated from the Purchase, and with these will be



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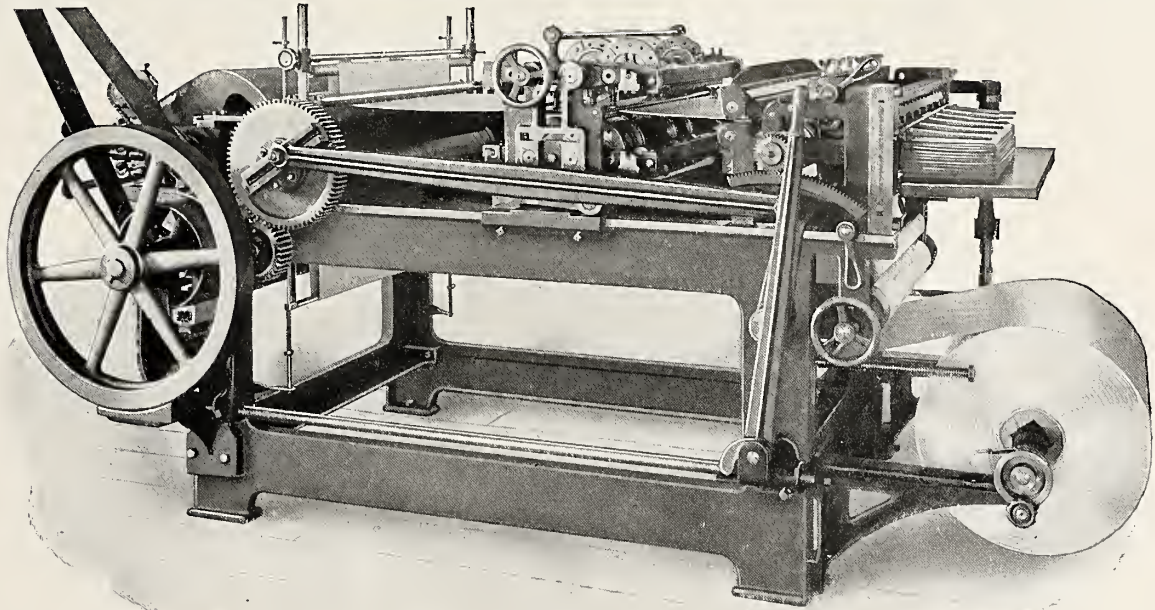
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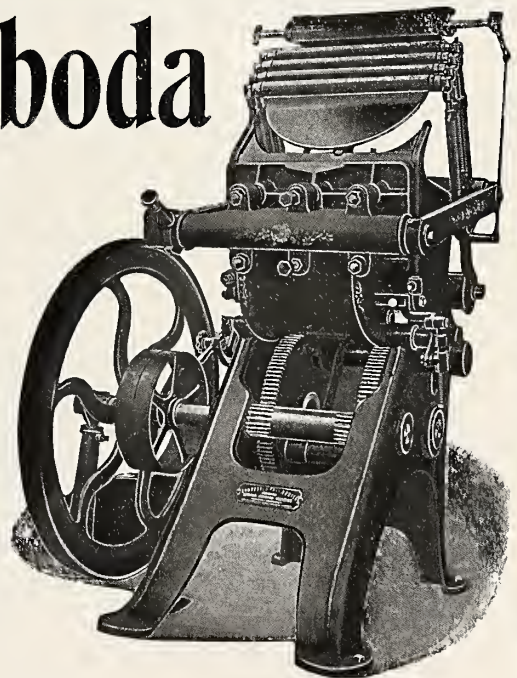
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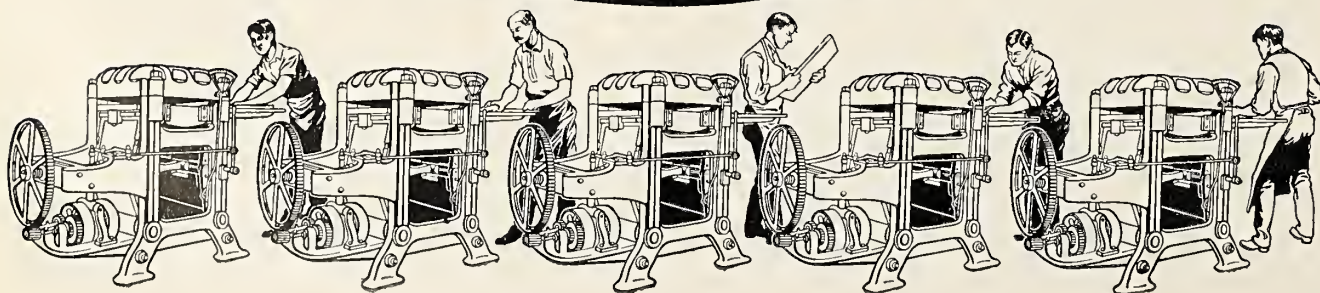
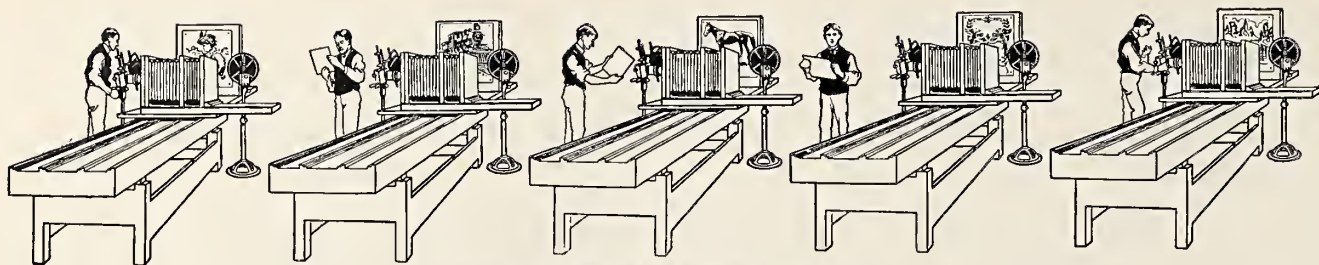
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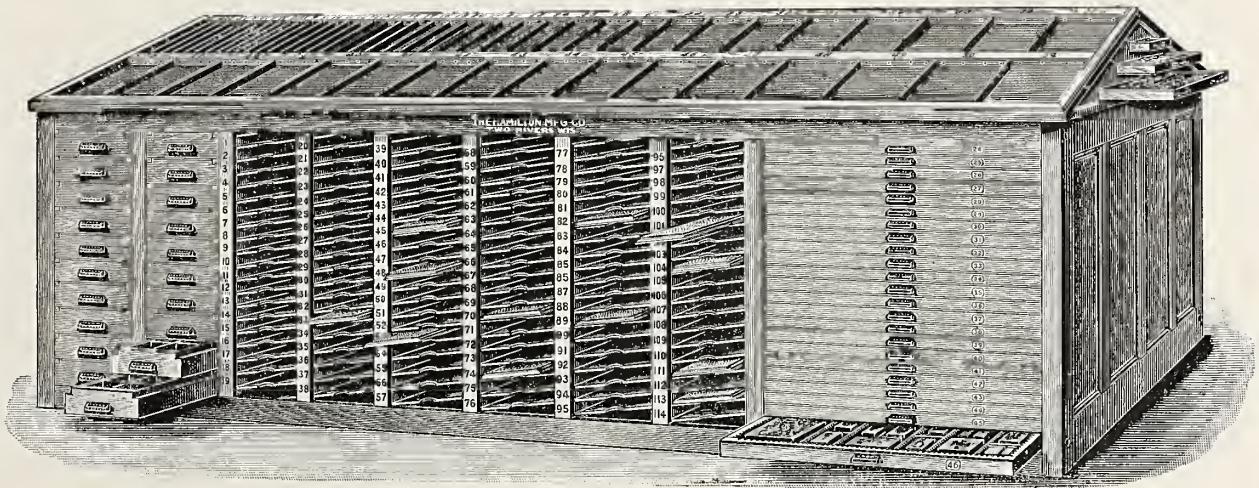
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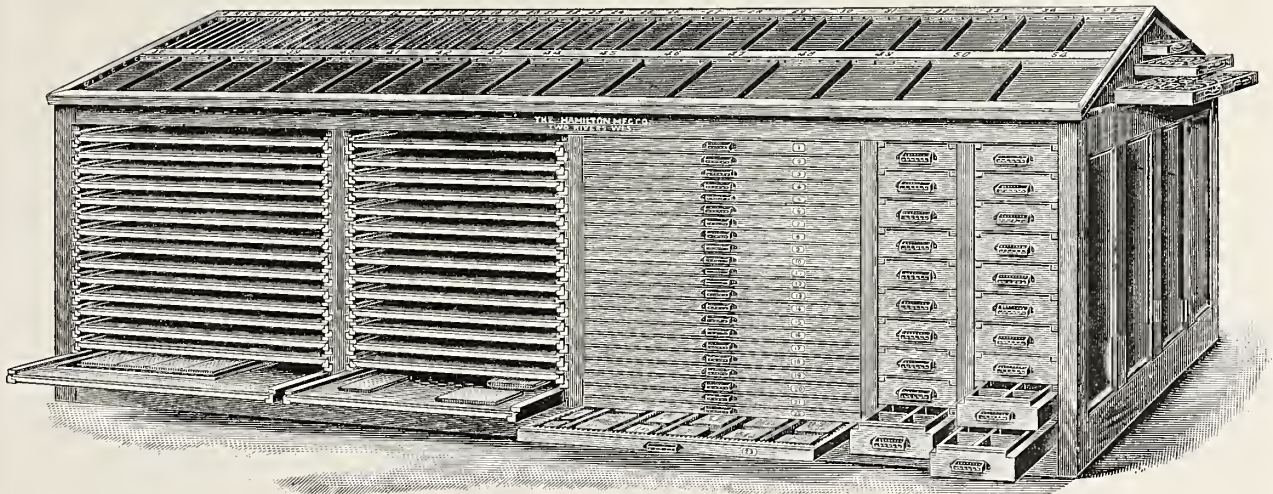
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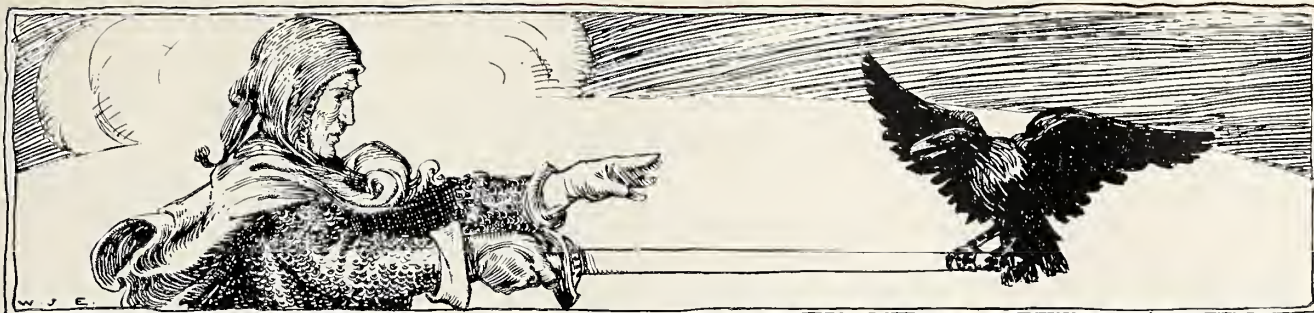
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VOL. XXXII. No. 5.

CHICAGO, FEBRUARY, 1904.

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SYSTEMATIC FACE.

BY R. COUPLAND HARDING.



EACH advance in systematic gradation and standardizing opens the way to further advances previously impracticable. I and others have seen the reforms for which we have striven for twenty-five years past—reforms derided as “fads” and “impractical,” and opposed by powerful vested interests—come into general use and appreciation: So much so that the trade would not on any consideration consent to relapse into the methods—or rather absence of method—of our apprentice days. But we are not content. The reign of law is not yet complete. It has conquered one territory completely—the dimensions of type. We have uniform height, standard gradation of bodies, and lastly, that which without the second reform would have been impossible—systematic set. This accounts for all the three dimensions. Until these preliminaries were fixed, any movement in the direction of systematic face was impossible; but now that movement has begun, and the first stage is found in serious attempts at systematic lining—a reform in which The Inland Typefoundry especially has taken a conspicuous part. Ridiculed at first, the movement has now come to the stage of wide acceptance and general appreciation by practical printers. It is the foundation—the basis—of the systematic face of the future, and a not very remote future. It is only a beginning, though a promising one.

Regarding systematic line, it is matter for regret that rival schemes are in the field. Sooner or later a universal line will be considered as essential as systematic body, and will have to be adopted. Which of those devised is the best system, practically or theoretically, I can not say. To form an opinion, one would require to have access to the tables upon which the

founders work. Theoretically, the dimensions both of face and blank space above and below the character should be in duodecimal fractions of the point, thus continuing the regular scale from the foot and inch downward. These fractions should be as simple as possible and should be confined to the smaller sizes, the larger differing by even points. The face, as well as the body, would then be calculated in points and point-fractions. Of course, the measurement of the white at the head is not of the same importance as that of the foot, but I am considering type specially designed on the system. That the best system will ultimately prevail is by no means certain, so many elements will contribute to the final result.

It is remarkable that the founders who opposed reforms on account of costly plant and stock being superseded, and the printers who dreaded that their old fonts would become obsolete, have alike discovered that every advance in standardization is a vast and permanent gain in the direction of economy. But it may be that the greatest gains in this direction, both to founder and printer, have yet to come. For these, systematic bodies, set, and lining, have only been the needful preliminaries. They are all mechanical—the same principles have now to be carried out in the design, and then we shall realize an economy, both in manufacture and use, in time and material, surpassing all precedent. The crowning reform, to which all mechanical reforms have been tending, which will characterize the types of the future, complex though it may be, can be expressed in two words—“systematic face.”

The foundation for this must first be found in the line—for convenience sake, let us say, the brass rule. We have, of course, already, using the thick side or base of the rule, a few systematic breadths of line—one-point, one-and-one-half-point, two-point, and three-point, but there, if we leave out the larger and less-

used border-rules, systematic breadth of line may be said to begin and end. The fine face of the rule — that which is used twenty times as often as the broad face — is of no regular width, or if it is the printer does not know it. But the systematizing of this line, both in brass and metal, is the first essential in the direction of systematic face. It must be to some aliquot part of the point, and a few of the most convenient divisions should be chosen and adhered to. Below one-point, three, or at most four, faces would be sufficient — more would tend only to confusion. To these faces all rules would conform, also all foundation lines in combination corners and borders. Moreover, all rule would be mathematically designed so that the corresponding rule would join up with regular point justification — a precaution too often neglected in existing series.

This would apply not only to simple but to compound rules, such, for instance, as those shade rules used to represent rods or rollers. These have been cut in many designs, completely at random. With systematic face, the finer rules being all in one-point body, the procedure would be simple. If a six-point pattern was required, six one-point rules of the proper standard faces would be arranged in due gradation, and the foundation line of the design would be drawn to correspond. Then, for an indefinite number of purposes — plain mitered border, scroll or banner supporters — one series of brass or metal rule would apply. We should have even greater freedom of design than at present, besides which the design would be regulated, systematized, and standardized, to the mutual advantage of manufacturer and customer.

A few years ago many designs of type combined with brass rule were in vogue — many of them very artistic and useful, but all more or less disappointing, and mainly through want of system. I have known such a design requiring three faces of rule to carry it out. In all such cases the border was drawn first and rule specially made to correspond. Without the rule the design was useless and the rule could not be used for any other purpose. The printer was therefore cumbered with three pretty fonts of labor-saving rule — cut, in some cases, to nondescript measures — and used solely as an adjunct to some particular design. Any day the office devil or a careless workman might mix some of the rule with another series and cripple the whole. With a number of such fonts in an office, the burden of keeping track of them became too great and they were voted a nuisance. Not from any artistic fault, not that they were not of practical value — but they failed in that they were unsystematic.

How often has the printer found two series that would have worked in perfect harmony and supplemented each other's deficiencies if they had matched! And they so nearly matched, too — that was the irritating point — but not quite. In another case the match would be as close as if the two series had been made to correspond, but — they would not justify. Face agreeing, body the same, but — one pattern work-

ing from the center of the body, the other a point or more out of the center, because, it may be, the designer did not go to the trouble to get his corner right in the first place. Absolute want of system again.

Of course there are always designs and combinations that in the nature of things must be self-contained and stand alone, but in typography such are exceptional. The vast majority, if designed systematically, would be capable of some kind of intercombination, more or less complete, tending both to variety in the work and economy in material.

Want of system has killed some of the finest designs ever produced in type — neglect of mechanical adaptations so simple that they should have been obvious. My first experience of the kind was many years ago, with the graceful "Ivy" combination and a face ("Brunswick Black") designed to be used in combination with it. The combination was on six-point body, about forty characters, and was capable of justifying to three-point. By itself, it justified perfectly. The font was cast bodywise on twelve-point, eighteen-point, and twenty-four-point; thus the caps. and the h were twenty-four-point, the b and the g eighteen-point, and a, e, etc., twelve-point. So that with a bordering of flowers, the b would be justified up, the g down, and the h right across. Not one of the letters was cast to point-set! Had a unit of three-point been adopted, they would all have been justifiable, but the set was allowed to take care of itself. Justification was worse than a Chinese puzzle, and wasted so much time that beyond dressing the initial caps. with a few flowers, all attempt to carry out the designer's intention was abandoned. Even then satisfactory justification of the letters with the regular font spaces was impossible, and the process was slow and tedious.

In later years, what killed the "Relievo" — a telling design — in both series? Two defects — difficulty of justification and impossibility of combining with any other design or groundwork. I remember the *Model Printer* deploring the perverse ingenuity that precluded either of these letters falling into a general design. When the really artistic "Filigree" appeared, I was one who bought the entire series. Alas! letters and ornaments alike were to nondescript set, and practically unjustifiable. To fully develop the design, take the four-line, with two-line small caps. Line itself — three justifications — two-line pica, and two picas to justify caps. in position; two additional justifications for end-ornaments. Sixth justification for ornaments at head of caps.; seventh, ornaments at foot. All this would take considerable time had the design been adjusted to a three-point unit, but there being no system save in the quads and spaces the use of this costly series was soon confined to an occasional unadorned line of small caps., while the capitals were practically limited to the purpose of chapter-initials. Long after, the two series of "Arboret," very pretty and artistic, were found equally impracticable in actual use.

Long ago I advocated the "typometric" description

of the proportions of all fonts by stating the total set of the alphabet in points, thus: "28.D Renaissance-gothic, 534. 264."—which, interpreted reads: "twenty-eight point (Didot) Renaissance-gothic, alphabet A-Z measuring 534 typographic points; a-z 245 typographic points." I carried this plan out to some extent in my own office, and found it exceeded any other in simplicity and in giving a clear idea of the proportions of the various alphabets. For instance, one never need set more than one trial line and discard it as too long

400 points, 430 points, 460 points, 500 points, and so on—the gradations less or greater, according as the designer chose.

Systematic face would develop the production of independent faces designed so as to work together when occasion requires. There is economy here, for two such fonts equal three in practical application. The supplementing of popular styles with the same design in outline or "contour" is a move in the direction of systematic face, and is to be commended. Large



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THE MOONSHINERS' COUNTRY.

or short. Comparison of the scale figures would at once show how the next-best letter would fit. And, as I proved by actual experiment, an overseer, without leaving his desk, if he had the scale-figures before him, could tell in about two minutes whether any given line would come into a given measure. To the founder and printer alike this system would be useful in showing what proportions were lacking. The job compositor sometimes finds a superfluity of fonts too wide or too narrow for his purpose, with considerable gaps here and there that need filling. Systematic face would give us, in twenty-four point for example, successive series of antiques. The A-Z alphabet measuring, say,

letters, especially, of this character, give an effect of distinction to the work differing altogether from that produced by solid faces of the same style, and when supplemented by choice outline borders and light rule panels the effect is sometimes very artistic, possessing an attraction that heavy styles, however sparing, completely lack. It is needless to point out what delicate two-color effects may be obtained, and the beauty and brightness that may in this way be imparted to a simple job. But there is a wide field open in this direction. Many an old and half-forgotten border might be revived and popularized by being displayed with its complementary series in outline. The develop-

ments of the "De Vinne" series have shown how a popular face may be thus supplemented; but the additions have been unsystematic.

With systematic face, a standard letter might have three or four complementary outline faces — each a distinct and independent face with a special character of its own. The outline should be of the regulation standard strength, exactly matching one or other of the faces of brass rule. No. 1 might be the usual face of fine rule. No. 2, say twelve-to-pica. (The Germans have made effective use of this line, which they call "Stumpffeine"—blunt or obtuse line—in rules and ornaments.) Yet another might be eight-to-pica line if the letter was large enough to admit it. Now, take



Photo by E. M. Keating.

THE HOME OF THE BROOK TROUT.

any letter, say thirty-six-point, and draw it in outline three times over — fine, medium, and thick — and note how completely its character is altered with every change. Yet either of these varieties would be available for two-color work in conjunction with the solid face. Once again, draw the same letter in outline in two grades of line — thin left and head, medium, right side and foot. You have then a relief character, effective either by itself or in combination. Yet again, draw it with fine and thick lines in the same way. You have a bolder style, with a marked change in character. So with "contour" flowers and borders. In uniform line they are artistic and quietly effective; with a slightly heavier line at right and foot the design would be emphasized and quite a new effect obtained.

But I have enlarged too much on a tempting theme. Briefly, I would urge that instead of experimenting so much with new faces, most of which lack the qualities possessing an abiding value, designers would act

wisely in systematizing the styles which have stood the test of time, and "ringing the changes" upon them in some such manner as I have suggested.

Written for THE INLAND PRINTER.

THE THEORY OF ADVERTISING.

BY GEORGE FRENCH.

PROFESSOR WALTER DILL SCOTT has written a book about advertising—"The Theory of Advertising"—which emphasizes the formal entry of advertising among the sciences. Possibly this is too inclusive a statement. What Professor Scott really does is to show how the methods and the principles of psychology apply in the business of advertising; and while his book marshals and labels the methods of the skilful and successful advertiser, it does not in fact suggest new methods which have not been previously exploited and understood. Yet the book is, in quite a vital sense, if not an epoch maker certainly an epoch recorder.

If it is possible to condense into a single sentence the motive of this book, it may perhaps be expressed thus: The theory of advertising is a study of the effect of visualized language upon personality. This is a theory that has been very assiduously studied by advertisers for many years; it has been recognized and studied by *some* advertisers, that is to say. It is the motive that lies at the root of all advertising. Much of the actual practice of advertising has, and does, show very little trace of an understanding of the principles of psychology that come into play when an advertisement makes its appeal to personal intelligence. It is well known to skilful advertisers that certain steps must be successfully taken toward the reader's purse if their advertisements are productive; that the eye must be favorably attracted, the sense of need or desire aroused, and the judgment satisfied. These grand divisions of the theory of advertising have not been analyzed and subdivided in general practice as Professor Scott analyzes them; the operations and idiosyncracies of the human mind, intent upon advertising, have not before been labeled and catalogued. But the fact that the book does not enounce a startlingly new fundamental theory of advertising does not destroy its value. Such is not its purpose. Its purpose is plain, and plainly stated. It is to refer the theory of advertising to psychology. In practical effect Professor Scott does more than this. Heretofore there has been no theory of advertising which could be intelligently stated in a brief space. There has been no recognized formula for expressing one's experience or convictions upon the subject, and the theories and experience of one man seemed to vary from the experience and theories of others, because of the different manner of expression resorted to by different men. It is a decided gain to be able to marshal our ideas in formal array, led and bounded by the definitions of the science of psychology.

Now, I was vastly entertained by the reading of

Professor Scott's learned and acute book, and I was greatly instructed. If one is blessed with a searching and receptive mind, nothing gives more pleasure than a clear and keen analysis of that which one is most familiar with, in its more obvious manifestations. This book is one of those thorough feats of analysis that delight one's soul. In it all the motives, processes and expectations of the advertiser are carefully examined, rated, named, labeled, classified and assorted. If Mr. Artemus Ward realized an influx of business as the result of his unique "spotless town" advertisements, he undoubtedly derived great pleasure from periodical surveys of the profit and loss balances taken from the ledgers of Messrs. Enoch Morgan & Son. Did he, however, trace those balances back to their psychological origins? With the aid of Professor Scott's book he may do so, and thus experience various sensations that ought to renew the pleasures the aforesaid balances originally gave him. With the album of Mr. Fraser's original drawings before him, Mr. Ward may muse upon the ways of advertising, and the wonders of psychology as applied to it. These clever skits went forth and drew the *attention* of people needing Sapolio, they caused this need to become felt through *association of ideas*, there was the subtle *suggestion* that a purchase be made—to some it was *the direct command*. The hapless street-car passengers idly viewed the placards, dimly noted the pictures, and with aroused consciousness came the *perception* of the import of it all. Then *appereception* took up the tale, and the embryonic purchasers brought together the perception of the sign and certain facts, lying until then dormant in their brains, pertaining to bristol brick and rusty dishpans, and lo! there was the full-blown motive that later led them, like lambs to the slaughter, to the corner grocery and to the purchase of cakes of Sapolio. With their purchases the object of the advertiser is accomplished, but Professor Scott does not rest his case there. Psychology is justified, but its resources are by no means exhausted. There is more analysis. The steps noted were the more obvious ones. There were subordinate mind-movements that must be recognized. There may have been *illusions of perceptions*, which may not have been responsible for the definite actions of the purchasers but which must have been considered by the artist or the effect of the advertisement would not have been what it was. There are also *illusions of appereception*, which may be recognized as intentional or unintentional artistic double ententes—those tricks of pencil or brush which may mean one thing at one angle and another at a different angle. Then there is *mental imagery*, which is a mental process the advertiser must beware of and see to it that he excites to the proper action. If an advertisement sets a reader to imagining disagreeable things it is not a good advertisement, and it is not the best sort of an advertisement unless it tempts the reader's mind to stray toward the goal of purchase—induces pleasurable imagery and prompts a certain mild covetousness.

It is all very diverting, and there is some profit in it also. Professor Scott has been learning something about advertising. For the purpose of writing the chapters of this book he made some study of the great business of advertising. He knew all about psychology, and he has made an entertaining and satisfactory attempt to dissect advertising and distribute its elements in the pigeonholes of psychology. What he says ought to benefit advertisers, if they read it carefully. But those who have made a study of advertising will discover that this book gives them little that is new to them. It assorts and distributes their knowledge, and probably makes it a little more available for use. The veterans in the business will smile at Professor Scott's ingenuous ardor in harnessing facts, theories, and methods, as familiar to them as the air they breathe, with the straps and buckles of his pedagogical psychology. It is the way of the college professors. They come to imagine that all the world's a school. It is, but the students in life are just a bit different from the students in school.

Again I say, Professor Scott's book is a good book. There is broth in it for the beginner in the advertising business, and meat for the veteran. There is all the psychology in the making of a good advertisement that Professor Scott says there is, and for one I am grateful to him for his explicit theories and his luminous exposition of them. But yet, when I look through my scrap-books for the advertisements which seem to more nearly accord with his theories I wonder why some of them were such flat failures, while among those I regarded as unworthy some were the best money-bringers. My own experience in advertising has been such as to confirm me in a belief that it is not a predicable science; that its efficiency depends so largely upon elements not to be reckoned in advance as to make it a hazard not to be brought into the compass of actuarial statistics. Yet the chances are better if the game is played according to Professor Scott's method; or, it is fairer to the guild of advertisers to put it that the chances are better if it is played according to the method Professor Scott has translated into the terms of psychology.

It is to be said, in extenuation, that the psychology in this book runs to common sense and good practice, and the scientific deductions are often translatable into the plain language of proved advertising sense, and are not infrequently employed as a sharp bodkin with which to puncture the gas-balls of some advertisers who have not yet learned the everlasting truth of the famous Lincoln axiom about fooling all the people all the time. Professor Scott argues for straightforward talk about the engaging qualities of the goods advertised, and incidentally has some good things to say about type and display and position. These are points which he does not elaborate specifically, though much of his reference to psychology may be applied to these practical elements of the big problem of advertising, by the reader who has personal experience to

assist him to interpret and modify the science of the book. When one has read this book, and has brushed from his mind the hallucinations lodged there by the pedagogical talk about psychology so that the few horse-sense advertising principles come into view, it is readily perceived that Professor Scott's theory of advertising is precisely like the theory and the practice of most of the men who have achieved success in the business. The true theory of advertising is, after all the chapters of talk and all the experiments and illus-

claims, superlative language, shrieking type-effects, redundancy and reiteration.

These are, I believe, the foundation principles of advertising. If it pleases any one to take each one of them and write a long chapter of psychology about it, no harm is done. It is not harmful to talk about a good thing, and if it is good talk the effect is as good. Professor Scott makes good talk — all good talk.

It is neither generous nor graceful to carp, nor to draw attention to unimportant errors. But I wondered,



LAUNCHING THE LIFEBOAT.

United States Life-saving Crew at Atlantic City, New Jersey.

trative examples, comprised within the scope of a few rather simple propositions:

Sincere talk about the good qualities of the article advertised.

Attractive typography and illustrative pictures.

The idea of value carefully and skilfully emphasized.

Some distinctive characteristic, in matter, type or illustration, that will carry interest from one advertisement to the next, and so through a series, or continuously along the line of the issues of an advertiser.

Careful selection of mediums, and careful study of the other advertisements in those mediums, in order that monotony and too much agreement in substance and appearance may be avoided.

Above all, restraint; avoidance of extravagant

when I began to read the book, why, in the trenchant preface, the author alluded to the Agate Club of Chicago in both the singular and the plural number, in one clause of one sentence. One other inconsistency, not so slight, must be mentioned: An experiment to determine the relative legibility of small and large-faced type for a railroad time-table is reported, and the results are tabulated in elaborate detail; but no attention seems to have been given to the pregnant fact that the smaller-faced type is old style roman while the larger is modern roman. This difference in the fashion of the cut of the type faces may entirely account for the difference in the element of legibility established by the experiment, while the result of the tests is held to prove that the larger-faced type is a definite percentage more legible than the smaller-faced,

and that the difference is due solely to the size of the face. This experiment can not be regarded as proving the position of the author, because it was not really a test of the relative legibility of "two faces of the same kind of type," as is stated. It was a test of the relative legibility of two kinds of type, different in the *size* of the face and in the *fashion* of the face as well. If the experiment had been conducted with tables set with two faces of modern roman six-point type it would have been legitimate to have drawn conclusions as they were drawn, but the differences and percentages would have been different—perhaps so different as to have destroyed the value of the experiment as an argument. Another point: For an experiment of this nature a larger size of type body should be selected, because the element of optics will operate to lower the percentage of legibility of type faces smaller than the normal six-point type. The normal six-point face is about as small type as the normal eye can comfortably read. If this size is reduced a very large percentage of readers would experience some difficulty in reading it, especially if consciously undertaking to read for a test.

Written for THE INLAND PRINTER.

" CARELESSNESS, THOUGHTLESSNESS AND IGNORANCE."

BY E. B. CROMWELL.

NOTHING in the routine of a newspaper composing-room is comparable to a bad error in its potency to cause trouble, and nothing is harder to explain to the publisher, especially if he has no practical knowledge of the printing business. Typographical errors will continue to be made in spite of the adoption of precautionary measures, for, as a rule, these measures are as futile as the proverbial locking of the stable after the horse has escaped, and are usually made to meet a contingency that may never arise again. One form of this precautionary work is the double reading of reset standing ads. Ads. set on the Mergenthaler, that are used every day, after a week or two need resetting, and some foremen have thought it necessary to have them read by two readers in order to overcome the careless work usually done on resets. And what is the result? The first man who takes up the job does it in a perfunctory way, depending on the next reader to do the careful work, and he, presuming that the first man had read the matter carefully, slurs over it.

Errors would be greatly lessened in number if we could overcome the three fruitful causes of them—carelessness, thoughtlessness and ignorance. The preponderance of all errors that get through must be charged against the proofroom, and this is so either because they are not marked or are marked obscurely and misunderstood by the corrector. It would be far better for the reader to write his instructions on the proof than to make a mark that is not clear in its import.

Readers' errors are of two kinds—those of omission and of commission. Most of those of omission

are traceable to either hasty work or ignorance, and neither of these conditions should be tolerated. In the latter class—those of commission—are found the most provoking of all errors. Here are seen the cases where the reader would not let well enough alone, where correctness is not good enough, and where in the improving process an error is made.

If we could get readers to do all their work in cold-blooded fashion, be the matter a market report or a snake story, there would be fewer errors; but it is a truism that most mistakes are found in matter of an interesting nature, the reader in his struggle to hold the string of the story forgetting all about his work.

A trouble-making reader is he who is temporarily dominated by one idea—one who in his zeal to right some trifling violation of style lets pass errors that are real, or, we should say, that the reading public will readily observe. This kind of error is most frequently made when there is uniformity in the phrasing, which necessitates uniform punctuation. In his anxiety to get every comma and semicolon in its proper place the one-idea reader will slur over the matter and thereby pass unnoticed misspelled words, jump recklessly over evident "outs" and blindly ignore doublets, but he gets that punctuation right. Some of this kind of work was done recently in a case where the ad. man had failed to punctuate the ends of his display lines. The reader thought the points were needed, and proceeded to mark a period or a comma wherever he imagined it should go. After the paper was printed an error was found in one of the display lines. It can be seen that the punctuation was uppermost in that reader's mind. While punctuation is a necessary adjunct to the text, it is secondary in importance to the matter, and the competent reader never loses sight of this self-evident fact.

Much good would be accomplished if we could eliminate careless work. If the operator would throw away his pi lines when they are made they could not get into the paper; if the ad. man used the smallest modicum of care he would not put the corrected slug in the wrong place.

But even worse than carelessness is the despicable spirit exhibited by the workman who, knowing he has misplaced a slug or made other error, will not take the trouble to right it or mention it to the reader. An aggravated case of this kind of work was where the selling prices of an ad. were set in twelve-point gothic. The 9's in one of the cases ran out, and rather than walk across the floor to another case the ad. man inverted a 6. It passed the reader as a 9; but later on the make-up discovered that it was turned, and, presuming that it was wrong, turned the nicks out, with the result of \$3 difference in the price of the advertised article. The man who knows he has made an error, and can not or will not correct it, and who passes the matter off with the remark "Let the proof-reader find it," is not a desirable hand, no matter how skilful he may be.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. IV.—CLASSES OF NOUNS.

THE word "noun" is simply the English form from a Latin word meaning name, but is not properly so inclusive as the Latin word, being purely grammatical. Nevertheless, even some grammarians have defined a noun as "any word or words used as a name." J. M. D. Meiklejohn is one of these erring grammarians, and he makes his error worse by saying that "the two words 'to walk' are used as the name of an action; 'to walk' is therefore a noun." In his treatment of the syntax of verbs he also says that the infinitive mood is the substantive mood or noun of the verb, thus being at least consistent. But it seems clear that the great majority of writers and teachers are wise in avoiding such double classification. Besides, the two words in this instance are not a name of any kind, although some names have two or more words. Grammatically, a name of two or more words is not a noun, though it may contain a number of nouns.

Grammatical classification, so far as it means a system of parts of speech, is an arrangement of single words in classes, and that is the only sense in which the word classification is to be used unqualified in these writings. Groups of words, of course, are also subject to arrangement as groups in classes, and thus, in a wider sense, to classification; but this is properly under names themselves composed of a number of words, each name expressing similarity in nature to some one part of speech. Thus, a phrase of merely naming function is a nominal phrase, not a noun, in the purely grammatical aspect.

A noun is one word, and only one word, used as a name.

We may illustrate the difference between a name and a noun by citing a passage from John Stuart Mill's "Logic," noting the fact that he uses the word "name" in a widely inclusive logical sense. He says: "As one word is frequently not a name, but only part of a name, so a number of words often compose one single name, and no more. Thus, in the opening of the 'Paradise Lost,' these lines

—the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,—

form in the estimation of the logician only one name; one categorematic term." This is as far as even logicians could go in calling anything a name, and even logicians would not call the lines a noun, for they contain ten nouns, besides numerous words belonging to other parts of speech. Any expression that names something may be called a name, but only a naming word may properly be called a noun. "Noun" is purely grammatical; "name" is not a systematic classifying word.

Nouns have been variously divided into classes

according to their different functions, some writers using one epithet and some another for those of a certain kind. Before considering any other than two universal classes, it is well to define these two, because no other but one affects grammatical usage, and the exceptional one is subject to but slight doubt.

All writers concur with Gould Brown in effect in his saying that nouns are divided into two general classes — proper and common — except that often they reverse the order and say common and proper. Definitions of common nouns are nearly always substantially the same in intention, and that given by H. G. Buehler in one of the most recent text-books is here selected because it is the fullest in its expression. He says a noun that is common or applicable to all objects of the same class is called a common noun, and thus includes in his definition something that most grammarians leave for later explanation. Gould Brown says it is the name of a sort, kind, or class of beings or things. It seems likely that all of the current definitions may be improved.

A common noun is a word applicable as a name to any one of a class of beings, things, or qualities, and whose sense places its subject in a class having a common set of characteristics. This seems a little wordy, but likely to meet approval on the score of assisting in the distinction between common and proper nouns. The definition can hardly be expressed so as to exclude a possibility of error like that of Dr. Peter Bullions (whose grammar was said to be "not the work of a day, but the fruit of twenty-five years of intelligent thought, aided by the daily practical experience of the schoolroom") in saying that "When a proper noun is used to denote a whole class it is usually reckoned common . . . and forms a kind of transmission between the proper and the common noun." He is wrong in saying that it is usual to reckon such nouns common, that being only a reckoning of his own, and possibly some few others. It is surely better, when we have a noun of one kind or the other, to consider it always as having that nature, with a much less violent exception than that quoted, which will appear later in this writing. It is hardly necessary to specify words as examples; every naming word here printed without a capital is one.

To define a proper noun is not easy. Bullions gives a very common form of definition in the words, "A proper noun is the name applied to an individual only." Much better is this, by H. G. Buehler: "A noun that is the name of some particular object, to distinguish that object from others of its kind, is called a proper noun." Many variations of these definitions might be quoted from books, and it might be interesting to gather and compare them; but our immediate object is to determine the question as near as may be, and the collection here would only hinder us. Buehler cites "the battleship Maine" in telling the difference between common and proper nouns, saying that "Bat-

bleship' and 'Maine' both name the same object, but in different ways: 'battleship' is the name of any one of a class of ships resembling one another in structure and purpose; 'Maine' is the name of a particular battleship." One more thing well said by him is, "Proper names, when written, always begin with capital letters; so also do words derived from them," though the latter clause is amenable to a few exceptions. A saying by Gould Brown is appropriate here: "Of the difference between these two classes of words

definition that includes many terms not properly covered by the current definitions.

Common nouns are subdivided into various classes. Of these we may place first collective nouns, as having most to do as a class with true grammar. They are names of bodies or collections of individuals, commonly construed with verbs in the singular number, because each one in its commonest use names one body. They are, however, often with equal propriety accompanied with a plural verb.



Photo by Geo. A. Furneaux.

LONG BAYOU, KANKAKEE RIVER.

Menon Route.

[common and proper nouns] almost every child that can speak must have formed some idea. . . . But not all is plain. . . . Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'" He quotes from Kirkham's Grammar. He is right; the distinction is not always obvious, unless we hold, with some people, but not with grammarians, that the only proper names are those of persons or places. One of our future papers must deal further with this difficulty, which arises only from inadequate definition.

A proper noun is a particular name given for arbitrary distinction, including in the class ordinarily common nouns used in this way. Thus we make a

An abstract noun is the name of a quality or condition, without concrete application.

A material noun is, as its name implies, any name of a material object. For such nouns the name concrete noun, though not so much used, seems better.

(To be continued.)

COMMENDS THE NEW PLAN.

THE INLAND PRINTER is a great help to our office in every department. I think the improvements you are making in it from time to time are very good. I especially like the manner of handling the Job Composition Department that you have lately adopted, as it does the most good to the most readers. The pictures in THE INLAND PRINTER are works of art that I am proud to have in my collection. We could not do without THE INLAND PRINTER.—S. Ellington, Chehalis, Washington.

Written for THE INLAND PRINTER.

"THE GENESIS OF JOURNALISM."

BY W. B. PRESCOTT.

WE have become so accustomed to hearing the daily newspaper lauded for its many excellences, we may be forgiven for experiencing a slight shock at hearing one say he finds it difficult to believe "the newspaper in its present development is destined to constitute the highest and final medium for supplying news." Yet that is the sentiment with which Dr. Bücher, professor of political economy, University of Leipsic, closed a lecture to his students. This lecture is one of several translated by Dr. S. Morley Wickett, lecturer on political economy at the University of Toronto, Ontario, and included in Bücher's "Industrial Evolution," and which contains much that may prove interesting to readers of THE INLAND PRINTER. Space limits do not permit of copious extracts, and in this résumé of what the professor entitles "The Genesis of Journalism," much of interest must necessarily be omitted.

While Doctor Bücher gives a world-review of the subject in hand, there is naturally a German coloring to the conclusions, to which doubtless some experts would take exception. He directs attention to the variety of opinions prevalent as to what constitutes a newspaper. If ten persons were interrogated on this point the probabilities are there would be as many answers given. Yet, if these people were asked to name the most potent agencies that weave the great web of intellectual and material forces which make up modern society, none would hesitate to give the newspaper first rank, along with the postoffice, railroad and telegraph. The newspaper is a link in the chain of modern commercial machinery, and it has developed slowly from humble beginnings. Great as is the difference between a letter or a circular and the newspaper of to-day, all three are essentially similar products, originating in the necessity of communicating news. The difference consists in the letter being addressed to individuals, the circular to several specified persons and the newspaper to many unspecified persons. The primitive newspaper appeared neither in printed form nor periodically, but so closely resembled the letter that the difference can scarcely be distinguished.

The systematic collection of news presupposes a widespread interest in public affairs or an extensive area of trade having numerous commercial connections. According to Doctor Bücher, however, this is not realized until people are united by some more or less extensive political organization into a certain community of life-interest. This is evidenced by the city republics of ancient times, which required no newspaper, all their needs of publication being met by the herald and by inscriptions as occasion demanded. When Roman supremacy had subjected to its influence all the countries of the Mediterranean, there arose a need of some means by which the official classes of far-off provinces could keep in touch with the capital.

Previous to Cæsar's consulate, it was customary for such Romans to keep one or more correspondents at the metropolis for the purpose of sending written reports of the doings of the day, and we may be sure political questions were not ignored. These primitive reporters, many of whom were slaves, enjoyed privileges similar to those vouchsafed the gentlemen of the press in our day. This correspondence did not extend beyond a rude relation of facts, which were supplemented by reports from friends, who doubtless retailed gossip and expressed views which illumined the mere chronicle of events. Cæsar is often referred to as the founder of journalism, but it appears this proud title rests upon slight foundation. The arch-imperialist instituted an innovation by ordering the publication of a brief record giving the transactions of the Senate and of the assemblies of the Plebs, as well as other matters of public interest. These publications nearly approximated the modern bulletins issued by government departments and some business houses. The news was painted on tablets smeared with gypsum, which were posted in public places, and it was the duty of the reporters just referred to to forward their contents to their patrons. After a certain interval, these tablets were placed in the archives of the state. For some reason—perhaps it was considered subversive of that wonderful thing, senatorial dignity—publication of the acts of the Senate was discontinued after a short time. *Acta diurna populi Romani* were, however, published for a long period, their contents becoming quite comprehensive as interest in them increased. In time, these popular bulletins developed into a species of court circular, with a noticeable tendency to ignore disagreeable happenings. Tacitus is given as authority for the statement that the "people had regard not merely for what the official gazette contained, but also for what it left unrecorded—people read between the lines." The wise reader is doing the same thing to-day, especially when perusing political or official organs, which the gazettes or bulletins were.

It is not known how long this system was maintained, but it is thought to have come to an end after the removal of the court to Constantinople. The decline of the Romans left Europe to the dominance of the Germanic peoples, who were unfitted to maintain a news service; in fact, had not reached that stage of development where one was needed. All through the Middle Ages the political and social life of the people was circumscribed; culture affected but comparatively few, and the great majority of these sought refuge in the cloisters; and, more important than these elements, was the lack of commercial incentive, there being no trade interests beyond the narrow confines of the particular town or manor, just as was the case with the city republics. In the latter centuries of the medieval period, social combinations made their reappearance, and with them agencies for the dissemination of news. In the twelfth and thirteenth centuries there came on the scene messengers of monasteries, of the universities

and of the spiritual dignitaries. In the succeeding two centuries "we have advanced to a comprehensive, almost postlike, organization of local messenger bureaus for the epistolary intercourse of traders and of municipal authorities. And now, for the first time, we meet with the word *zeitung*, or newspaper. The word meant originally that which was happening at the time (*zeit*, time), a present occurrence; then information on such an event, a message, a report, news." The term was applied most frequently to communications on current political events.

The common interests uniting the towns against municipal powers served to stimulate this correspondence, and there are numerous letters in the municipal archives of some European communities which were distributed in a systematic manner by town messengers. The exchange of news by letter reached its highest development during the Reformation era. Then it became the fashion for the recipient of a circular letter to add to it or insert on special sheets his own items of interest, heading them "Tidings," "New Tidings," "Advices," or "News." During this period, too, especially in the great commercial towns—the centers of messenger activity and higher education, and into which news flowed—an effort was made to systematically collect and edit the current "stories" to be made into letters or supplements, as the case might be, and disseminated through the various channels. Everywhere these written sheets bear the name of newspaper (*zeitung*).

Their cost precluding their use by the commonalty, the circulation of these papers was confined to princes, statesmen, educators, churchmen, town councilors and great merchants. It is more than likely that, had they been as cheap as the papers of to-day, the masses of even the seventeenth century, steeped in ignorance as they were, would not have extended their patronage. The reformers and humanists, however, were diligent readers and correspondents of the reports. Martin Luther's confrère, Melancthon, was especially active in this respect, having many sources from which to gather news, which he retailed among his friends and "certain princes." Melancthon's newspapers are composed of carefully selected historical memoranda, interspersed at rare intervals with discussions of a political nature. Among news from the various seats of war and on the progress of the Reformation, there are items reflecting the credulity of the times, including reports of missbirths, showers of blood, and so on.

During the latter half of the sixteenth century, this species of news-agency took on definite form and organization as a business, Venice or Rome probably being in the van. The City of Lagoons was long regarded as the birthplace of the modern newspaper. The extensive use of the word *gazette* or *gazetta* among Latin nations for a newspaper has been urged in support of this claim, whereas the word in its earliest Venetian usage designated a small coin. Doctor Bücher is satisfied there is much to be said for

the presumption that journalism, such as is outlined above, was first developed as a business in Venice, which was then the channel of trade between east and west and the birthplace of the modern consular system. In the sixteenth century on the Venetian Rialto, between the booths of the changers and goldsmiths, there was an independent news-bureau, and, indeed, a guild of news-writers grew up. They were in Rome also, and their activity—whether for circulating disagreeable facts or making unfair comments we are not told—brought them in sharp conflict with the curia. In 1572, two Papal bulls were issued against them and the writing of "advices" forbidden under pain of being branded or committed to the galleys. While this may have had some effect on the utterances of the *gazettanti*, it did not serve to prevent the expansion of news-disseminating agencies, for subsequently the Pope contracted to establish a weekly post to and from Lyons, concerning which a Roman, under date of February 17, 1590, writes: "In this way we shall have news from France every week."

Meantime commercial houses had organized news services. One of these agencies "had the news coming to it from all parts of the world, regularly collected and apparently published." A file of this publication for the years 1568 to 1604 is to be found in the Vienna library. One Jeremiah Krasser, burgher and "news-paper writer," was editor.

At the same period, similar methods were in vogue in England and France, though the field of activity was confined to the capitals of those countries. The history of newsgathering in Paris gives us a glimpse of the most primitive of methods—the predecessor of the written paper—the spoken paper. "In the turbulent times of the sixteenth and seventeenth centuries," Doctor Bücher says, "groups of Parisians would assemble each evening on the street corners and in the public squares, bringing together the news of the day and making their own comments upon it." Among these groups were individuals with a special aptitude for the vocation, who became adepts, and these gradually introduced method and organization. They held regular meetings, exchanged their news, discussed politics and laid plans for obtaining more news, which they supplied to people of rank and standing. Men in high station kept *nouvellists* as they kept barbers or surgeons in their households. Of course, these newsgatherers sought customers in the provinces, and securing them, what had been in its incipency a pastime for idlers became a business of considerable magnitude and evidently of much influence, for the government made many attempts to suppress it.

The spoken newspaper is not yet extinct, as will be seen by this extract from "Swiss Life and Scenery," by E. Fanny Jones: "On three of the houses of the village (Champéry) are curious balconies, which are in reality old pulpits, once used for open-air preaching. They now serve the place of the country newspaper,

for on Sundays, after mass, a man calls out from one of them the news of the week—what there is for sale, what cattle have been stolen or have strayed, and other items of interest to those who have come down for the day from the isolation of the high mountains.”

The written newspaper appeared at about the same time in the more advanced European countries, and it is worthy of remark that in no case does the production of these news-letters antedate the invention of printing. As far back as the close of the fifteenth

made by the printed paper in superseding the written one. The printer did not carry everything before him, as an improved method does nowadays. Printed weekly papers of the eighteenth century bowed to the spirit of the times by issuing two printed and two unprinted pages. This permitted the subscribers to send the sheets to others enriched with additional notes in writing. Doctor Bücher does not ascribe this backwardness to the pressure of censorship or other forms of governmental restriction, but rather to the



Photo by Geo. A. Furneaux.

Menon Route.

PRAIRIE BEND, KANKAKEE RIVER.

century some news-letters appear to have been printed, “one-page prints” being sold at markets and fairs. These loose sheets rejoiced in all manner of titles, from the simple “Letter,” “Relation,” “Tale,” or “Newe Newes,” to the somewhat yellow-tinged “Wonderful, Terrible, Pitiful Tidings.” Their publishers contented themselves with printing the news as it came to them, as argument and comment were tabooed. There does not appear to have been any effort to publish the sheets at regular intervals, as they are usually independent of each other. The few consecutive numbers issued about the end of the sixteenth century do not justify the supposition that there was a serious attempt to establish a periodical publication. The modern mind marvels at the slow progress

inability of the publishers to secure a sufficiently large circle of readers to meet the cost of printing. He points to the issuance of written papers in Australia in 1830 in justification of his conclusion, and this writer remembers seeing a pen-and-ink newspaper containing advertisements hailing from a town in the Canadian Northwest within the past fifteen or twenty years.

Really, the earliest attempts at periodical news purveying were annual publications in the sixteenth century. These gave an epitome of the important events in a manner somewhat similar, making due allowance for the limitations that will occur on a moment’s reflection, to the almanacs issued by some newspapers of to-day. These were supplemented by semi-annual news summaries, which, like the single sheets, were

circulated at fairs. One might naturally suppose the business would progress by easy stages, and the half-yearly supplements be succeeded by quarterly publications, and they in their turn by monthly reports. But not so; the yearly reports with their semi-annual supplements were put out of business by the weekly paper. This giant stride was due to the inevitable law that has ever governed successful collecting and distributing of news — conformance with the commercial facilities of the time. In the periods referred to, these were, first the fairs, and then the stageposts. The former were semi-annual gatherings, at which news could be collected and sold; but with the development of stageposts, their ability to “cover” the chief trade routes once a week greatly facilitated the work of news-gathering. We may believe, too, the demand correspondingly quickened, so that the leap from half-yearly to weekly reports was quite in keeping with the nature of things.

Doctor Bücher claims for Germany the honor of having the first newspapers regularly issued at brief intervals, asserting that the English and Dutch claims are now generally abandoned. In support of the German contention, the professor says the numbers for 1609 of a Strasburg sheet are in the University library at Heidelberg, while England can point to nothing similar before the year 1622, and the first French weekly did not make its appearance until 1631.

Almost without exception, these weeklies were published by commercial printers, and at first they were manufacturers and merchants, multiplying and selling a product over the contents of which they did not pretend to exercise any control. They printed the news brought to them, just as their successors manufacture a book or “turn out” a job. The publishers, however, soon discovered that the news items they gathered from different sources were of varying degrees of reliability, and must needs be read critically and used judiciously, else a political or religious bias could readily be given their publication. This was a serious matter in an age when men held to their beliefs tenaciously and advocated their views strenuously. And to add to the embarrassment of the English printer, the controversialists among his compatriots began to discuss public questions through the press about the middle of the sixteenth century. All this compelled somewhat strict supervision over the dissemination of news, and the editor became a necessity. The publisher was now not a mere seller of news, but a dealer in public opinion, for if his “leanings” were distasteful to the people, they ceased to buy his paper, so that, in order to be pecuniarily successful, he had to keep in touch with the mental attitude of his patrons. In France, the editorial function was not an established fact until the Revolution, and in most other countries the change was effected in the nineteenth century. In this early development of the educational feature of newspapers we must recognize one of the elements that played a powerful part in fitting the English-

speaking peoples for the leading parts they have and are taking in the world's history. Despite governmental proscription and the intolerance of majorities, it was possible for any school of thought with a considerable following to have its journalistic mouthpiece. But probably the greatest benefit such a press bestowed on posterity was the encouragement it gave to the habit of discussing public questions from any and all points of view, thereby equipping the masses for the responsibilities that come with the larger privileges and rights of modern democracies.

As it is to-day, so was it in the beginning — circulation begot advertising. Strangely enough, government officials, and not the wide-awake merchants, first discerned the advantages that would follow making public announcements through the press. Whatever may be the failings of bureaucrats of to-day in adhering to old methods, the newspaper in its earlier days appears to have had many friends among this class.

Much time elapsed between the publications of the first weekly and the appearance of a daily. Here again the Germans lead with the *Leipziger Zeitung* in 1660, followed by the *Daily Courant* in England in 1702, and the *Journal de Paris* in France in 1777. Doctor Bücher does not explain the cause of this hiatus; perhaps he did not regard an explanation as necessary, for from the facts adduced by him we are forced to the conclusion that the business of gathering and disseminating news has been “conditioned at each epoch by the general conditions of trade.” Slow as it was in coming, it is a fair assumption that the daily newspaper made its appearance as soon as there was a distinct demand for it, and the possibilities are that men did then as they do now — essayed to fill long-felt wants years before the void existed except in their mind's eye.

It would be superfluous, especially for the readers of a printing-trade journal, to follow the essayist's description of modern cosmopolitan journalism. Professorlike, he regrets the combination of intellectualism and capitalism which now prevails in the making of newspapers, and “can take but a half-hearted pleasure in this acquisition of modern civilization.” So grieved is the professor at the thought that the medium through which the people must be reached in exploiting literature, science or art, should be tainted by the money-making microbe, that he gives voice to the view quoted in the opening paragraph.

WE are not sure but that it would prove vastly profitable both to newspaper publishers and employing printers to pay all their employes to meet together for an hour every Monday and Thursday morning of each week to consider suggestions that have been made and to discuss ways and means, not only for the general improvement of the business in all departments but as to coöperation between the departments in helping over difficulties and in forwarding work in hand. A quarter of an hour of each meeting could be given up to a talk by the manager or publisher or by some expert, full of enthusiasm and with the power to interest and to inspire others, or to the reading, from some journal, articles instructive and inspiring.—*National Printer-Journalist*.



Henry B. Shepard



The INLAND PRINTER

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One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
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JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

HENRY O. SHEPARD
1848 -- 1903

WITHIN a few minutes of the close of the old year, Henry O. Shepard, president and founder of The Inland Printer Company and The Henry O. Shepard Company, died at his residence in Chicago. Hopes were entertained of his ultimate recovery from an illness of many weeks, but in the last days of December unfavorable symptoms developed, and his life ebbed out with the dying year. Elsewhere we record the expressions of regret of his friends and of sympathy with his family. He made wise provision for the perpetuation of the companies over which he presided, and placed his affairs in the hands of time-tried and trusted employes. He had many friends, and, as with all men of a vigorous personality, some enemies. Withal he was exceedingly popular and companionable. His sympathy in all distress was instant, his instincts humane. What his influence has been in his chosen field of activity THE INLAND PRINTER and the printing establishment he founded fully express. Friendly, tolerant and appreciative, his death is a deprivation the depth of which only those who have felt the inspiration of his encouragement and sympathy can fully appreciate. His enduring monument is THE INLAND PRINTER. His legacy was that it should be made all he had dreamed to make it, and we hope to be faithful to the trust.

FINANCIAL.

IMPROVEMENT in financial conditions did not develop with the end of the year. The only relief to the money markets came from abroad in the importation of gold, which reached the comfortable total of \$23,000,000. This was seized upon by the New York market, and the usual year-end acuteness was avoided. The unwholesome feature of this relief was in the support the money market gave to cotton speculation, which reached its height at 14.10 cents a pound for middling upland—the speculative base. The range was 1.3 cents above for fair and 1.5 cents a pound below for low middling stained. The speculative operations in the great staple were pushed to a feverish craze by the unfavorable final estimate of the Government. While the immediate profits to the planters are large, the benefit is partially offset by the heaviness in home manufacturing. The danger of an acute reaction upon the speculative crowd will be imminent to the close of the futures. A stock corner may be safely engineered. A high level of securities can be maintained and reaction permitted to come slowly, but dealings in the futures of products can not be controlled against ample supplies when the day of delivery arrives. Ordinarily a slump in speculation on cotton or grain markets has only a local effect, but when the financial situation is at tension there is the menace of a reaction upon all

money markets, and hence the prominence given the cotton speculation by all financial interests.

Cotton has not been alone in making higher prices; the grain market has displayed a like tendency, and it is curious that the final estimate of the Government on crops was at decreases, and gave strength to the price-lists, stimulating speculative operations. The figures have been disputed, but the estimates will stand, notwithstanding cotton movements indicate a crop as large as the previous year and grain movements do not adequately reflect the decreased production. Thus far the stock market is alone in depreciation of values. At first regarded as a rich man's panic, its influence spread into general business, though here the chief cause of a let-down has undoubtedly been in the higher costs of productions through labor's demands and stoppage of important work by strikes and lockouts.

While the admitted tendency is downward, it is peculiar to find bank clearings outside of New York increasing, and as large in the last as in the first six months. If this indicates anything, it is a widening of local activity, and upon this much is predicted by the optimistic observers for a righting of trade and evenness of business.

Supplementary to the bank clearing gains is the unbroken line of testimony by bankers, merchants and railroad officials in every section of the country that their immediate communities are enjoying good business, with no weakness. It is impossible to ignore the views of men trained to observe business tendencies, though we may discount them somewhat on the theory that environment and personal interest clouds individual judgment.

To these optimistic signs and declarations must be added the one wholesome effect of the industrial combinations in the quick response to a decline of orders by a contraction of production. In other times, personal interest, competition, forced production and ruinous prices brought collapse more quickly. The modern combination, though clumsily put together and financially weak, has exercised an important function.

Turning from the purely material aspect of the optimistic view, we have the scientific phase of the economists, of whom a recent writer said, "None know the difference between an exchange bill and a domestic sight draft." These men, who deal with conditions in the abstract, tell us that the swing of trade is to panics every twenty years, to temporary depression in the alternate ten years, with two periods of expansion between panics, the major and the minor. They insist that we are now in the ten-year depressive stage, which will be followed by the minor expansion.

Facts and theory are relied upon by the optimistic, but there is enough in the situation to point to a slow business movement. Our prophetic vision is very dull. We may talk volubly upon the past, but are estopped by the impenetrable in declaring what will happen. We do know that during a five-year period of expansion there has been a tremendous expansion of credit; that

railroads have called for capital funds to meet gigantic expenditures; that they have utilized vast sums from operation in improvements, and not over three important systems in the country have rehabilitated themselves entirely from the earning accounts. Dividends have been increased from \$90,000,000 a year to \$150,000,000, while bond interest has been increased from \$208,851,000 to \$263,237,000 a year. Industrial corporations have not retired any of their bonded obligations, and few of them have had adequate depreciation charges. The immense expansion in capital makes them specially vulnerable to trouble in a period of depression. This is the general summary of the pessimistic element in financial and business circles.

A prominent and disagreeable feature of the immediate money outlook is the wide loan expansion shown by recent national bank statements. Contraction in stock values has had no effect upon the debit accounts of the public to the banks. Whether this is an expression of an upward or downward tendency is debatable; but whichever, there must be a reduction instead of a further increase. The limit of safety has been reached. Surplus funds invite and demand borrowers, but when the aggregate loans of the country increase more rapidly than the aggregate individual deposits, there is a danger to both borrower and lender. Every loan in the natural course of business is regarded as adding that much to the deposit account, and when loans grow faster than the deposits it is evident that available capital is being lost—that many business interests are losing money instead of making profits.

As illustrative, the aggregate loans and deposits of the national banks at the close of 1898 and 1903 compare:

	Loans.	Deposits.	Per cent Loans.
1898.....	\$2,214,394,838	\$2,225,269,813	99.5
1903.....	3,425,085,581	3,176,201,572	107.8

Comparison with all cash held by the national banks at the same dates further illustrates the topheaviness of the loan account:

	Cash.	Per cent to loans.	Per cent to deposits.
1898.....	\$469,555,366	21.25	21.10
1903.....	547,722,811	15.99	17.24

But one deduction from these comparative statements can be made, and that is loans must be scaled, and until that is done and cash holdings bear a larger proportion to the aggregate, there is little room for further expansion. High money rates will persist until there is a safer margin in reserves. No substantial recovery in business can be expected save by the slow and conservative policy of limited credits. The ten-year depressive period of the economists has always been the recovery from excessive debit obligations.

P. S. G.

A GEM.

The December number of THE INLAND PRINTER is a gem.—
H. T. Crosby, Editor and Manager, The Greenville Times,
Greenville, Mississippi.

TYPESETTING MACHINES IN THE G. P. O.

THE Government Printing-office is again a center of craft interest. On this occasion the Typographical Union at Washington is the principal actor, and its course relative to the introduction of machines is the cause. The press reports on this matter have been numerous and conflicting — and generally untrue. The latest, up to this time, is that the union is preparing to oppose the introduction of machines in the big printery on the ground that they can not do the work satisfactorily. Whether this story is truthful or not, the writer is unable to say, as the meeting at which the resolution was adopted was a secret one, and the union officials have made no statement on the subject. It is a reasonable assumption, however, that some line of policy was determined upon, and it may be the newspapers have rightly sensed the motives of the element that controlled the meeting. The local union could not well take a position of open opposition to machines, as that would be a stultification of its own action in recognizing machines in private offices, and would also bring it in sharp conflict with the practice and avowed policy of the parent body. In these circumstances it may have occurred to some it would be an excellent method of beating the devil round the stump to set up the claim that machines are incapable of doing Government work. There is some truth in this, for undoubtedly the Government does work which is beyond the capacity of machines, but, speaking broadly and frankly, that is no argument against the introduction of machines. The same thing might be said of even the smaller offices. The fact is — and this is the main consideration — there is much work that can be done on machines, and so long as this is the case their introduction will be a probability with which the employe will have to reckon. Not only that, the day is not far distant when machines will be a necessity in the Government Printing-office, and when that time comes neither place-hunting Congressman, a kind-hearted Public Printer, sympathetic Congressional Committees on Printing nor the misdirected efforts of trade unions will avail to prevent their introduction.

If the report be true, and Washington union is preparing by indirect methods to "oppose machines," it is pertinent to inquire as to the wisdom of that procedure. It is admitted that trade conditions in the capital are unique; if they were not, such a policy as is ascribed to the union would not be entertained for a moment. The whole affair smacks of a move in a political game, and in Washington the atmosphere is murky with political schemes, while the methods of the politician are held in undue esteem. This is in a measure responsible for the attitude of this particular union. While the installation of machines in Uncle Sam's office may be affected by the manipulation of politicians, in the end it is an industrial and business question rather than a political one, and bluffs and sophistries are soon dissipated in that sphere, especially when the utility of a proposition is susceptible of actual

demonstration. When bluster and buncombe win the day in the political arena it is usually because no one is especially interested in investigating the situation. In this case, there are men vitally interested in selling machines and there are others whose duty it is to inquire into the matter; and, if they find machines can be used advantageously, they are under obligation to order their installation at once. From the standpoint of an opponent of machines, is it not unwise to challenge such an investigation? True, many men who voted for the alleged resolution may have reasoned themselves into the belief that the position assumed was a reasonable one and based upon facts. These men were either ignorant of the capabilities of machines or allowed their self-interest — fear of losing their positions — to blind their judgment. Among well-informed printers there is but one opinion as to the result of an honest inquiry into the subject.

A feeling that something must be done to preserve to them opportunities for plying their trade — their familiar means of obtaining a livelihood — is what prompts men to actions of this kind. An absurdly exaggerated report to the effect that about one thousand machines were to be installed in the office caused two thousand men or more to fear for the future. There is no longer much demand for straight-matter compositors, which many of these men are, and their prospect in such a contingency is anything but bright. The more elderly may rightly shudder to think of the manner in which their days may terminate; younger ones see their children deprived of the education and rearing they had fondly hoped to give them, and all feel that the appearance of machines means the breaking up of homes and starting life anew under circumstances far from inspiring. Those who have been in the thick of such a revolution know how calamitous and pathetic it is — almost too much so for dry-eyed contemplation. Though such a one may differ widely from them in their policy, he may be excused for hesitating to condemn the prospective victims. If one of the professional classes was threatened with a similar catastrophe, like subterfuges would be resorted to, for human nature is much the same whether garbed in the greasy overalls of the mechanic or in the snug-fitting, speckless broadcloth of the surgeon or corporation attorney. Affecting as all this is, it is impolitic to dwell on it when confronted by machines. Experience teaches that in the march of progress individual convenience and what are deemed personal rights are as chaff before the wind. What society conceives to be its welfare is always paramount.

Men confronted by such a predicament may be forgiven for becoming panic-stricken, but forgiveness does not imply they should not be reasoned with and brought to view the disturbing situation calmly and dispassionately. Especially is this so in the case of a union which relies for effectiveness on the numerical strength and prestige of sister unions rather than upon any power of its own. First and foremost, panic should be

avoided, and if it be impossible to do so entirely, the feeling should be discounted. The difference between the panicky man and his normal fellow is that the former invariably does the wrong thing. Every-day life is full of apt illustrations of this, and the alleged action of the Washington printers seems to be a case in point. Among the many regrettable incidents in connection with the introduction of machines, none is more wearing than the mental worry that harasses the expectant victim during the period that elapses between the first announcement of their coming and their installation. The late President Harrison used to say that nothing shortened life more than the unrest of indecision. Then is it not folly—the grim folly of panic-stricken minds—to seek to postpone the inevitable, when, at best, success one year indubitably leads to immediate renewal of the fight, with the recurrence of the deadly worry and expense? To the men most vitally interested, there is neither profit nor comfort in continuous controversy and conflict. The writer's experience constrains him to conclude that the best interest of the employees would be subserved by facing the situation squarely and having the trouble ended.

In fact, in the opinion of not a few well-wishers of the journeymen, it is to be regretted machines were not introduced into the Government Printing-office about ten years ago, when they were first proved beyond doubt to be commercially successful. Had that been done gradually, there would have been little displacement, as the increased volume of work would have provided in great measure for the surplus of men. Further deferment of the change will magnify rather than minify the difficulties this phase of the question presents. It is a safe prediction, however, that machines will not cause the immediate disturbance generally supposed among Washington printers. The appropriations for printing will not be decreased for any length of time, if at all, and the volume of work will be greatly enhanced. Almost every department would have more printing done now if the money were provided. The spasmodic attempts to reduce the quantity of printing have not resulted in lasting retrenchment. The reason is that, notwithstanding the apparent wastefulness in this line, printed matter is one of the prime necessities of a government of reading people—as essential to its life as air, land and water are to the individual. So we may take it as a certainty that the demand for the productions of the printer's art will more than keep pace with the increase in the responsibilities and functions of the Government. And who, judging the future by the recent past, will have the hardihood to say what the limit will be?

In the dark concerning what the union at Washington really contemplates, one can only hope there will be no campaign against machines as such or under cover of some flimsy pretext, for it is not pleasant to speculate on the result. It can not possibly win in such a campaign as is outlined in the press reports, and

we may ultimately see the Esopian fable of the dog and the meat and the shadow illustrated once more. But if the union has in mind a plan of campaign similar to that followed by itself and other unions when machines entered privately owned offices, then it may be able to accomplish much. In such circumstance it will endeavor to have the introduction of machines regulated so that the least possible inconvenience and loss may ensue; that present employes be afforded opportunities for mastering them; that the compensation and working conditions be suitable. It might also busy itself in ascertaining if arrangements could be made whereby those displaced could be given suitable employment in other branches of the Government service. There is much that the union can do in such an emergency, and by keeping within the bounds of reason—not playing the industrial reactionary and attempting the impossible by advancing transparent sophistries—much may be accomplished that will inure to the benefit of the Government-office printer.

W. B. P.

OXIDATION OF TYPE.

CERTAIN of our English cousins are having trouble of no mean proportions in regard to the lasting qualities of type which they keep in closed cabinets—those that they term air-tight and dust-proof. A correspondent of the *Caxton Magazine* writes from a seaport town to that journal saying that about two years ago the firm with which he is connected bought two dust-proof cabinets for the safe keeping of some of its best display fonts. Now he finds that the type which has been placed in those cabinets is really crumbling away. Almost the entire surface of the type is gone, leaving a very fine white powder or dust all over the letters, and many of them have so far disintegrated that they have become practically useless. He adds: "I have been told that it is because the type was kept air-tight. I may state also that all the type has not come from one foundry, there having been at least four different makes in the two cabinets."

I suppose that every typefounder, and probably every printer of long experience, has had more or less trouble along these lines, but this instance is most excessive and violent. There are, of course, many theories to account for the chemical action which results in this apparent disintegration of type—for it is in many cases more apparent than real, although in a thing so perfect as a single type a very slight variation or imperfection will cause it to pass from the ranks of the perfect and useful to those of the imperfect and useless. Few of these are more than theories, and there is little scientific basis in most of what has been advanced, even by practical men.

In one case, analysis of a lot of type showed traces of zinc, and this is supposed to have united with the copper in the alloy to "set up" a battery and destroyed the cohesion of the particles of metal by electrolysis. Again, a quantity of new type just from the foundry

was thoroughly wet down in a printing-office fire. It remained untouched for weeks, and when the insurance was finally adjusted and the pages of type were opened to be laid, it was found that all the type was more or less oxidized. Careful analysis of the wrapping paper showed the presence of sulphur-zinc therein—a very little, but enough to set up the battery when wet. Type wet in the original packages and not promptly opened to free circulation of air has in other cases been known to become covered with a fine white pow-

type disintegration, he added that it was possible that the cases in these cabinets were paper-lined, that the type was washed with lye, imperfectly rinsed, and put away not thoroughly dry—a very probable presumption if the type was small—and that there was some chemical in the paper which was released by this combination and acted directly and harmfully upon the alloy in the type metal.

And all this emphasizes the importance of cleanliness and care in handling type. Plenty of clean water



Photo by Geo. A. Furneaux.

MILL CREEK, NEAR BATAVIA, ILLINOIS.

der, the type itself appearing to be in good condition, save for discoloration. Type that had been for a long time carried unused in a vault that was frequently whitewashed was found to be oxidized, the result, as it was claimed, of dampness and the lime in the whitewash.

Type that is washed with strong lye and not properly or sufficiently rinsed with clean water will also become covered with a white powder that seems to eat into the type more or less.

A practical typesetter to whom the matter was referred said that he could offer no solution that would be helpful or satisfactory for the difficulty complained of by the English printer. Citing various instances of

after the lye, and the frequent use of the bellows, even though type be kept in the modern compact and almost dustless cases, have by no means been abrogated, nor can they be.

R. C. M.

CULTIVATE RESERVE POWER.

You remember Washington Irving's story of the Dutchman who started out to jump over a mountain, ran two miles to get a running start for his jump and then sat down to rest before jumping? When you set out to write one of those long, eloquent introductions for your ad. remember that man. "Cut it out" and tell specifically what you have got for sale. If a book is mostly preface, it's a poor book. If an engine uses nine-tenths of its steam in blowing its own whistle, there are better engines.—*Apparel Gazette*.

TEMPTER AND TEMPTED.

THAT the class known as labor "skates" or "fakers" will continue to thrive is to be expected. With such fertile soil as industrial conditions present, the wonder is that so few members succumb to the temptations surrounding them. The hubbub about the recent disclosures has been out of all proportion to the scoundrelism exposed. We have been told that because of these disclosures unions are essentially criminal, and here and there has been heard a faint voice calling for their suppression. Sheriff O'Brien, of New York, gives this latter demand a rather neat turn thus: "In my official capacity as sheriff of the great city of New York, throughout my full term of two years I have been required to take but one or two labor men to prison for 'grafting,' whereas something like thirty-five lawyers have been taken over for the same purpose, as well as half that many preachers, yet we have heard nothing of stopping the profession of law, although quite a bunch of that profession went to pay penalties for crookedness; nor have we seen one word in the papers that preaching shall cease because quite a number of that craft found their way to a certain State institution, and why we have been told labor organizations should cease because one or two officials have gone wrong is a mystery that needs further explanation."

Aside altogether from that phase of the question, is it fair to hold the unions as being wholly blamable for the grafter and his nefarious trade? They are the greatest sufferers — and, perhaps, rightly — from the rascalities, and if their members are not ever on the alert to prevent the election of unscrupulous men to office the unions must expect to be humiliated and victimized. To keep the official roster filled with the names of men above suspicion is a difficult undertaking among the larger unions, and in some instances it is made doubly difficult by the connivance of some employers, who in a score of ways advance the interests of pet candidates for union office. An honest and capable man who enjoys the respect of the employers will usually make an ideal union official, while the mere hireling of an employer is to be avoided by unionists. The latter is essentially dishonest, and no amount of brilliancy can compensate for that fundamental defect. Such men in official position have done incalculable harm to the employe and his cause. The notorious Sam Parks is — or was — of this class. Mr. Baker, a careful magazine writer, avers that Parks made his debut in New York as a "scab" under the aegis of a well-known firm of contractors. Assaults from without not proving successful, it is easily conceivable that Parks' next move was to control the unions from within in the interests of his employers. It is well known that Parks built up his political machine in the union by dispensing "patronage" in the shape of desirable jobs to influential members. The contractors who allowed him to fasten his partisans on them did not do so either through fear of

Parks or out of sympathy for him. They thought they saw in it a good stroke of business. If, in the end, he used the immense power so secured to advance his own interests or those of other employers, what moral right have the original schemers to complain? They were beaten at their own game, and it is puerile for them to lament, much less abuse, the union, because the tool they foisted on the organization refused to "stay bought" and mulcted all or some of the primary corrupters.

It is worthy of note that union grafting flourishes most in those trades in which, according to general repute, it is customary to secure contracts or certain immunities from the law by ways that are devious. In the building trades, employers are brought into close contact with officials of various grades of authority and morality. This propinquity is not confined to public jobs by any means, for even in the erection of a private urban house, officialdom touches shoulders with the employer at every turn. There is, for instance, the building inspector, who can cause much trouble and expense in compelling compliance with the requirements of the law; then there are the officials charged with the duty of seeing that the streets are kept clear of obstructions, and in whom keen eyesight may result in much inconvenience to the men who desire to maintain construction plants on the highway. Contractors in the building trades soon learn that in dealing with these officials the easiest way is the cheapest, even though it may be somewhat underhand. Such practices result in a breaking down of the moral fiber among those who indulge in them, and as a consequence there soon arises a code of proverbial "tricks of the trade" which are dishonest though within the limits of the law. In time — and in an incredibly short time, too — these meretricious methods become known to the employes, and, being powerfully influenced by their environment, they condone shady transactions by their union agents with the weak and pitiful, though very human, plea that they are "no worse than the employers have been guilty of a score of times." By way of illustration, the writer recalls the case of an employing plumber who protested bitterly that a local union of his trade had no conscience and insisted upon scale provisions which were invitations to journeymen to indulge in sharp practices in making out their wages bills. This same employer had some time previously made merry about the manner in which he and one of his men had so manipulated a job that a wealthy customer was compelled to pay \$100 for a service which was not worth more than \$5. It so happened that the working plumber, who was referred to "as a good man, who uses his head," was also president of and a power in the conscienceless union, yet his employer after furnishing such an example of — well, say thrift — marveled that the employe was not a model of fairness and square dealing, governed entirely by right principles, when transacting business for the union. Unfortunately for themselves, too many work-

ingmen hold fast to the idea that all business is conducted on a "cheap-john" plane. This sentiment is responsible for much of the suspicion which is the fruitful mother of the narrowness and intolerance that are the bane of so many trade-union movements. It is axiomatic with organized labor that, aside from questions of wages and working conditions, the interests of employers and employes are identical, and it is also true that the business methods of the unions of any given trade will be found following closely those of the employers.

Union "grafting" is a rare thing in the printing-trade unions, and I can not but think that the high standard of business ethics prevailing among the employers is to some extent responsible for this. The few instances of crookedness known to the writer were encouraged if not initiated by employers. A few years ago a well-known publisher was the victim of a faker's war, and refrained from retaliating on union men in his employ because he knew competitors had misrepresented him and befogged the issue through the machinations of their advocates in the union. Eventually the union came to its senses and the wrong was righted, but this unusually forbearing and liberal gentleman demonstrated in the most practical manner that he recognized who were really responsible for the fight made against him. This publisher — as would be the case in any stable union — had ardent champions among unionists, and the fight within the organization waxed so bitter that the efficiency of the union was seriously impaired.

How easily a "grafter" may be made is illustrated by a recent occurrence in one of the larger cities. Estimates were being secured on a desirable bookwork job, and a newspaper office was among the formidable bidders. One of the job printers thought it would be good business policy to put the newspaper office out of the running, and conceived the idea that the union might be used to that end. Among his employes was a bright young man who takes an active interest in union affairs, and he was asked to induce the organization to place an embargo on certain offices doing certain classes of work. It was also part of the program that the newspaper be threatened with a boycott if it made a practice of seeking "outside jobs." Though it was intimated he would not lose anything by the transaction, the young man not only declined to comply with the request, but volunteered the information that he should oppose any such proposition if it were presented. He attempted to make plain that it was no concern of the union how much or how an office secured work, but the employer, who has much to say of the meddlesomeness of unions, abandoned the idea reluctantly. With the average man, egged on by his real or supposed necessities, there is no middle ground when he learns the straight and narrow path on an excursion of this kind. Had this young man been complaisant on this occasion he would have been in a fair way to becoming a "skate." The possibilities are his next step would

have been to secure an increase of wages under threats of "making trouble" in the union for his employer, and from that he would easily gravitate to being a full-fledged troublemaker for the money there might be in it. From an ethical standpoint he would have as much right to exploit improper measures on the union floor for his personal aggrandizement as to do so for the benefit of an employer, who may feel coldly toward him because he refused to become the advocate of a mild, though none the less dangerous, species of Parksism.

Another illustration of how "labor skates" are made is furnished by some building trades in a populous center. There had been many labor difficulties in this industry when an old and prominent trade-unionist suggested that a board composed of employers and employes be formed to dispose of these differences, thus avoiding strikes and lockouts. The suggestion was approved and an employer and employe were elected chairman and secretary, respectively, of the board. The scheme worked satisfactorily, it being agreed that much of the credit for success was due to the workingman-secretary. No salaries being attached to the offices, the secretary soon found it necessary to resign the office in order that he might go to work. All regretted this, and finally the employers, clandestinely it is said, offered to pay him a reasonable salary to devote his time to the business of the board. Now we have an official representing one element in a joint board though receiving pay from a conflicting interest, which would appear to the average mind as being something of an anomaly. Doubtless the principal in the transaction believes he can still do justice to his constituency, and in all probability the employers were actuated by the highest of motives in making the offer, but serving two masters has ever been a difficult task. The man who can fill such a position and come through the ordeal unscathed is made of superior clay, for humanity is prone to look kindly on works wrought by the hand that furnishes the bread and butter. All must admit the difficulties of this gentleman's position, yet if the expected happens and he fails — whether by betraying his constituents or by forcing increases of his salary — there will be another so-called "skate" added to the list, and the unions, and they alone, will be lectured and denounced for the dereliction.

While unionists are mainly responsible for the existence of labor fakers and grafters and suffer most by their existence, yet conditions beyond the control of unions tend to propagate this obnoxious species. These conditions will continue to exist, and it is of prime importance to the unions that they overcome them. There is but one way to do so, and that is by keeping the officers' chairs filled by sincere, honest men of known integrity, who will rise superior to the temptations which seem to be inherent in the industrial situation. In order to do this, aspirants for office must be studied from day to day, and pernicious or dangerous practices nipped in their incipency. W. B. P.

Written for THE INLAND PRINTER.

"ENTERED AT STATIONERS' HALL."*

BY A SPECIAL CORRESPONDENT.



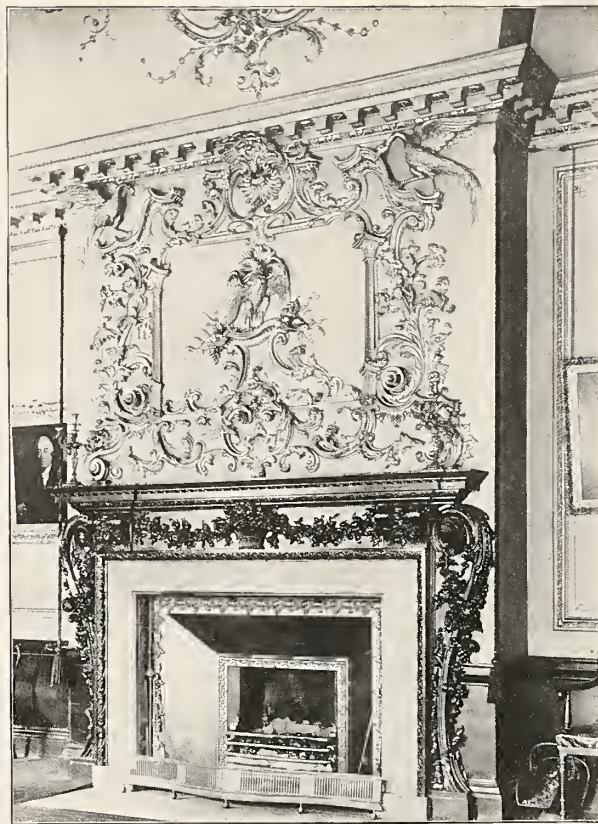
THE Halls of the London City Companies, for the most part hidden away behind the main streets in secluded courts or alleys, are somewhat difficult of discovery by the stranger who may be in search of them, and the Stationers' Hall is no exception to the rule. It is situated between Paternoster Row and the Old Bailey, in Stationers' Hall Court, immediately behind Ludgate Hill, and is reached by two narrow alleys. The Hall itself is a large structure, solidly built, with a forecourt fenced in by high railings, which is entered by an iron gate surmounted by the arms of the Worshipful Company of Stationers. Within this courtyard there are two entrances to the Hall, one very stately, with a handsome doorway, reached by a flight of stone steps, the other in a kind of sunken basement. The great door is reserved for the members of the Worshipful Company and their guests when they come to dine in the Hall; the little and more obscure entrance being for publishers, authors and other inferior people who come to do business and to pay their copyright fees. To get an entrance to the Hall is a rather difficult matter, and one requires to be possessed of some influence to obtain a sight of the interior.

The fifth centenary of the company's existence was celebrated in June, 1903, and to emphasize that occasion the master and wardens invited a distinguished company, including the Archbishop of Canterbury, to dinner, and the function was one of much speechifying, many references being made to the history and doings of the company during its long career.

The year 1403 is generally spoken of as being the date of the first establishment of the company as a corporate body, but it must have existed long before that time, which was at least half a century before the birth of printing. Originally the brotherhood was composed of scribes and stationers, but when printing was introduced, the two branches separated; the printing trade then naturally fell into the hands of the stationers, as they were the more concerned with the making of books. In these dark days, antecedent to the art of printing and its introduction into England, booksellers and publishers were literally men who wrote what they sold, and with whom calligraphy was the best capital to start with. Then the chief intellectual food of the English people were paternosters, graces, aves, credos and amens. The more curious craved portions of the Scriptures, and the very well-to-do indulged in the luxury of a fair transcript of Chaucer's "Canterbury Tales," one of the various "Mortes d'Arthur," and perhaps, most of all, the spirit-stirring chronicles of England, France and Navarre, by glorious John Froissart. But these last-named luxuries were only procurable, and then often with much difficulty, by the wealthy minority, and in fact were only sought after by those of intellectual and refined taste. This class of bookmakers had become sufficiently numerous to be formed into a guild in Henry IV.'s reign and on July 12, 1403, a petition was presented to the mayor and aldermen "from the reputable members of the craft of writers and text-letters, then commonly called limners, and other good folks, citizens of London, who are wont to bind and sell books, praying for authority to elect yearly two reputable men of the craft of writers and text letters." Also "praying for authority to elect yearly two reputable men, one a limner, the other a text writer, to be wardens of the said trades, to oversee the works of these crafts, and present the defaults of bad and disloyal men to

the chamberlain at Guildhall for the time being, that the same might be corrected, punished or reclaimed"; thereupon it was ordered that the said ordinance should be observed and transgressors punished as above stated. These writers congregated together in a district named from their vocation, "Paternoster-row," and in small streets and places in the vicinity, which bore the names of "Creed Lane," "Amen Corner," "Ave Maria Lane," etc. These names still survive, and we trust will forever be retained as a historical memento.

Such was the start of the company, but after the introduction of printing, alterations had to be made in its constitution, and in the year 1556 there was obtained from Philip and Mary a charter of incorporation, the first master being Thomas Dockwray. This was one of the darkest periods of English history; Queen Mary desired to entirely annihilate Protestantism, root and branch, but she found herself constantly hampered by the printing-press, and how to muzzle this new and popular organ of public opinion almost puzzled her advisers. It was clearly of little or no use to burn preachers of the Gospel by the score at Smithfield as long as their works and teachings could be multiplied a thousandfold by the aid of the newly invented art; it was, therefore, absolutely necessary, if priestly rule was to be reinstated in England, to gag the press in the first instance. In this perplexity the idea occurred



CARVED MANTELPiece IN COURTROOM.

to one of her majesty's advisers to set some of the most influential of the men exercising the art of printing to act as spies and inquisitors over the rest, and the idea was carried out in a manner that left nothing to be desired. The members of the then existing company were approached and many of them were found (not less than ninety-seven individuals) willing to be her tools for a liberal reward, and these ninety-seven were duly empowered by a charter of Philip and Mary, dated May 4, 1556, to form a close corporation with great privileges, under the title of the "Masters, Wardens and Commonality of the Mystery or Art of Stationers."

In the charter granted to the company the base purposes to which Mary intended to put its members were very clearly

* The views of Stationers' Hall herewith presented were taken by special permission, and are perhaps the only photographs of its interior ever made.

defined. "Know ye," so it ran, "that we, considering and manifestly perceiving that several seditious and heretical books, both in verse and prose, are daily published, stamped and printed, by divers scandalous, schismatical and heretical persons, not only exciting our subjects and liegemen to sedition and disobedience against us, our crown and dignity, but also to the renewal and propagating of very great and detestable heresies against the faith and sound Catholic doctrine of our Holy Mother the Church, and being willing to provide a proper remedy in this case, we give our license that the ninety-seven printers, bookdealers and so forth, may be one body of

an enterprise, or any similar purposes. It was chiefly in annual publications, known as almanacs, that the results of the occult science of reading the stars were given, and the sale of these publications was enormous. Here was a capital opportunity for a company accustomed to trade in and make money out of bigotry and superstition to do a stroke of business. The stationers made an effort to get these almanacs into their hands, and succeeded so well that James granted them, for a consideration of course, the sole right to print and publish almanacs in England. Unfortunately for the company, Oxford and Cambridge possessed rights of publishing these; this cost the



THE COURTROOM.

Showing Benjamin West's celebrated painting, "Alfred the Great Sharing His Last Loaf with the Stranger."

itself for ever and one society incorporated for ever." In addition to the charter, power was given for the master and wardens of the society to search as often as they pleased any place, shop, house, chamber or building of any stamper, printer, binder or seller of any manner of books within the kingdom of England and dominions thereof, concerning or for any books or things printed, or stamped, or to be printed or stamped, and to seize, take away or convert to the proper use of the said society all and singular those books and those things which are or shall be printed or stamped contrary to the form of any statute, act or proclamation, made or to be made, and to imprison such as shall disturb, refuse or hinder them. It was an admirable scheme, this new press inquisition; Queen Mary burned the authors and the Stationers' Company burned the books.

Queen Mary died and Elizabeth reigned in her stead, the official religion of the country changed, but the Protestant queen confirmed the charter in its original terms. Under Elizabeth's reign the company grew and amassed wealth rapidly, and in her successor, James I.'s reign, its prosperity continued. It was the golden age of astrology in England; everybody was anxious to learn under which planet they were born, what stars ruled their fate and what constellations were most auspicious when going on a journey, or commencing

company a little more money; these universities were bought out on consideration of an annuity, and so the Stationers' Company obtained the monopoly of printing and publishing almanacs for the people of England, and for two centuries afterward spread superstition and perpetuated ignorance throughout the country for no other object than that of amassing money.

The company took into its pay all the shylocks who claimed to be able to foretell events; they had writing for their almanacs such men as Andrews, Lilley, Partridge, Woodhouse, and the greatest cheats and liars of the day were sure of receiving the best pay if they could only make startling enough prophecies. The company continued to publish these almanacs for over two centuries, and even as late as 1870 they issued prints bearing the name of John Partridge and Francis Moore, physician; the former almanac bearing the title of "Merlinus Liberatus" and the latter the classical appellation of "Vox Stellarum." Francis Moore began his career in 1698 and James Partridge was his contemporary!

From time to time outside publishers endeavored to issue almanacs, but were promptly suppressed, all opponents to the company being annihilated, and it was not until the reign of George III. that one Thomas Carnan, a Scotsman, who had started a publishing business in London, determined that their

monopoly should come to an end. He issued almanacs of his own of an up-to-date kind, and free from all astrological rubbish. Mr. Carnan was at once seized and put in prison. He brought the matter before the courts and was defeated in the Court of Exchequer; he appealed to the Court of Common Pleas. Here the legal question was argued at great length by the best lawyers of the day, and the judges came to the decision that the claims of the company for the sole printing of almanacs were invalid, as the Crown had at no time a prerogative

It is lighted by five windows on each side, those on one side being filled with stained glass, while the windows across the hall are filled with plain glass. At one end a handsome carved oak screen runs across the hall and shuts off the entrance doorway. The floor is inlaid in parquet and there is a coved ceiling of rather plain plasterwork. In the hall are the long oak tables and benches that are used at the dinners of the company, and the master's chair, a very fine piece of ancient cabinetwork, stands at one end.



INTERIOR VIEW OF STATIONERS' HALL.

to grant such a monopoly. The Stationers' Company was defeated in the matter of publishing almanacs, but it still held a considerable monopoly of the trade.

In the olden days when the company wanted money they published a book, as for instance, in 1654, when the Hall was in a dilapidated condition, they issued a "Book of Martyrs" to defray the expense of rebuilding. This book achieved such a popularity that it was out of print in a very short time, and some leading printers in London threatened to get out editions of their own unless the Stationers' Company reprinted it, the demand was so great.

The present Hall was built after the great fire of London in 1666 (when the loss of the company was over £200,000, a very considerable sum in those days), and stands upon the site of its predecessor.

The first court of the company after the fire of London was held at the Cook's Hall, on October 2, 1666, and afterward at St. Bartholomew's Hospital. In the following December all the ruined ground belonging to the Hall, as well as to the other tenements of the company destroyed by the fire, was ordered to be forthwith cleared and measured, and on April 2 of the following year a precept was received to attend the Lord Mayor for receiving his majesty's pleasure about rebuilding the company's hall. Within a few years from this the present structure was erected.

The Great Hall of the building is parallelogram in shape.

The basement story, and some other parts of the building, are used as warehouses for the company's stock of printed books, and for the stock of such individual members as choose to rent accommodation. There is also a large kitchen with an immense fireplace, where the dinners are cooked.

The principal ornamental feature in the Hall is the stained glass windows. At the northeast end is the great Caxton window, presented by the late Mr. Joshua W. Butterworth during the year he was master of the company. The ceremony of unveiling the window was carried out by the then Lord Mayor of London, who was himself a prominent representative of the craft, and a past master of the Stationers' Company.

This Caxton window is not only a beautiful addition to the hall, but it is further a fine artistic conception in itself. The central idea represents Caxton submitting a proof of his first impressions from the press to King Edward IV. and his Queen, in the Almonry of Westminster Abbey. The artist has represented the father of English printing as a man upon whom his years sit lightly, with a face of keen intelligence and happy enthusiasm. In his hands he extends a sheet, bearing the printed black-letter character, upon which the King looks with speculative eye. Beside the King stands the figure of a young prince, too old, however, to be taken as Edward V., who at that period would only be about six years of age, and therefore to be regarded rather as typical than as chronological. A lady-in-waiting peers over the King's shoulder at the printed

sheet, whilst two priests are shown descending the stairs leading to Caxton's apartment. In the left foreground is seated a boy busily grinding the materials for the ink, and directly behind him is the press, operated by a well-drawn and well-posed figure with hand upon the bar. In the left background a compositor is engaged arranging the movable types upon a wooden platform, the prototype of the modern galley. The composition and grouping are excellent, and the coloring is at once brilliant and appropriate. The surroundings of the central panel are in keeping with the subject. In the center appear the arms of the Stationers' Company, with the date of the Stationers' charter (1556) supported by angels on either side, holding the miter and pastoral cross of the Archbishop of Canterbury, the patron of the company. At the foot is prominently presented the ancient barge of the company, floating upon the Thames and filled with figures. In the processions, the royal progresses and what-not of the past, the barge was a spectacle, rich in coloring and carrying with it the banners of the guild and shields of members of the company. The domed border of the window is completed with medallions, connected by traceried ornaments, containing the colophons or, more correctly speaking, the devices of eminent printers. On the right, commencing at the top, we have those of William Seres, Reginald Wolf, Wynkyn de Worde and Richard Tottel, and on the left those of Richard Jugge, John Day, John Cawood and Hugh Singleton. Along the bottom of the window runs the inscription, "This Window was Presented by Joshua W. Butterworth, F.S.A., Master of the Company, 1894."

The five stained glass windows are upon the left hand as one enters the hall; these are known as the "Shakespeare," the "Caxton," the "Tyndale," and the "Cranmer" windows, and each has been the present of some former master.

At the upper end of the hall a doorway leads to a small anteroom in which is hung a number of framed documents and old engravings relating to the company, and from this anteroom entrance is had to the courtroom.

This is an excellent specimen of seventeenth-century work. It is lighted from one side only and has an arched ceiling, with composite cornice, elegantly ornamented with carvings and stucco. A large luster of cut glass depends from the center of the ceiling, and there is a handsome mantelpiece of variegated marble, with a frieze of fruit and flowers in carving of very high relief above it. This frieze reaches the cornice, with which it combines in a very clever manner. The carvings are generally said to be oak, but when the present writer examined them he found they were simply stucco. At one end of the courtroom there is a large alcove, in which is hung the celebrated painting by Benjamin West of "Alfred the Great Dividing His Last Loaf with the Stranger." This picture was presented in 1879 by a Mr. Boydell, who was afterward alderman and Lord Mayor of the city of London.

On the walls of the courtroom hang a number of interesting portraits of former members of the company. Notable among these is that of William Strahan, who was master of the company in 1774. Strahan was a very eminent printer in his time; he was not quite so prominent, perhaps, as was Benjamin Franklin in America, but he was a man of a very similar stamp, and exerted a beneficent influence on the life of his generation by his generous actions and the example he set of a just, diligent and kindly character. He had been a fellow-workman of Doctor Franklin's in a printing-house in London, and afterward continued to enjoy the latter's friendship until his death, which antedated Franklin's by only five years. His career was interesting and is worth a brief recapitulation.

He was born at Edinburgh, where his father held a small appointment in the Customs. Having passed through the tuition of a grammar school, he was put apprentice to a printer, and while still a young man he removed to London, where he appears to have worked for some time as a journeyman printer. He married early in life, and by strict sobriety and diligence he contrived to live within the narrow margin

of his modest income. His integrity and natural abilities soon enabled him to better his circumstances, and the first difficulties overcome he achieved rapid success. He was one of the most flourishing men in the trade when, in the year 1770, he purchased a share of the patent for King's printer from Charles Eyre, with whom he maintained a friendly intimacy during the rest of his life. He then acquired a great literary property by purchasing the copyrights of some of the most celebrated authors of the time. He proved his possession of prudence and speculative sagacity in a remarkable degree in this important undertaking, and, to his credit be it said, never had literary men experienced such liberality as they did at the hands of Strahan and his associates in their purchases of copyrights from authors. He gave to the Company of Stationers, in 1784, £1,000 upon trust to purchase annuities for ten poor printers. According to his will, half the interest of that sum was to be



THE GREAT END WINDOW.
Caxton Showing His First Proof to the King.

divided yearly, in the week after Christmas Day, to five poor journeymen printers who were natives of Scotland, without regard to their being freemen or non-freemen of the company. The week after Christmas Day, no doubt, proved a very acceptable time to the poor printers for receiving this little present, and it is one example among many of a happy trait in the character of this old printer.

In many ways he showed a genuine sympathy for the lot of those less fortunate than himself, and unselfish thoughtfulness of others in the way in which he exercised his benevolence. He was proud of the humbleness of his birth and was always mindful of the acquaintances of his early days. At his table in London every Scotsman found an easy introduction and every old acquaintance a cordial welcome. To not a few who were dependent on his bounty during his long and useful life, and who would otherwise have severely felt the loss of so truly benevolent a friend, he left liberal annuities for their lives. Among other generous legacies he gave also £100 to the poor of the parish of St. Bride, in which he had many years resided. He had five children, three sons and two daughters. The eldest son became a printer, but died in his father's lifetime; another son was prebendary of Rochester, and upward of fifty years Vicar of St. Mary's, Islington; a

third, Andrew, in due time succeeded to his father's business, became printer to his majesty, and sat in Parliament for some twenty years. In every way he maintained the high reputation gained by his father by his exemplary conduct both in business and private life, and is said to have left property to the amount of more than a million of money. The office of King's printer then devolved on his nephews, Andrew and Robert Spottiswoode, in which family it has continued to the present day.

Among the other pictures are portraits of Charles Whittingham, founder of the celebrated Chiswick Press, and of his

In the early part of the seventeenth century, concerts were frequently given in it, and an entertainment was instituted on the 22d of November in commemoration of St. Cecilia. On these annual occasions a splendid entertainment was provided, which was preceded by a performance of vocal and instrumental music by the most celebrated performers of the day. The verse was invariably eulogistic of St. Cecilia and was often set to music by Purcell, Blow, or some other distinguished composers, Pope, Addison, and others supplying the words. These entertainments came to a close about 1703. The Hall has also been used for political banquets, and in



Samuel Richardson.
Charles Whittingham

Andrew Strahan.

Joshua W. Butterworth.
Baskerville.

Mrs. Richardson.

Luke Hansard.

Thomas Guy.

son and successor. Richardson, the father of English novelists, and his wife, also, hang here, occupying the place of honor on either side of the doorway; Luke Hansard, the founder of the "Hansard Debates," and Sir William Domville, who was master of the company in 1814. There is also a fine portrait of Thomas Guy, M. P., the founder of Guy's Hospital, one of London's best-known institutions; he was a member of the Court of Assistants in 1722-24. Another interesting portrait is a fine miniature of Baskerville, the Birmingham printer, in a circular frame, and a small water-color portrait of Luke Hansard hangs in the corner of the room; this was evidently at one time a present to his son, as it bears the inscription, "Your affectionate and loving father, October 29, 1828."

Looking out from the windows of the courtroom, there is seen a magnificent plane tree, with a wealth of foliage, rising from the center of the enclosed yard. This tree is one of the finest in London and is specially cared for in the matter of watering, so that its leaves are green late into the season.

In Malone's "Life of Dryden," particulars are given of many curious uses that have at various times been made of the Hall.

1831 the Reform members of the House of Commons gave a dinner to the Chancellor of the Exchequer (Lord Althorp) and to Lord John Russell.

In 1842 the Duke of Wellington presided here over a dinner for the benefit of the Infant Orphan Asylum, and in June, 1847, a dinner for the King's College Hospital was given under the presidency of Sir Robert Peel.

The Hall used to be the starting place also of many magnificent funerals, particulars of one of which we may note. It was the funeral feast of Thomas Sutton, of the Charterhouse, and was given May 28, 1612. For the repast there were provided "32 neats' tongues, 40 stones of beef, 24 marrow bones, one lamb, 46 capons, 32 geese, 4 pheasants, 12 pheasants' pullets, 12 godwits, 24 rabbits, 6 hearnshaws, 43 turkey chickens, 48 roast chickens, 18 house pigeons, 72 field pigeons, 36 quails, 48 ducklings, 160 eggs, 3 salmon, 4 congereels, 10 turbot, 2 dories, 24 lobsters, 4 mullets, a firkin and keg of sturgeon, 3 barrels of pickled oysters, 6 gammons of bacon, 4 Westphalia hams, 16 fried tongues, 16 chicken pies, 16 pasties, 16 dishes of rice, 16 neats' tongue pies, 16 custards, 16 dishes of whitebait, 16

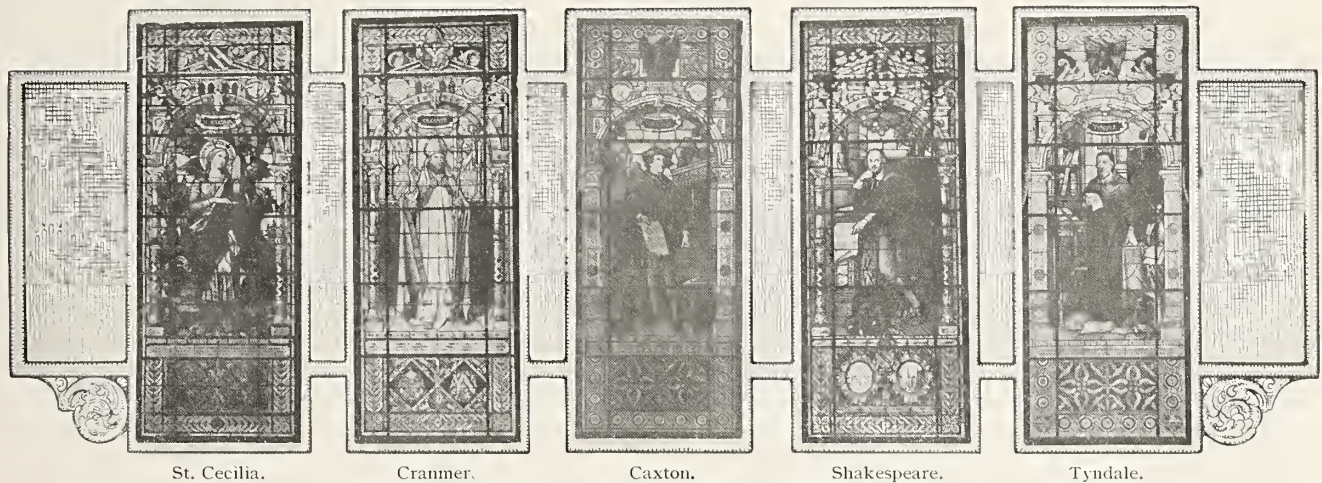
mince pies, 16 orange pies, 16 gooseberry tarts, 8 redcare pies, 6 dishes small fish, and 6 grand salads."

In December, 1806, on the occasion of the public funeral of Lord Nelson, the master and wardens, with sixty senior members of the company, attended the funeral procession, by water, in their barge, from Greenwich to Whitehall. This barge, which was always used on state occasions, was sold in the year 1850, and taken to Oxford, where it is now the property of one of the college boat clubs, and may still be seen on the river Isis.

The Stationers' Company has an interesting collection of plate, but it is all of comparatively recent date, all the great cupboards of old plate having been lost in the great fire in 1666. At one time every master on quitting the chair was required to give a piece of plate weighing at least fourteen ounces for upper, and under wardens a piece of at least three ounces. In this way the company soon became possessed of

When the company became a corporation, the old body still existed, and its trading has existed and been carried on separate from the company as a corporation from that time until the present day, so that in the Stationers' Company there are really two bodies: there is the corporation of the Stationers' Company, and the partners in the stock, which is called an English stock. Formerly there were several stocks; there was a Latin stock, an Irish stock, a Ballad stock and a Bible stock. The stock existing now is an English stock. About 1601, when the company obtained the grant from the King giving them the exclusive right of printing certain publications, this was amalgamated with the English stock. The report of the Royal Commission, issued in 1884, stated that this stock had a capital of between £41,000 and £42,000, which was held among 306 members of the company.

The capital is divided into certain shares, varying in value from £40 to £400 each, which are held just in the same way as



THE STAINED GLASS WINDOWS OF STATIONERS' HALL.

an immense store of salt cellars, gilt bowls, college cups, pots, snuffers and flagons. The greatest trophy seems to have been a large silver gilt bowl, which was given in 1626 by a Mr. Hulet, weighing sixty ounces and shaped like an owl (Owlett) an allusion to the donor's name.

During the Civil War, when the company was forced to pledge its plate to meet the heavy loans exacted by King Charles, this cherished owl was specially excepted. There is now no piece of plate existing of an earlier date than 1676, and it has been the custom from time to time to melt down the old plate into newer forms. Thus, in 1720, salvers and salt cellars were melted down and made into bowls which were filled with water and used to keep the wine glasses cool. In 1844 a handsome rose-water dish was made out of a silver bowl and an old tea and coffee urn.

The massive old plate now remaining is chiefly of the reign of Charles II. Among them is a pair of silver candlesticks, presented by Mr. Richard Royston, twice master of the company, who died in 1686 and who had been bookseller to three Kings, James I., Charles I. and Charles II. A small two-handled cup was bequeathed in 1771 by that worthy old printer, William Bowyer. A large silver-gilt rose-water dish, weighing sixty-eight ounces, commemorates the connection of Thomas Newcombe, his majesty's printer, with the company, and there is also a loving cup given by James Macock. A two-handled bowl, or porringer, given by Thomas Vere in 1677, and a large silver epergné presented by Sir Stephen Theodore Jansen, which consists of eighteen pieces and is engraved with his arms, are also in the collection. Among the later gifts is a silver-gilt ewer, given by the late Sir Charles Davies, who was master in 1842-43; a silver cruet, presented by Mr. John Cox, and several other gifts from Sir George Tyler, Mr. H. Sotheran and Mr. W. Stephens.

the shares of ordinary companies, and the profits of the stock and property belonging to the stock are appropriated thus: A certain amount is distributed among the poor of the company; after paying that, the net profit is divided by way of dividend, which is paid each half-year. The members of the company under the by-laws have a power of disposing of the shares to their widows, but to no other persons. Upon the death of a person who has not disposed of his share to his widow, the amount is paid out and an election takes place among the members of the company to that vacant share. If the share is bequeathed to the widow, the widow can take the share and enjoy the profits during her life, and upon her death that share is then disposed of in the same way as before mentioned. In effect, each partner in the company subscribes capital toward what is called the English stock, just as in the case of a joint stock company.

The members in the Trading stock are only a certain number of the liverymen, and the capital raised by them is a trading capital, used in printing and publishing books at the present time. The monopoly enjoyed by the company from the charter granted by the King for printing almanacs and primers, of course, has ceased many years, but they still continue operations and publish school books and almanacs. The property belonging to the English stock consists of this trading capital and investments of certain profits which were accumulated and not wholly distributed among the partners. At the time that the stamp duty was repealed a large sum of money was received by the company, and that was invested and the produce was divided among the partners as part of the profit.

Almost from the commencement of its incorporate existence the company exercised its power in a business capacity. Commencing a publishing business, it undertook the original form of copyright, and still retains its hold upon it, as far as it can,

and the words "Registered at Stationers' Hall" is a familiar legend on English printed copyright books. The registration fee is 5 shillings, and must be paid before any action for breach of copyright can be entered in the courts. A register of all books, pamphlets, tracts or leaflets thus entered is kept, but there is no index, or at least there was not until very recently, and we do not think that the company has commenced to keep one even now. This makes the difficulties of a search exceedingly great, unless one knows about the exact date that the copyright was obtained, and there are continual instances of titles of books being duplicated in ignorance, solely on account of this difficulty.

The copyright register was established at the beginning of the sixteenth century, but some of the ancient records still in existence show that a similar register was kept before the company's incorporation; in 1662 a bill passed Parliament requiring all copies of printed works to be registered at Stationers' Hall, and this was confirmed in 1842 by the act that makes the register a *sine qua non* to entitle to sue for protection.

Very few persons not connected with the production or circulation of a book have been admitted to the honorary livery and freedom, and the list is now confined to Brig-Gen. Sir J. Willcocks, K.C.M.G., D.S.O., who was presented with the honor in 1901. We may conclude this notice by referring to the clerk, Mr. C. R. Rivington. The Rivingtons have been members of the company for more than three centuries, and clerks to the Guild for over one hundred years, the first being Mr. Henry Rivington, who was appointed in 1800; the second Mr. Charles Rivington, who was elected in 1829, and the third, the present clerk, who received the appointment in 1869.

FIRST PRINTER IN BRITISH AMERICA.

The following account of historical interest to printers is contributed by George Henry Clark, of Cambridge, Massachusetts:

"Here lived Stephen Daye, first printer in British America, 1638-1668."

"Thus reads the tablet on the Dunster-street side of the old building facing Harvard Square, Cambridge, Massachusetts. On the land in the rear of this building stood the residence of President Dunster of Harvard College. On the front of its roof were English gables, while the back was a long roof continuing down nigh to the ground. In a wing along Dunster street was once the printing-press.

"In March, 1639, Governor Winthrop writes: 'A printing-house was begun at Cambridge, by one Daye, at the charge of Mr. Glover, who died on sea hitherward. The first thing which was printed was the freeman's oath; the next was an almanac made for New England by Mr. William Pierce, mariner; the next was the Psalms newly turned into meter.'

"The General Court, December 19, 1641, recognized Daye as 'the first that set upon printing,' yet he was not a thoroughly trained printer, but a locksmith by trade. His son Matthew may have received some instruction as a printer. There was one Marmaduke Johnson, who came later to assist in printing the Indian Bible, and he was acknowledged as the 'first thoroughly instructed printer in New England.'

"Matthew Daye was a printer and the first known steward of Harvard College. He died May 10, 1649.

"Printing was exclusively conducted at Cambridge for nearly half a century. It was during this period that the Indian Bible was printed. Very little, if any, work of this kind was carried on here about and after the year 1700, except by Samuel Hull, 1775-76, until 1800, when William Hilliard set up a 'printery.'

"During the nineteenth century a very high comparative rank for both quality and quantity has been constantly held by the printers of Cambridge. The two best examples are the University Press and Riverside Press, the latter being

so widely known as the publisher of the works of many of the famous poets, novelists, essayists, of New England, of the last fifty years."

TRADE SCHOOLS.

It behooves the trade unions, as custodians of the workmen in trades, to look more deeply into the functions of the trade school. There should be a comprehensive and effectual system established, utilizing the trade school idea, which shall supplant completely the present unsatisfactory condition of floating off an unfinished product, which, if it ever becomes finished, becomes so in spite of conditions rather than by virtue of or purpose in them. We do not believe for a moment that our privately established trade schools were ever intended or expected by their founders to produce too large a supply of mechanics, and thus flood the market, or to invite young men to half perfect themselves, and then deceive the public, but the purpose and function of the schools were distinctly expressed and intended to be to furnish as systematic and favorable a method of instruction and training as possible to fill a void created by the decay of an old system, which, while sufficient in its day and generation, had vanished, never to return. This function and purpose are more emphatically evidenced year by year, and as this instruction and training can best proceed in conjunction and practice in real work, in which employer and workmen are engaged, the most complete method of operating that function and realizing that purpose lies in a more complete coöperation between organizations of employers and organizations of workmen.

The policy of this coöperation should be to create good workmen, the best, most skilful, the most complete, and then to have the unions composed of these, and these only. By a policy of this nature, which could only be carried out by a joining of hands of employers and workmen in the management and direction of trade schools, with this end in view, the unions would be relieved of the most telling criticisms now used against them, and their reason for being would be more firmly established. By this measure the unions would be strengthened by "recognition" in the best sense, inasmuch as they would become the gauge and standard of excellence, and keep the organizations up to that efficiency which numbers are felt to indicate; membership would be eagerly sought, because desired as a sign of selection and as a safeguard against being herded together in one mass of good, bad, or indifferent. The "non-union" man would then be the inefficient, the unreliable, the dishonest, the quarrelsome, the disturber, the dissolute, and the generally unworthy, and non-union he would have to remain until he should so reform as to make himself desirable. Then would there be the true line of demarkation between union and non-union, a natural and proper one, not the artificial and dangerous one that now exists. Unions would then be accepted by all as the clearing house for workmen, as a sure source of supply of trustworthy, efficient and skilled workmen. Until this dispensation, labor has been supposed to be of the essence of peace, and not war, and it has not been until the forces of labor, as demonstrated through cheaply conceived, unrestrained or poorly administered organizations, have been diverted from their true channel, that the world has witnessed the commission of acts under the impulse of this force which have been unworthy of humanity, and which have roused the self-respecting in all our communities to most determined resistance.—*Industrial Peorian*.

RECEPTION BY BOOKBINDERS.

The reception and ball recently given by Local Union, No. 15, Brotherhood of Bookbinders, of Hartford, Connecticut, was a success both socially and financially. Walter J. Price, by selling the largest number of tickets to the entertainment, won the prize of one year's subscription to THE INLAND PRINTER, annually offered by this magazine.



BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

THE first book to be issued by the new Imperial Press, at Cleveland, Ohio, is a volume from the pen of one of the promoters of the enterprise, Mr. George French. As the first book, it is perhaps one of the sanest and most perfect beginnings, typographically considered, that has been put forth by any of the limited edition presses. The title is "Printing in Relation to Art," and the work is designed to cover with authority a limited phase of the printer's craft.

The prefatory note makes clear that it is not the author's intention to "try to establish for printing the claim that it is an art." Following this premise, the plan seems at first blush a little uncertain of its path. Neither affirming nor denying, the author spends his book in explaining certain of the elementary principles of pictorial art, and in attempting, sometimes with logic and sometimes by mere association and propinquity, to establish the relation of these principles to the printer's affairs.

Aside from this slight vagueness of base, the work is mainly sound, and unquestionably full of interest.

The difficulty seems to lie in the aim rather than in the effort. The author repeatedly makes clear that he understands the traditional principles on which most of the rules of good typography rest; he avoids the tracing of these principles to their origin, except suggestively, as beside his purpose; yet he is continually hampered by the forced analogy between the book and the picture. The intention can not but be recognized as worthy. The more closely the artist and printer can come together, the better for both. But they must never fail to see that they collaborate in making a book, which is a thing bound in every line by tradition, and upheld by the same bond; and a book is never a picture. The same ideals may apply, but not the same knowledges.

Thus, Mr. French writes a chapter on "Pictorial Composition," attempting, in a few pages, and chiefly by quotation, to cover a subject which has never been fully formulated, and concerning which the strongest artistic authorities shrink from definite expression. A study of all the works extant will not suffice to give anything approaching a thorough knowledge of the subject; it is a wall before which artists spend their lives striving, and comforted only by occasional glimpses of what lies beyond—by partial successes and amazing accidents. Claims of scientific bases, partly or wholly set forth, have been frequently made; as often the masters have refuted them, so that the known laws are few and never sure; composition, to most students, is a "thing that all depends." But for type composition the principles are better known; the purpose is more rigid, the means accordingly more amenable to formula. So Mr. French's chapter on this subject has a value perhaps tenfold that of his learned quotations on the other phase.

Undoubtedly the matters of tone, light and shade, and values are interesting to the intelligent printer. To the artist they are vital; they represent fields of his daily effort. But they are not to be confounded with the real work of printing, nor the real principles involved.

In this day of the craft's expansion, it is meet that some men, specialists, should know as much as possible about art,

and at the same time retain their allegiance to their craft. Such men are needed in the lines where printing is encroaching on the ancient preserves of the lithographer, the etcher, and the engraver. With the making of books these men have little to do. And for the rank and file, workers for whom the high task of making our books is set, there are other laws more valid and more simply to be stated.

If, in the foregoing, anything derogatory to Mr. French's work is to be found, it must be applied to the part which treats of art in the pictorial sense. It is plain that in that line of thought the author is not so clear, nor is his information so relevant; which is, perhaps, as much the fault of the authorities he has quoted as of his own workmanship. But there is another side to the book.

Where the subjects of printing and the higher ideals of the craft are treated without reference to the arguments which deal with art alone, the volume is in the highest degree valuable. Here Mr. French speaks from his own standpoint, and again proves the worth of his experience. His chapters on "Proportion and Format," "Type Composition" and "Binding" are excellent. No effort is made to cover the whole subject, but the principles laid down are the best, and they are expressed in a manner that suggests even more than it



From "The Studio Art Album."

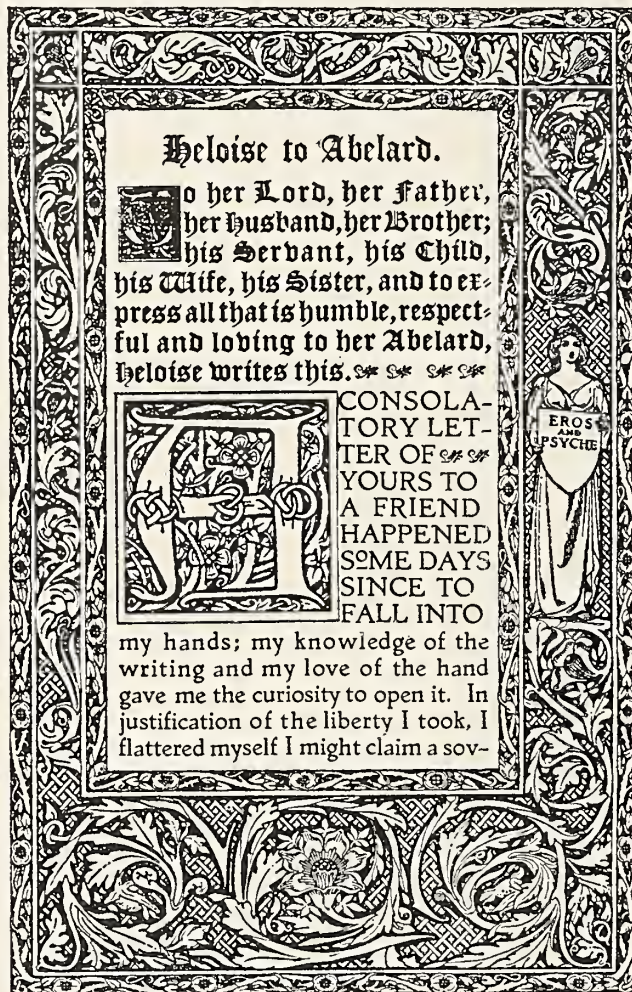
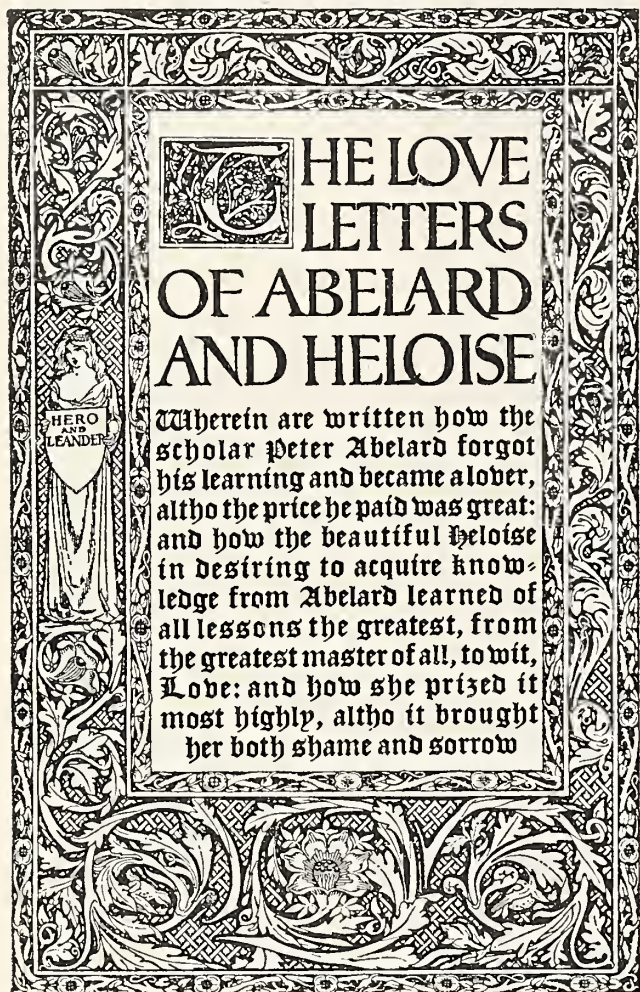
tells. The chapter on "Style" is also inspiring, though it might be more cogent if the author wrote with less ruggedness; a frequent splitting of the infinitive puts a man in a glass house.

Typographically, it might almost be said that the book is above reproach. It was produced under conditions which may be attained in almost any well-equipped printing-house, and, aside from the planning, without the aid of professed experts; which lends an added interest to its merit. The specifications are clearly detailed at the end of the volume—a practice which we understand is to be followed hereafter by the Imperial Press. This matter is perfectly in keeping with

the literary motive of the present book, though it can be readily seen that it might be quite out of place in a book of another nature—in fact, if consistently done, the idea would become an insufferable intrusion. The specifications, however, are valuable to many buyers, and, if printed on a loose leaf, would never be unwelcome.

The charm of this book as printed rests not on any special beauty of style, nor on the personal touch which distinguishes the product of the great printers. It is more a matter of complete simplicity and adaptability. The new variant of Caslon type has no obvious advantage over the older forms of the same model; the paper is a stout quality of hand-made; the

direct tragedy, and the motives so mingled, human, and withal so naively expressed, that the relation of it takes a place even higher than many of the classical imaginative romances. The unique quality lies, no doubt, in a certain naturalistic inversion of the structure, considered as a tale; Abelard and Heloise found their joy first, and fell from it into the heaviest misfortunes; it might almost be said that there was no climax, only more misfortunes. A false and bitter uncle of the lady, and, in the church, a strict master for the man, supply the instruments of revenge. But the real tragedy was within themselves, and it followed them through years of disaster to a fruitless renunciation.



SPECIMEN PAGES OF "THE LOVE LETTERS OF ABELARD AND HELOISE."

binding has no striking attribute beyond a look of serviceableness; yet, because it is true to its purpose and wholly devoid of affectation, the book is excellent—almost unique.



RALPH FLETCHER SEYMOUR has designed and printed for the publishers, The Bobbs Merrill Company, of Indianapolis, a new edition of "The Love Letters of Abelard and Heloise." The book is printed from Mr. Seymour's own type, and easily takes place among the best of his productions.

The letters are reprinted from the English edition of 1722, and are supplied with a graceful though anonymous narrative of the lovers' immortal passion. Aside from this narrative, the present issue brings to the text nothing new except a studiously careful reissue—which is, perhaps, the most reverent attitude toward the work.

The love of Abelard and Heloise is one of the romances, founded in literal reality, that have never lost their power. The story is so simple, the ending so much more pathetic than

So the five letters which have come down to us, and are included in the present volume, practically review the whole course of their love. Written after sixteen years of separation, from convent to monastery, they are still filled with wonder and memory, recrimination and regret, pride in the old passion and ever recurring struggle for resignation.

The book is designed rather simply; a title-page border and a pair of borders at the beginning of the text constitute the decoration. Beyond these the pages are solidly printed, except for the use of a large initial with each letter; there are red side-headings, and the type proves both readable and comfortable to the eyes. Mr. Seymour has attempted to symbolize the position of the story in the world of letters by a series of figures in the borders, bearing shields inscribed with the names of other great lovers—some of them, it must be admitted, a trifle out of key with the nature of the book—and the result is for the most part pleasantly suggestive of medieval elaboration.

Mr. Seymour's books are hereafter to be published by The

Bobbs-Merrill Company; which is an advantageous arrangement, so far as their making is concerned, as it relieves him of much business detail, and affords more time for the more artistic and technical side of the work.



IN addition to the matter concerning it in the December number of *THE INLAND PRINTER*, it may be interesting to note that Fleming H. Revell & Co. have published a large-paper limited edition of Roswell Field's story, "The Bondage of Ballinger." It is pleasant to add to our appreciation of Mr. Field's charming character study the fact that the limited edition is, as a piece of bookmaking, wholly worthy of its material; printed on hand-made paper, with a Japan vellum insert for the title-page and frontispiece, and bound in gray boards with paper label.

Further, it is pleasant to know that this book, with its quiet color and purely literary style, has proved successful—quietly so, but positively enough to admit it among the books that are quoted to show that people will buy good work when it is offered. Or it may be taken to indicate that there is a public which can be persuaded by a chorus of critical opinion, for probably no book of this year's issue has found so much of praise—or merited so much.



A. C. McCLURG & Co. have just issued, in a translation by Mary J. Safford, a new historical novel by Felix Dahn, entitled "The Scarlet Banner." It deals with the decline and fall of the Vandal power in Carthage, and the conquest of Africa by Belisarius, in the service of the Emperor Justinian.

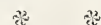
After reading this book, which is vouched for as a German historical novel of the most thorough type, one is more likely to be contented with the productions of our own popular fiction writers. In depth of learning and research, as well as in the vastness of the issues involved, the German may have the best of it. But seldom does the American, even at his worst, turn out a book so utterly without a gleam of humor; doubtless this is in the blood. But to the person who takes up such a book with the avowed purpose of recreation, the presence or absence of the lighter note is of more importance than the archeological correctness of the weapons and writing material. The American may lean heavily on the wings of fancy now and then, but he is not so apt to lose his plot and characters in a gloom that knows no lightening.

Then, too, one likes to have the characters prove themselves. In "The Scarlet Banner," for instance, we have a heroic king with an old curse in his past, and a chancellor who is a priest and a double traitor. This minister is evidently the strong attempt at a creation—a stoical, omniscient Sherlock Holmes, with an internal fire of vengeance and a marvelous aptitude for treachery. No sooner does this man stalk silently into the council chamber than the astute reader has him solved; not so the King; the King persistently disregards a hundred characteristics in which the novel reader is thoroughly versed, and continues to trust the villain to the end. Then the crafty minister jeers at him for a while before entering upon his own proper punishment. As for the villain's cleverness in strategy, it may be likened to that of the Wolf in the tale of Little Red Riding Hood; but it serves, the King being a shade more credulous than most children of seven.

There is, however, a side of the book that has distinctly more value. This is the prolonged description of the social conditions of Vandal Carthage, and the study of the degenerate progeny of Genseric the Terrible. As a chronicle of a people in the ruining, it is perhaps worthy of more than passing notice. As a story, it lacks most of the desirable elements, in that it fails to arouse sympathy, and fails to convince the reader of the independence and humanity of the characters; at the same time it taxes the credulity with improbable and

barren heroics, and turns away the heart with a deluge of blood.

The publishers have given it a proper garb; a cover literally in keeping with the theme, a solid and simple format, and reasonably good typographical execution.



IN "Songs from the Hearts of Women," brought out by the same publishers, Mr. Nicholas Smith has collected a hundred of the best hymns by women, and accompanied them by some text, chiefly of a biographical nature. Many of these sketches are of really uncommon human interest, even in cases where the hymns given fall below a real standard of poetry.

Such a book is instructive to the student of letters, in that it gives a different view of some poets whom he may not have understood before. Not to attempt to examine the work of those whose claim to recognition rests on a single fine fragment—and there are many such, since the book brings out the ones whose work arose from a single deep experience, finding its best expression in such a poem—one may find new grounds for appreciation of poets whose reputations are established. For instance, the reading of a number of the verses can not fail to call attention to the occasional felicity and wonderful technical power of Mrs. Hemans, a writer usually credited with quite different characteristic qualities.

But this is beside the real aim of the book, and may be considered quite irrelevant by those for whom it was compiled. The collection represents about sixty writers, and covers the best work of the last two centuries. Among the names represented are many who are known in other lines of poetry, such as Mrs. Browning, Christina Rossetti, Julia Ward Howe, and others. The book is fairly well printed, though the cover might be given greater dignity of color without detriment.

AFTER READING A POPULAR NOVEL.

Why did the town nestle among the hills?
 Why did she feel a mantling blush steal over her cheeks?
 How did it happen that a strange sense of unrest swept over him?
 What was it that she swept out of the room?
 Why did she never look more strangely beautiful than upon that evening?
 What made him fleck the ashes from his cigarette?
 How long did her heart stand still?
 Who deserted the ballroom, and why?
 Why did the cold wind that fanned their cheeks feel so good?
 Why did it seem to her as if all the life had gone out of her young life?
 What made the house stiller than death that night?
 When confronted by the lawyers, why was he visibly affected?
 Why was she the life of the whole gathering when her heart told her that all was lost?
 Why did the dog look up at that moment and wag his tail, as if he, too, understood her?
 What choked his utterance?
 What made her look back on that day all the rest of her life?
 Why was there a long pause?
 Why were her hands so nerveless when she let the telegram drop?
 What made her suspect that he had been drinking?
 Why did he clutch the photograph so wildly?

—Tom Masson, in *Life*.

CHEER up: your troubles will soon pass away. Then you will have worse ones.—*Cynicus*.



Photo by Thomas Kent, Kirkwall, Scotland.

AN ORKNEY KITCHEN.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

HISTORICAL TYPE-CASES.

To the Editor:

PONTIAC, ILL., Dec. 20, 1903.

While perusing the columns of your esteemed publication, I noticed a letter from one John R. Bertsch, of Great Barrington, Massachusetts, in regard to a round bottom type-case. Such a one as he mentions can be found in the office of the Fairbury Blade, at Fairbury, Illinois. I worked in this shop some fifteen years ago and the case was there at that time. About a year ago I went over to Fairbury to help the boss out in a rush of work and found the old case still there containing a font of six-point type. I also found a number of walnut cases in an excellent state of preservation, which had been in use for upward of forty years. As I pay frequent visits to Fairbury, I shall endeavor to learn something of the history of the round-bottom case as well as of the walnut cases, as they are something seldom seen in the modern printing-office.

J. B. SPRAY.

A REPLY TO "THE BOX MAN'S BASIS."

To the Editor:

PHILADELPHIA, Dec. 15, 1903.

If "The Box Man's Basis," as appears in your December issue, page 368, by Mr. F. W. Thomas, had not been so well written and therefore evidently by a man of forceful thought and expression, one might have taken it as the hallucinations of insanity. He advances a conglomeration of contradictory ideas, but all are more or less directed toward one insane proposition, namely, the recognition of some unit or basis element, which, when multiplied by some certain multiple, will determine the manufacturing cost of printing. Or, "the by and large system."

There have been a great many bouquets thrown at that "good-sized book" entitled, "Fundamental Principles of Ascertaining Cost of Manufacturing," but this one from Mr. Thomas is the first that has come done up in *mud*, and yet it is the most beautiful. Let me show it you, and tell me if it is not the finest tribute that one could ask. That you may see distinctly, we will hold each bud up separately and try to throw the light directly upon it, as follows:

* * *

MR. THOMAS—"He (the box man) did his figuring while talking with me. He stated that he had a mathematical short cut, and presto! he gave a price."

MR. DANDO—Printing manufacturers are past masters in the art of presto price "figuring while you wait" and have fully awakened to the fact that only insane men continue the practice. Is Mr. Thomas a Rip Van Winkle?

* * *

MR. THOMAS—"Now the question arises, Is there not some food for thought in all this for printers?"

MR. DANDO—Certainly there is; but not on the *box man's short cut*. "Fundamental Principles of Ascertaining Cost of Manufacturing" is based on the theory that it does not matter what a job may cost, each job of its kind has a *standard* value, that is, it is worth \$1 or \$100 or \$1,000. If it is only worth \$100, it can not be *worth* \$1,000 without becoming a different job.

The records of an individual's *manufacturing cost*, whether they indicate *more or less* than said *standard* value, can not increase or decrease said *standard*. The best that can be done is to establish the *basis* of said standard value. A *method* by which this can be done is what "Fundamental Principles of Ascertaining Cost of Manufacturing" shows, and it exterminates the *necessity* of even keeping any details or books pertaining to cost if a "*short cut*" is desired, and perforce it is the shortest, nay, the only "*short cut*" possible in pricing printing with any degree of accuracy or intelligence.

* * *

MR. THOMAS—"No system of bookkeeping or pricing will make a good salesman or remedy excessive competition. All it can do is to show the printer *what he ought to get*."

MR. DANDO—That's so! Exactly what the writer is contending for! "What he ought to get" means a *standard value*! "Fundamental Principles of Ascertaining Cost of Manufacturing" states, "some are careless and extravagant in their management; some are miserly and niggardly; and still there are others who are neither careless or extravagant nor miserly or niggardly, but who operate with *average* liberality and conservatism. It can not be contended that the careless and extravagant operator should be taken as a criterion for establishing a standard, and certainly not the miser or slavedriver, but, like in all other things, the *average* must be accepted as the truest obtainable gauge for establishing standards."

* * *

MR. THOMAS—"Is there not some one easily calculated or known element that enters into every job of printing, so approximately fixed as to form a substantially correct and *commercially practicable* basis on which to calculate the price? If there is, then the box man's method of figuring is not beyond us. It is manifest that unproductive labor can not be used as a basis of cost. It is also manifest that general expense can not be used as a basis. But how about Productive Labor? Let us admit that no printer prices work without knowing what the productive labor amounts to. Now, knowing the total cost in dollars and cents of all productive labor, I maintain that the remaining calculation (in the average shop) consists simply in multiplying this unit by a certain multiple and adding cost of material, etc."

MR. DANDO—Now, that is Mr. Thomas' pet scheme, and if we can smash *it*, we smash "the box man" also and rescue Mr. Thomas from a horrible nightmare. Average conditions, upon investigation, will show that by taking *Producing Labor* as a basis, the *direct* expense of operating a book composition department is about one hundred and forty per cent. In a job composition department about one hundred and fifteen per cent. In a cylinder-press department about one hundred and thirty-four per cent. In a job-press department about sixty-five per cent. And yet, the average of the whole, to each, would only be about one hundred and twenty per cent. It must therefore be evident that such *conditions* not only explode Mr. Thomas' theory that "there is no more sense in a printer itemizing his *total price* into the elements of composition, presswork, cutting and binding, than there would be in quoting prices to his customers in that way," but it also proves beyond peradventure the impossibility of applying "the box man's method of figuring" to printing. For instance, say producing labor amounts to \$100. The box man would add the *average one hundred and twenty per cent* and quote presto! \$220. As a printing manufacturer, if the job happened to be *all* book composition and nothing else, he would drop \$20 on the transaction. If the job consisted of job composition only, his price would be \$5 high and he would thereby drop the order to a competitor who knew his business. If the job consisted of cylinder presswork only, he would drop \$14 on the transaction. If it was job presswork only, his price would be \$55 high and

he would drop the order. In other words, it would be a case of lose all the way through. Even on a combined job of book composition, job composition, cylinder and job presswork, if the bulk of it was book composition and cylinder presswork, it would be a losing transaction, and if the bulk of it was job composition and job presswork, it would be a case of lose the job. Better stick to "Fundamental Principles of Ascertaining Cost of Manufacturing," and a *standard*, and get in a "Printers' Board of Trade."

* * *

MR. THOMAS—" . . . One of the foremost cost controversialists has written a good-sized book supposed to cover this whole subject, and which goes so into detail as to claim an average cost of \$.0001 for proof ink per one thousand ems of plain agate composition and THREE TIMES AS MUCH, or \$.0003 for an equal quantity of tabular composition (A MOST LUDICROUS VARIATION) and yet in all its maze of decimals it nowhere tells us how to take care of the main ink bill. This is mentioned to show that any system so complicated is, with all its technicality, even less likely to be right in practice than the 'by and large' plan."

MR. DANDO—That point, about the proof ink, is well taken—there *is* a variation. Hats off to Mr. Thomas. But Mr. Thomas has looked at it cross-eyed, because the variation is not "three times as much," though it is *indeed* "ludicrous" when looked at with *his* eyes. The amounts \$.0001 and \$.0003 were obtained from that "good-sized book"—entitled "Fundamental Principles of Ascertaining Cost of Manufacturing." The basis of all calculations in said book is—Producing Labor, which, by the way, Mr. Thomas agrees, is the *only* reliable basis. Now, by further reference it will be found that the amount of *Productive Labor* which bears that large proportion of \$.0001, is \$.3256, or, in other words, that Producing Labor bears .0000307125 per cent to cover the cost of proof ink. The amount of *Productive Labor* which bears the huge proportion of \$.0003, is \$.6512, or, in other words, this *Productive Labor* bears .0000460688 per cent to cover the cost of proof ink. Therefore the stupendous "ludicrous variation" *actually* amounts to .0000153563 per cent. It was thought that in carrying cost out to the points of four decimals would preclude all dispute on fractional parts and be as near, next to nothing, as necessary, but here we find a man that would drive us to the billionth *per cent* of cost, and if it should go farther it would probably drive us to drink. Mr. Thomas can evidently see the difference between one and three like any primary school-boy; but, no matter how sorry we may feel, he will probably realize that it makes him cross-eyed when he looks at the phenomenon, that three is not always *three times as much* as one, and it is hoped, in fact it's only fair, that he should admit he is mistaken in his assertion that—"any system so complicated is, with all its technicality, even less likely to be right in practice than the 'by and large' plan." Regarding his fling at "taking care of the main ink bill"; why *should* any mention be made of it, when he himself proclaims—"it is evident that *material* and *manufacturing* must be separated and each considered by itself." That is the very reason why it was not mentioned.

* * *

MR. THOMAS—"Mr. Dando has invited constructive criticism of his book on this subject. Most of the criticism he has received, and it has been a plenty, has been aimed at the correctness of his *figures*, which is most lamentable as it has obscured a fair judgment of his *system*. He starts with using producing wages as a basis, and in elucidating the correctness of this particular idea he has rendered a distinct service to manufacturers."

MR. DANDO—The first part of that is somewhat ambiguous; did Mr. Thomas intend to convey the idea that *he* had rendered a fair judgment of the *system*? And while acknowledging the compliment regarding "producing wages," it has

been said that there was some *originality* in the application of "producing wages" to the problem of cost—in printing.

* * *

MR. THOMAS—"However, in advocating the adoption of a fixed 'standard' cost I believe he (Dando) is wrong theoretically and practically. Nor is it possible for the average printer, I might almost say *any* printer, to use his system for establishing a cost of his own. There are two prime reasons for a cost system. One is to enable the sales department to make intelligent selling prices, and the other, which Mr. Dando ignores entirely, is that the manufacturing end of the business may check its cost this month by last month and this year by last year. Any system must stand or fall on its ability to serve these two desiderata *practically* and *economically*."

MR. DANDO—If Mr. Thomas will study "Fundamental Principles of Ascertaining Cost of Manufacturing" until he has fully comprehended its precepts, it will be impossible for him to reach any conclusion other than that "the adoption of a fixed 'standard' cost" is the *only* practical method of making an intelligent *selling price* for printing. He would surely change his impression that it is not feasible for the average printer to use the system, for it could be more truly said that the average printer has not the slightest comprehension of the *problem* of cost, and the writer feels under great obligation to Mr. Thomas for having brought out this *most vital point*. If it be true that the average printing manufacturer has not the slightest comprehension of the *problem* of cost, and there are strong evidences everywhere, what system can or will enlighten him? Absolutely none! It is a divine law of life that *intelligent* people shall set the "standards," and the multitude follow those "standards" with a faith such as they have in God. But how is it in printing? Why, the multitude set the price at say \$1,000 and intelligent people know the job will cost \$1,500, but the prospective purchaser considers *them* fools or thieves or at least a mark to be laughed at. Actual record systems are merely individual affairs; whereas, the problem of cost and value is a general proposition of universal character. It is not a question *now* of educating those who are too inexperienced or too ignorant to keep record, how to manage their business. It is rather a question for the intelligent members of the craft who have systems galore, and yet can not agree with one another, to first, take up and determine upon a correct method of ascertaining a *true standard of cost and value*, so that each individual may know how to determine it for himself, from his own actual records, and see to what extent it varies from the established standard, *then*, if they can agree upon a *true* standard, the multitude will not only follow as near as they possibly can but it will develop the means of proving to them that it is necessary to do so in order to live. Mr. Thomas utterly fails to comprehend, nor has he studied carefully, if he imagines that that "good-sized book" contemplates one single "standard" for the whole world. No more than for the whole of life. But it does contemplate the possibility of "standard" for each locality.

If a product has a *standard* market price, and it can be produced by a certain individual at a *much less* cost than by the majority, would there be any sense in that individual reducing his price much, if any, below that standard market price? And if it would cost another individual *much more* than the majority, would there be any sense in raising his price above that *standard* market price?

Upon such a proposition hangs the value and possibility of a standard. Does it not annihilate individual records, in the broad proposition? And does it not make a *standard* imperative, as an individual proposition? Regarding Mr. Thomas' views that "any system must stand or fall on its ability to serve these two desiderata practically and economically" there can be no dispute, for it is an evident fact, but we are not considering the question of a *methodical operating system*; the question is, what *ought to be* the basic standards

of cost in a methodical operating system? Then each individual would have a basis for determining whether *his* operating system was up to standard or not. If this object can ever be attained, *then* it will be possible to publish an *operating system* which will not only be comprehensible but also serve the two essential objects mentioned by Mr. Thomas, but there is no use for such a publication so long as present chaos and opposition to the principle of *standards* exist, for it is fostered by the natural differential that will and must *always* exist between the careless and extravagant, the miserly and niggardly, and the conservative individual management.

* * *

In conclusion, the writer desires to express the hope that Mr. Thomas will not feel any offense at the blunt manner used to bring out the points in the foregoing. It is done to impress the general reader rather than detract from the force of argument by using more gentle expression, and yet with the kindest feeling and esteem toward Mr. Thomas, and the hope that it may win his friendship. J. CLIFF DANDO.

WHAT APPLICATION AND STUDY WILL DO.

To the Editor:

CHICAGO, Jan. 4, 1904.

I started to take THE INLAND PRINTER when I started to learn the trade, six years ago, and have all of them in perfect order; and another thing, I would not part with them. I started to be a "print." in 1896, on January 17, and have worked up a subscription list among the men of twenty-four copies. By following instructions I have become a pretty good sketcher; the enclosed drawings will show for themselves. Of course, I do not claim to have originality yet, but I hope to acquire that later. The reason that I write is that I read about a young man drawing from the instructions given in the columns of your magazine, and the printers wanted me to send these down to show what



SAMUEL G. BARROW.

I can do from instructions. I was born in Ohio, in a small village named Washingtonville, sixty miles west of Pittsburg, where I first went to school in a square building only twenty feet wide by thirty-five feet long.

I am now employed at the University of Chicago Press, where I started to learn the mysteries of the printing trade. I am now one of the job printers at the Press. Besides being a printer, I am an amateur photographer, and can use the brush and paint. I derived much benefit from studying THE INLAND PRINTER, and can truthfully say that if it is not what I state it to be, I could not get rid of twenty-four every month. I hope the next one who takes up the list can add still more names to the list. Enclosed you will find a few samples of my work, which are perhaps crude enough, but which my friends think show evidence of promise inasmuch as before stated my only instruction has been from reading.

SAMUEL G. BARROW.



Pen-and-ink Sketch by Samuel G. Barrow.

A LINOTYPER REPLIES.

To the Editor:

SAN FRANCISCO, Dec. 13, 1903.

Under the heading "Follow Copy," E. B. Cromwell gathers the Linotypers up in his dust-pan of egotism and sternly slams them into the refuse-barrel, hastily putting the cover on to smother vigorous remarks that are rhetorical if not grammatical. The essential point that has caused him to slosh around is that few operators are competent to make necessary alterations. He is very careful to give no offense by stating that



Pen-and-ink Sketch by Samuel G. Barrow.

an infinitesimal number are as brainy as he; but this was an unnecessary precaution, 'cause they're all in the ash-barrel anyway. Me and Macaulay! Uh-huh! "This class is so small in number that *they* can not," etc. I wonder. "That there *was* such a word as 'imminence.'" Pshaw! I'm in that barrel with the rest of the boys. It's a relief to turn to the column on "Proofroom Notes." There is a mildness and lack of self-assertiveness in the answers given to queries that is the reverse of the bombastic assertions of E. B. C. Were the Linotypers grammarians, rhetorians and animate compendiums of all the knowledge worth acquiring, they would not be working at \$4.50 per day; nor would they be in the proofroom, either. E. B., etc., could have pointed out the advantages of following copy without sneering at the intelligence of (I hate to say it) his fellow craftsmen.

H. J. MYERS.

NO RULE BUT THE GOLDEN RULE.

To the Editor:

LAKELAND, MICH., Dec. 8, 1903.

The advance toward simplicity made in the printing art since I began my apprenticeship a score of years ago has been as full of inspiration as one could desire. The "curved rule" fad, the long-short-liner disease, the "variety of type" mania, have one and all passed into limbo. There is a pronounced tendency to-day to revert to first principles—a tendency almost as bad as that of these dead-and-buried fads of a day—for the character "&" has found its improper place, and letter-spacing is made to do duty in lieu of other com-

bination. It is as if servile copying of the poorest features of old-time printing were made the goal (I had written "gaol" inadvertently) of our latter-day self-styled artists in the art of arts.

The crime to-day is the lavish use of brass rule. Type has its place in a job, brass rule also has its place—in the case. When shall the day dawn? When shall the faultless simplicity of old-style type, artistically arranged, bring delight to the eye of all lovers of the Greek? When shall the rule be no rule? Speed the day!

E. B. HILL.

REVERSING THE LINES TO AID THE SIGHT.

To the Editor: BUFFALO, N. Y., Dec. 23, 1903.

slowly travels eye the matter printed reading In left to right, jumps quickly from right to left, would eye the reversed were type the if Now etc. be relieved of the jerkey motion. Would it be too your in matter little a print to you ask to much delightful monthly in reversed type, — that is each line? alternate

HENRY VON HOLLAND, JR.

ROMANS AND ITALICS.

To the Editor: JAMESTOWN, N. Y., Jan. 15, 1904.

In the November INLAND PRINTER, B. R. Bowman, of Omaha, disagrees with what I had to say briefly in the September number regarding "Italics."

First of all, let me say that in the article referred to I said that it was "not a very serious fault" because italic letters in a font of body type were not the same thickness as in the roman, but I did say that it sometimes would be a convenience if they were.

Note that I say *body type*, and by this I surely mean not larger than twelve-point. I said "body type" in my little article, but Mr. Bowman evidently overlooked this, for he admits that "if the writer referred only to body type the suggestion might have some merit."

I think the scheme would have been of more value a few years ago when the newspapers were set by hand. Then not a little italic was mixed in the straight matter, and there were certainly frequent changes in the proofs.

But even now many country and the smaller city printing-offices do much hand composition, and it sometimes happens that changes are made, quite often in law cases and briefs (in New York State at least, set in eleven-point), and the easier these changes can be made the better.

I think I erred when I said that "as a usual thing the italic letters average slightly thinner than the roman"; and if the type used by Mr. Bowman is anything like that used in the writer's office, he could not make it particularly "useful by the very fact of its being condensed."

Below are shown The Inland Typefoundry's six, eight and twelve point Caslon old style in roman and italic, and one of the American Typefounders Company's eight and ten point Binny old style:

The Inland Printer, Chicago, Illinois.

The Inland Printer, Chicago, Illinois.

The Inland Printer, Chicago, Ill.

The Inland Printer, Chicago, Ill.

The Inland Printer, Chicago

The Inland Printer, Chicago

The Inland Printer, Chicago, Ill.

The Inland Printer, Chicago, Ill.

The Inland Printer, Chicago.

The Inland Printer, Chicago.

The lines of the same body are spaced exactly alike. I believe any printer who sees these will come to the same con-

clusion I have — that the designers or founders make the italics about as it happens. If not, why this variation?

First, the six-point Caslon italic is very slightly more condensed than the roman; then the eight-point fattens itself until it is exactly the same thickness as the roman; and then the twelve-point is thinner. From these specimens of one of the later faces it seems that the designer or founder had no trouble in making the italic in the *middle* size of those shown on an average the same thickness as the roman, the italic in the *smaller* and *larger* sizes being thinner.

The American's eight-point italic is even a little fatter than the roman, while the ten-point is exactly the same thickness. Surely, "the very fact of its [the italics] being condensed" would not be of much advantage to the modern compositor in using these letters.

Presumably, Mr. Bowman referred to larger sizes, and if he had carefully read the few lines I wrote on "Italics," he would have seen that I did not.

And, as I said then, "it is not a very serious fault" anyway.

EDWIN B. DEWEY.

PRESENT METHOD PLEASES HIM.

To the Editor:

TORONTO, Dec. 14, 1903.

In regard to the protest from A. S. Forman, published in your last issue, re the change in the manner of conducting the Job Composition Department, I desire to say that I disagree with the writer. In my opinion the present mode of conducting the department is as it should be. Mr. Forman says the work shown is of ordinary character and reset by your critic for illustration. He should bear in mind that nine out of every ten printers are not artists and that nine out of every ten purchasers of printing want what he calls "ordinary" work. If that is what the man who pays wants, then I believe the present lines on which the column of reviews is conducted will do more good than if a hundred specimens of rule-twisting and fancy jobwork were shown. Teach the compositor how to set neat work which does not eat up all the profit on a job, and you are filling a long felt want. Again, valuable suggestions are given as to why the changes are made, and those who do not know the uses to which various type-faces should be put are gaining knowledge. I trust no change will be made in the present conduct of the Job Composition Department.

Every city and town has its "artists." I would suggest that Mr. Forman read the comment of a "British Commercial Printer" in the December *Typographical Journal*. To any one with a little horse sense it will certainly appeal. If I am not transgressing too much, I will give a few sentences. Speaking of the "artist," he says: "He must be allowed to take seven proofs of it before it suits him. Then the customer may not like it — but the customer is a d — fool, and has no artistic impulses. Then the 'regular' takes it up, and he sets a plain job that clearly stands out, showing, first, the man's name, his business and his location; that's all; the rest don't count."

Mr. Larking's work is aiming to teach us what we want to learn, namely, a proper conception of what should be properly displayed. Too few printers have any idea of what lines should predominate, and by reading and studying the specimens shown and reset they will be greatly benefited.

J. J. HUNTER.

BOHEMIANISM AND RUIN.

"When I started life," says Mr. T. P. O'Connor, "the Bohemianism of which poor Phil May was one of the last representatives was almost the universal rule of life. The club of a journalist was a public-house; the amusement of the journalist was conversation; and conversation could only be got where drink was an accompaniment; and in this disastrous environment three-fourths of the men with whom I started professional life went down."—*Printers' Register*.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

ALTHOUGH the dodger or small advertising handbill is of doubtful utility, it is still much used as a disseminator of information in the smaller communities. On account of the customary method of distribution by handing to the passer-by

tance, so that the eye may be attracted by the salient feature and interest or curiosity aroused. They should also be printed on both sides of the paper, so that even when discarded they may still be read lying on the ground. In the reproduction (Fig. 1) is shown a handbill that is indicative of a failure to understand the requirements of display for this class of work. It is featureless, a condition only excusable by lack of material. As display is a matter of proportion and not of fixed sizes, a better displayed page would have been the result if some of the main lines had remained as they were and the others been reduced very much. Another improvement would have been the resetting of the "Millinery Opening" line in a heavy condensed gothic, as large as possible. But because the best style would have it set as strong, plain and distinct as possible, a resetting is shown (Fig. 2) that in some degree illustrates the strictures on Fig. 1. The words "Millinery Opening" are surely the feature of the advertisement, and have been given the needed prominence, that "she who runs may read." The side panels in Fig. 1 do not seem to perform any function that will give greater distinction to the job, and the matter between has been placed inside a panel that separates it from the display lines and so gives greater clearness (Fig. 2). All repetition and superfluous words have been eliminated, changes which would probably have been accepted by the customer, as the improvement in appearance justifies such minor alterations.

In composing a title-page, it is sometimes difficult to decide what part of a long title should be displayed. In Fig. 3 this seems to be apparent, and a casual glance might cause wonder at the connection between "Superintendent" and "Feeble-minded Children." In addition to this misconception of the title, the regular spacing of all the lines gives a monotonous appearance that might have been avoided by a clustering of the same, giving more space between the matter and the State

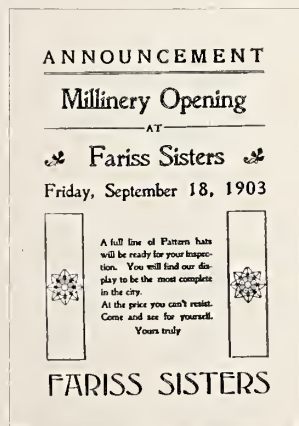


FIG. 1.



FIG. 2.

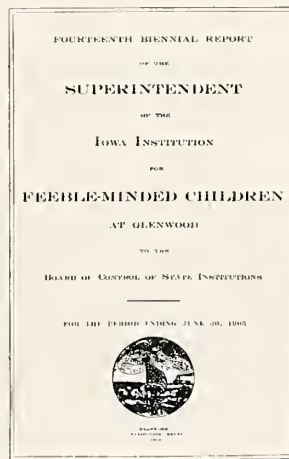


FIG. 3.

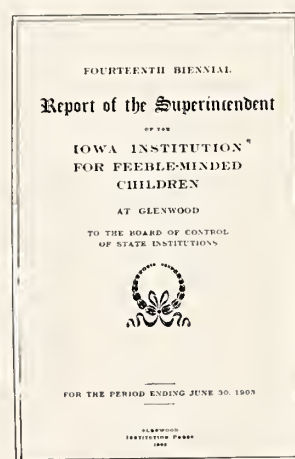


FIG. 4.

seal. The correct title of the book, or rather the part of it that should be emphasized, is "Report of the Superintendent." The rest is subordinate and simply qualifying. This change helps the appearance of the title, as shown in Fig. 4, placing the full line near the top where good arrangement would have it. A title, however long, should never be broken up into a dozen scattered lines, but should either be arranged as shown in Fig. 4, emphasizing the part that is the real title, or else set in a straight paragraph. The State seal in Fig. 3 does not look well so near the bottom. A picture or ornament on a type page is always rightfully regarded as a kind of focal point and should be nearer the center. The eye is the arbiter in these matters of spacing and arrangement, and prefers a distinct and orderly form, in which it can see the important line or lines first. It prefers seeing one thing at a time and resents any arrangement that requires it to embrace everything at once.

or by hanging or tacking on convenient telegraph poles, the display should be as emphatic as possible. Especially must some line be made sufficiently prominent to be seen at a dis-


So, in order to satisfy the eye, we group the different statements on a display page.

A TITLE-PAGE containing too much matter for an entirely satisfactory arrangement is shown in Fig. 5. It is well arranged except that an abnormally condensed letter has been used in order to meet the requirements of display. An arrangement that forces the use of such a letter should not have been used, although as shown it disposes very well of the matter, and the side panels give that variety which is one of the elemental rules of good design. As it happens, the firm name is a long one and does not divide acceptably. For that reason the narrow panel idea should be abandoned and all possible room given the name, as it is the only important line on the page, comparatively speaking. It should be set first, and upon the width required for a line of sufficient strength would depend the style of the page. Perhaps the panel idea or even an outside border would have to be abandoned. If necessary, it should be done. It is wrong to evolve a panel design and use it regardless of the type display. The type must always be considered first, and only such paneling used as will enhance the effect of the type. In the resetting (Fig. 6) the name-line was set first, and the arrangement of the other lines was suggested as the best way to dispose of them in order to permit the firm name to dominate the rest of the matter. It was necessary to use a condensed line for the name, but a face of sufficient strength and legibility was selected, and as nearly the full-page measure was needed, only enough room was left for the border shown. In this way distinction is accorded where it

permits the use of normal type for the firm name, Fig. 6 is commended as an improvement over Fig. 5. The lines "dry goods, etc.," in Fig. 5 need not have been set in the type shown, and a smaller and plainer face would have afforded better display by giving added emphasis to the firm name, also affording more room for better spacing of the lines. Fig. 6 is suggestive as a

Always in Stock

Dry Goods,
Dress Goods,
Underwear,
Hosiery,
Laces,
Embroidery,
Notions,
Stationery,
Shirts,
Mackintoshes,
Cloaks,
Lace Curtains,
Oil Cloth and
Mattings.



Always Manufacturing

Cassimere and
Corduroy
Suits and
Pants,
Duck Coats,
Overalls, &c.,
Shirts and
Shirt Waists,
Ladies' and
Men's
Neckwear,
Ladies'
Underwear,
&c., &c.

SAVE THIS BOOK; T'WILL SAVE YOU MONEY.

1903 AND 1904

NOTION CATALOGUE

J. M. ROBINSON, NORTON & CO.

INCORPORATED.

IMPORTERS, JOBBERS AND MANUFACTURERS

DRY GOODS, NOTIONS AND
MEN'S FURNISHING GOODS

CORNER SIXTH AND MAIN STS.
LOUISVILLE, KY.

NOTICE.

Prices in this Catalogue Subject to Change
Without Notice.

INQUIRE WITHIN FOR WHAT YOU WANT

FIG. 5.

is due and an orderly and attractive title-page composed without the use of the extra compressed type shown in Fig. 5. It will also be noticed that one series, with the exception of the main line, has been used in resetting in place of the five styles shown in the original. But chiefly because of the elimination of the extra condensed face and the change in style which

SAVE THIS BOOK; T'WILL SAVE YOU MONEY

NOTION CATALOGUE
1903-1904

J. M. Robinson, Norton & Co.

INCORPORATED

IMPORTERS, JOBBERS AND
MANUFACTURERS

DRY GOODS, NOTIONS
MEN'S FURNISHING GOODS

Always in Stock	Always Man ufacturing
Dry Goods Dress Goods Underwear Hosiery Laces Embroidery Notions Stationery Shirts Mackintoshes Cloaks Lace Curtains Oil Cloth Mattings	Cassimere and Corduroy Suits and Pants, Duck Coats, Overalls, etc. Shirts and Shirt Waists Ladies' and Men's Neckwear Ladies' Underwear Etc., Etc.

CORNER SIXTH AND MAIN STREETS
LOUISVILLE, KY.

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FIG. 6.

style whereby matter not pertinent or needed on a title-page can be disposed of. This can also be said of Fig. 5, which is a combination of good design and tasteless type selection.

An advertisement that shows some misconception of good display appears in Fig. 7. The design is attractive so far as it goes, but is unfinished, and is marred by improper type selection. The line "Sorosish Shoes" is not large enough to feature the page, and as "Sorosish" is the word of most importance, it would have been better to use that word as the main line (see Fig. 8), thus being enabled to use a letter of sufficient size, which the two-word line would not permit. Quotation marks on display lines are neither desirable nor necessary, and should be omitted, unless instructed otherwise. If only one word of a quotation is displayed, the marks would appear at one end of the line, making it unbalanced. Type should conform in shape with the panel used, and extended lines look flat and out of proportion in a narrow panel. A normally shaped letter would look better than the Blanchard used, which is an extended face. It is unnecessary to display "Ladies' Shoes," because it has already been indicated by the main line. A better arrangement is shown in Fig. 8, where an adjective descriptive of the shoes is used. The dividing of the single-rule panel into three parts gives it a weak, ineffective appearance, an error corrected in the resetting. The word-ornaments used as leaders in the middle paragraph are needless, and when a display line crowds the full measure, the smaller text above and below would look better indented, as shown in Fig. 8. The ornamental band placed across Fig. 7 is too large and

heavy, and conflicts with the type above and below. Rule designs are the most satisfactory adjuncts to advertising display, because they do not distract attention from the type as a foundry border will, particularly if it is elaborate and heavy. This applies to one-color designs. With two colors, type



FIG. 7.



FIG. 8.

borders can be used effectively by printing them in a lighter tint, but in one color they conflict too much with the type. The outline varieties may be used, and they are valuable on account of difference in color value.

ONE of the first things to acquire in display composition is the feeling for proportion, a right understanding of what really constitutes proper display, and judgment to select the right lines for emphasis. Inability is expressed in the composition of Fig. 9 in this respect. The date at the top is not of great importance, and in size and position detracts from the main line underneath. Inappreciation of tasteful and correct arrangement is shown in the spacing. This is apparent by the use of the lower inside panel containing the ornaments.

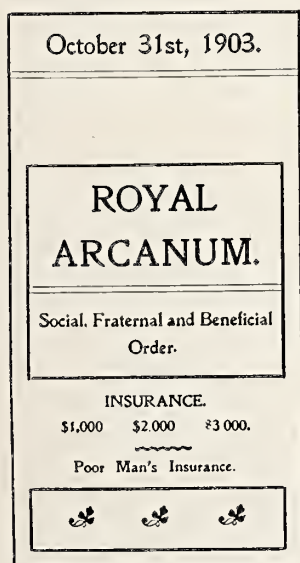


FIG. 9.

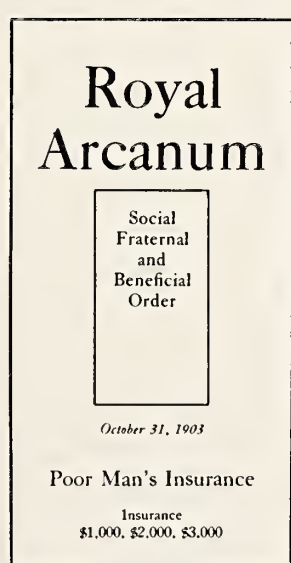


FIG. 10.

In Fig. 10 an effort has been made to correct the errors noted in Fig. 9. The date has been relegated to the insignificant position that is its due, allowing the main line to stand supreme. The arrangement is more shapely, the inside and outside panels agreeing in shape. Remember in constructing rule designs that inside and outside panels should have the same shape. It is called shape harmony. In Fig. 9, the inside and outside panels are not in accord because of different

shapes. In display composition it is permissible to transpose lines or make slight changes in the wording if the meaning is not changed by doing so. If the compositor is required to set attractive display, he should be as free as possible. Like the artist, he tries to produce something attractive, but under greater restrictions and limitations, and quite often transpositions or slight changes from the copy will improve the final appearance. In Fig. 10 the date line has been placed lower, and the lower lines transposed for the sake of better appearance.

A BUSINESS card should not be regarded as a legitimate field for much experimental typography, any departure from a plain and neat style being a doubtful improvement. Some-

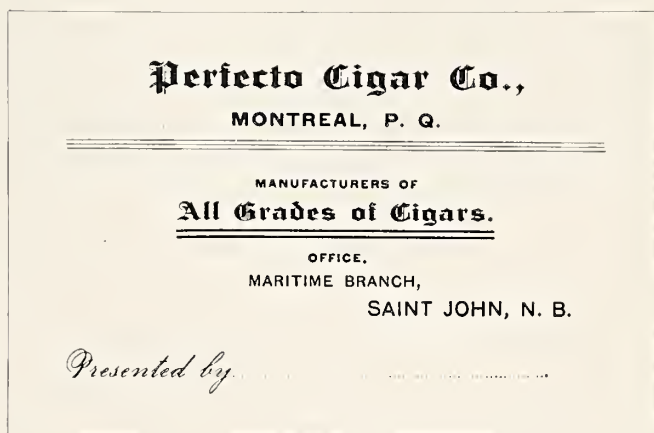


FIG. 11.

times the arrangement of the matter offers some difficulties and prevents the best results, and in Fig. 11 this seems to be the trouble experienced. The triple rule dividing the type is not needed, although probably placed there to give proportional



FIG. 12.

width to the type. This might have been avoided by setting a full line, as shown in Fig. 12, and by so doing have prevented the separation of the card into two parts. When two addresses are shown on a card, both the house and the local agency, it is a question which should be the larger, but perhaps the name of the agency town should be the most prominent. Points at the end of display lines do not look well, as they throw the line out of balance, especially so when a period and comma come together, as shown in the top line of Fig. 11. Of course, the period following an abbreviation must stay, but commas especially should be omitted, because the separation of the matter into lines is sufficient distinction, and the points are really superfluous. The words "presented by" are too large. When a business man gives his card to another he does not offer it as an example of the typographic art, but simply as a means for conveying and impressing the information of his

association with the business represented on the card. The card-stock should be of the best, but the composition need not be eccentric. On the contrary, it should be in the plainest and simplest form. The average non-printer is not impressed by elaborate type arrangement, and if asked to show his preference between two designs, one simple, the other complex, will usually select the simple one.

THERE is no real necessity for displaying any part of a dance announcement or invitation. It is not an advertisement, except that it is desirable to impress the name, time and place on the mind of the recipient. But they are usually received by persons sufficiently informed or interested, so that display is only needed for the sake of appearance. Fig. 13 is an invitation set in a conventional style that shows a tendency toward unnecessary display. The date is too large and the "series-of-dances" line misleading. The invitation applies only to the fifth of the series, and the line should read as shown in Fig. 14. The essence of social printing is refinement, and plain type and simple arrangement produce that result. The invitation has been reset, as shown in Fig. 14, without much attempt at change in arrangement except in the two instances noted.

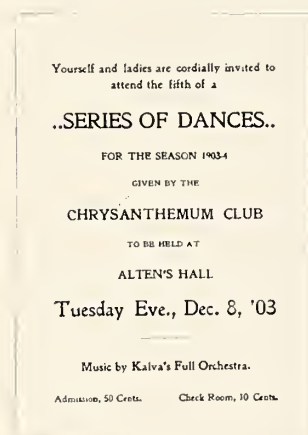


FIG. 13.

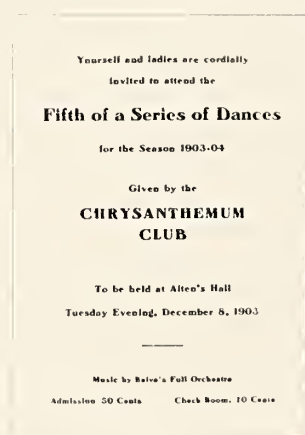


FIG. 14.

Anything extravagant or eccentric is not in good taste in this kind of work, but many distinctive arrangements can be used besides the one shown. Cap. lines, all of one size, are sometimes used, or the type is set in a single paragraph, with a large initial, perhaps, but in all cases harmony and uniformity are preferable to contrast and display. Engraved samples can be considered as excellent models for this work, although the arrangement of an engraved invitation can often be improved. Engravers admit that printers' work is better than their own in arrangement and display, a fault, however, impossible to correct on account of the method of producing engraved work. The merit of engraved printing is its simplicity. The process is so laborious that there is no temptation to add superfluous lines or ornaments, on account of the added cost, and it is sufficiently expensive to warrant the use of the finest papers, so that the combined result is simplicity and elegance. But printers can use the same paper and the very best black ink, and by using the engraver's work as a model, without slavishly imitating, and regardless of the lesson in simplicity that his work conveys, can produce work in this line that in finish and appearance does not fall far below what is usually considered the highest standard of impressed work—engraving.

In printing for printers we usually expect something that approaches very near the best arrangement and type selection possible, but in Fig. 15 is shown a heading that lags a long way behind even an ordinary arrangement. It is amateurish to an extreme degree. When the word "printing" is contained in the firm name it is unnecessary to repeat it in type as large as the name of the company. Why the pointers were placed in the job is not known, unless to attract attention to

its deficiencies. Not much appreciation of the relation of one line to another is shown, and a resetting in simple style (Fig. 16) is a suggested improvement, but not beyond the powers of

Norristown, Pa.,

190

M

BOUGHT OF CENTURY PRINTING CO.,

Job and Commercial Printing.

All Work
Done Promptly.

COR. AIRY & GEORGE STS.

FIG. 15.

the author of Fig. 15. The pointers are especially objected to, as in that position they are not much more beautiful than if a nonpareil slug had worked up. Commendable modesty

Norristown, Pa.,

190

M

Bought of CENTURY PRINTING CO.

Job and Commercial Printing

ALL WORK
DONE PROMPTLY

COR. AIRY AND GEORGE STS.

FIG. 16.

has prevented the use of the word "artistic" as a qualifying adjective to the second display line.

THE use of four different faces in five lines is rather an embarrassment to the simple little title-page shown (Fig. 17). One face is enough, and the utilization of some of the space in the center for a better spacing of the type would also be an improvement. A border is intended to set off the matter contained inside, but when this matter crowds the border this purpose is defeated, and the border is of not much effect. As reset (Fig. 18), a gain in appearance is effected by separating the matter from the border, with sufficient white space between, and, in addition, using one series for display. The combina-



FIG. 17.



FIG. 18.

tion of rule and ornament is suggestive, and shows how, by the merest accident, acceptable or ingenious arrangements of rule and ornament are sometimes evolved. The type used in Fig. 17 for "The Marlborough Tea Co." is not a face that will bear crowding or confinement in panels, and should not be used where those restrictions are found. By doubling up the line, as shown in Fig. 18, its use could have been avoided.

THE reproduced card (Fig. 19) accompanied a letter in which the writer stated that the customer was dissatisfied with its appearance, but that he (the writer) contends that it is set

according to the best standards of commercial composition. Printing is a large field, in which matters of taste have a wide and varied range without in any way conflicting. The customer may have had some style in mind, but neglected to inform the printer of his preference, and was disappointed because the style of the card did not conform to his preconceived notion of what it ought to look like. The only stricture that can be placed on the card as it appears is the question of size. It is too large for the stock. If the type had been

Second Annual Dancing Party
of the
Ushers' Camping Club
to be held at
Bethesda Hall, So. Boston
Broadway, corner of F Street
Monday Evening, November 16, '03
Tickets, 35 Cents
Dancing, 8 to 12
Music, Waverley Orchestra

FIG. 19.

reduced in size sufficiently to allow a margin of three or four picas, the card would have gained much in neatness and style. A deeper, richer color would also improve it. Perhaps the customer had in view something different or more uncon-

Second Annual Dancing Party
of the Ushers' Camping Club
To be held in BETHESDA HALL, Broadway, corner of F
Street, South Boston, Monday Evening, Nov. 16, 1903.
Tickets, 35 cts. Dancing, 8 to 12. Waverley Orchestra

FIG. 20.

ventional, but as he did not express any wish or preference in the way of style, he should not complain so long as the composition did not violate any of the ordinary canons of good type arrangement. A resetting is shown (Fig. 20) that might be offered as a substitute and suggested variation in arrangement. There is an opportunity for variety in styles, all equally in good taste. The style shown in Fig. 20 is particularly attractive in two colors, the initial or rule in red; just enough color to give distinction.

FIG. 23 is an example of composition that could have been improved by the transposition shown in Fig. 24. In other

Carriages
Buggies
and
Saddle
Horses

Lloyd & McClure
— Proprietors of —
• LONE STAR •
Livery, Feed and Sale Stable

Special
Attention
Given to
Commercial
Travelers

Moscow, Idaho, 190

FIG. 21.

ways the original is wanting, especially in spacing, but the simple expedient of transposing has been the most effective method of improving its appearance. Another minor improve-

ment is the omission of the unnecessary word-ornaments at either end of "Lone Star." The longest line should never be at the bottom, and preferably above the center. This could not be done by adhering to the arrangement of Fig. 21, in

Special
Attention
given to
Commercial
Travelers

LONE STAR
LIVERY, FEED & SALE STABLE
Lloyd & McClure
Proprietors

Carriages
Buggies
and
Saddle
Horses

Moscow, Idaho, 190
FIG. 22.

which, also, there is not enough contrast between the firm name and the other lines.

WHEN a man is advertising some commodity he generally wants it displayed. The display of the blotter shown (Fig. 23) is deficient in this respect. It is an acceptable, though quiet, bit of composition, but from the advertising standpoint it is faulty. A blotter possesses exceptional advantages as an advertising medium if it remains on the desk, but for that

Gutter Work
Crossings
Driveways

W. A. BARNES
Makes a Specialty of Con-
tracting For and Laying
Cement Sidewalks, Curbs, Etc.
Crossings, Posts, Driveways.
Storm Lake, Iowa

Cement Side-
walks, Curbs,
Posts, Etc., Etc

FIG. 23.

reason the wording and display should be simple, so that the user will unconsciously assimilate the information on it. In this case the effort of the blotter is to establish an association between Barnes and cement sidewalks, and it is the province of the compositor to further that end to the best of his ability. This he has failed to do. The reader is asked to associate too many things with the name of Barnes. In the resetting (Fig.

CEMENT
SIDEWALKS
CURBS
POSTS

W. A. BARNES
Makes a Specialty of Contracting For and Laying
Cement Sidewalks
Curbs, Crossings, Posts, Driveways, Etc
STORM LAKE, IOWA

GUTTER WORK
CROSSINGS
DRIVEWAYS
ETC.

FIG. 24.

24) "Barnes" and "sidewalks" have been displayed and the rest relegated to a relatively obscure position. In this way it is "Barnes" and "sidewalks" as long as the blotter is used, and when a cement sidewalk is needed, Barnes is the first name that comes to mind in connection with it. As the original (Fig. 23) is in red and black, it is suggested that Fig. 24 be divided as follows: The rule of the three inside panels and the words "cement sidewalks" in red, the rest in black. This will help very much in emphasizing and making more apparent the connection between the maker and his commodity.

SCHOOL OF JOURNALISM.

"So you think you will have a newspaper in Crimson Gulch?"

"Yes," answered Broncho Bob.

"Who will be the editor?"

"Rattlesnake Pete. We held a competitive examination and he is the only man who can write with one hand and fire a revolver with the other."—Washington Star.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

WORDS IN DISPUTE.—J. W. C., Washington, D. C., sent us a long letter, introduced as follows: "I inclose some additional remarks on points in dispute in your department, and ask that attention be given to them." One of the special points on which he dwells is the word "none," which has been, we think, sufficiently discussed in this department, except that now he emphasizes a point that has been ignored. He says: "Consult the authorities you have presented in discussing 'none' and discover whether they give you a sentence in which 'none' means 'nothing.'" The meaning of the word is so obvious that it had not been thought necessary to dwell on it. Of course every dictionary gives the use he mentions, and every person uses the word so. He writes insisting that "you" is singular, and he has already been told that the editor

calls it plural. Eminent authorities have said what he says, but the best ones say the pronoun is plural. He says that our saying that a person did not state real fact means that the person did not state the whole fact, the complete fact, or all of the fact; but it did mean that what was said was not real, true, actual fact, in whole or in part. This seems to be enough to say now.

POSSESSIVE ABBREVIATION, ETC.—X. Y. Z. sends us these three questions: "In the expression, 'Mrs. B.'s father,' should the period be used before the apostrophe? Is the expression, 'Mr. and Mrs. James Price are visiting at her father's home,' grammatical? In dating a letter or dispatch, is it proper to set the State in small caps., or only the town?" *Answer.*—The possessive abbreviation is correct as in the question. Abbreviation is shown by the period, and that point must come first, as it marks the first fact recognized by the form. It should be so written when actual abbreviation is intended—that is, when the letter stands in place of a real name; but if the letter is used merely as representing any woman, without reference to a real name, the period should not be used, because the letter is not then an abbreviation. The expression in the second question is grammatical, and everything that it should be as a statement that they are at her father's, not his. Probably, if all the instances in print could be gathered and counted, date-lines with the State-name in small caps. would be found very few comparatively; but that is no reason why they should not be printed so by any one who prefers that style. It is likewise probable that two-thirds at least of our printers would say that the right way is to set the town in small caps. and the State in lower-case. It is right to take your choice, with the majority or against it, conventional or unconventional.

BASTARD TYPE.—H. J. R., Paterson, New Jersey, asks: "Can you inform me if the following definition of bastard type is correct? 'Type with a face larger or smaller than its regular body, as eleven-point face on a ten-point body, or ten-point face on eleven-point body.' Did you ever see type with a face larger than its regular body?" *Answer.*—Yes, the definition is correct, and the one who answers the question has seen type with a larger face than its regular body, and has gladly set such type when measured by its smaller body. Mr. Theodore L. De Vinne, in his book "Plain Printing Types," page 57, gives us an authoritative answer to the question, as follows: "Bastard types are those with faces too large or too small for the body: a minion face upon a nonpareil body, or a brevier face upon a bourgeois body, is a bastard size. A small face is sometimes cast on a large body to give the open appearance of leaded type, and a large face is sometimes cast on a small body to make the print more compact. The bastard types are not highly esteemed, and are now made only to order. These methods of putting a large face on a small body, or a small face on a large body, make it difficult even for an expert to identify the body of a type so treated. There is no accepted standard of height for the short or round letters of any face, but it may be assumed, as a general rule, that long ascenders and descenders belong to a face which is small for the body, and that short ascenders and descenders belong to a face which is large for the body." But it is by far more common to hear a small face on a large body called bastard type than to hear that name applied the other way, because the name is understood to be of a disparaging nature, and no compositors would be likely to complain of fat type. The questioned definition is also given in all the recent dictionaries.

MORE QUESTIONS FROM ENGLAND.—J. A. C., London, England, wrote in the letter partly answered last month as follows: "I have been helping to correct the proofs of Collins's 'Guide for Authors, etc., an Attempt to Codify the Best Typographical Principles of the Present Day'—a difficult, nay, impossible task, is it not? Mr. Collins has for his standard spelling authority the Oxford New English Dictionary, and he gives

such spellings as half-a-sovereign, half-an-inch, half-a-dozen, with the hyphens. It seems allowable to my mind to spell half-a-sovereign, half-a-crown, with the hyphens (although doubtful), as one thinks perhaps not of the half of a sovereign or crown, but of a piece of money called half-a-crown, etc., but I am in doubt about half-an-inch, half-a-dozen, as it seems to me that one has no fixed idea of the measure, or number, until one comes to the word inch or dozen. It is to my mind a question of what the mind turns on first in those expressions. Is it a measure called an inch, or a number called a dozen, of which one thinks first, and then of the halving afterward, or does one think of the three words as one number or measure? Is there a difference between the half-a-sovereign idea and the half-a-dozen idea—I mean as to the mental process involved?

never dream of attempting to take the dictionary named as a guide in such a matter, because it is such a mass of confusion in its forms, both as to compounding and capitalizing, that guidance by it is impossible. What is printed in it in one form is almost immediately afterward shown in another form, and sometimes soon again in still another. It is as bad as the "Webster's International" in this way, and nothing could be worse. I utterly refuse to believe that any person can learn the forms of a dictionary that gives (as the International does) countingroom, drawing-room, and dressing room with these differences. I am sure no reason can be given for it. I would never use hyphens in any of the phrases half a dozen, half a sovereign, half an inch, etc., because each one of them is a collocation of words in the regular grammatical relations,



Courtesy New York Tribune.

S. H. Horgan.

FIREWORKS DISPLAY AT OPENING OF THE NEW BROOKLYN BRIDGE.

Here is a little point with regard to capitalizing. In a photographers' supply catalogue there are certain printing-out papers mentioned—for instance, Bromide papers, Ferroprussiate papers, Velox papers. Now, 'Velox,' as you can see, is a fancy name. A bromide paper and a ferroprussiate paper seem to me not to want caps.; but the Velox must have a cap., being a fancy name. What do you think? And would you put a cap. P? Is the word paper in this instance a proper noun—that is, does it form part of the distinguishing title of the material, or is it used in a common sense, but the paper distinguished from other papers only by the word Velox, etc.?" *Answer.*—This asks for personal opinions, therefore the answer will be made personal, though of course the matter is printed for its general interest. I have the reputation of being a hyphen "fiend," or something of that sort, because I believe in using hyphens systematically, and therefore more of them than people commonly like to use. I can see no reasoning force in the almost universal feeling that hyphens are unsightly. On the contrary, when they are used as I think they should be used they are as sightly to me as any other element of reasonable form. But they are as unsightly to me as are wrong letters when used in a way that seems to me unreasonable. Those mentioned in the letter all seem to me to have no support in reason or in grammar. I should

except that there is an ellipsis, the full sense being half of a dozen, etc. Some people do use the hyphens, and probably because they think the phrases are unified in sense in such a way as our correspondent suggests. To sum it all up, some people see this unification in sense and think it calls for joint form, and some others do not. I am decidedly among those who do not. Now as to the capitals. From a general point of view, I should say that only Velox calls for a capital letter. None of the other words is a proper noun. But in catalogue work capitalizing is very frequently done without reference to strictly grammatical considerations, and I should expect customers to prefer all of the words mentioned to have capitals. In fact, so strong is my impression of this that I should use the capitals, including Paper, unless otherwise instructed.

THE LEADER.

In comparing your magazine with one or two others, I am forced to consider THE INLAND PRINTER as the leader. That 1904 will witness a continuation and advancement, if possible, of those high qualities of THE INLAND PRINTER which make it indispensable to the first-class typographer, is assured.—*Gladstone Moore, Clinton, Wisconsin.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

DON'T FORGET

That grooves in first elevator jaws should be in line with grooves in line-delivery channel.

That the adjustment is made by turning the barrel of connecting link at bottom of first elevator.

To lift the flat spring out of its seat before turning the barrel.

That first elevator descends of its own weight.

That elevator should descend low enough to allow lower ears of matrices to freely enter groove in mold.

That ears of matrices will be sheared if elevator does not descend far enough.

That elevator should rise slightly just before the slug is cast.

That if elevator does not rise slightly the down stroke of elevator is not deep enough.

That down stroke of elevator is regulated by the screw in elevator head which strikes on vise cap.

That first elevator must rise high enough to permit guide blocks on transfer slide and elevator to match when transferring matrix line to second elevator.

That this adjustment is made by the screw on bottom of first elevator on right-hand side.

OWING to circumstances (the proofreader, et al.) over which no one has complete control, it is necessary to republish the items printed at the head of this department in the January

number, as grading of these items in the last issue destroyed their intent and meaning.

THE Linotypes on the New York *Press* are being rebuilt and remodeled. It will take about a year to complete the job.

DURING the month of December, 1903, the Mergenthaler Linotype Company shipped an even one hundred machines, thirty-six of them going to establish new one-machine plants. The largest number of machines to go to one office was seven, added to the plant of the New York *News*.

THE *Cape Daily Telegraph*, Cape Town, South Africa, has fallen into line with the *Herald*, and imported three Monotype machines, which are reported to be working satisfactorily. No one has as yet been thrown out of employment. The Pretoria *News* also has put in a Monotype, while at the *Advertiser* and *Volksstein* offices Linotypes are being operated.

ALL hands and the cook in the office of the Montrose (Colo.) *Enterprise* use the Simplex machine. There are eight of them, all in the family but one. The children run the machine on Saturday, and during the coming vacation will do about all the work. Two schoolgirls, fifteen and thirteen years of age, set up ten small galleys, eighty inches of matter, in the forenoon of Saturday.

THE number of Linotype machines in operation in New York city is eight hundred and fifteen, and from one thousand to one thousand two hundred men are employed in their operation. The number of men employed in excess of the number of machines is due to the fact that in several offices there are from two to three shifts, hence the machines are on the go in some cases for the full twenty-four hours. Only about forty machines in use in New York city are operated by non-union men.

THEODORE L. DE VINNE, foremost American printer, whose experience with various makes of typesetting machines makes his opinion of value, is quoted as saying that hand typesetting will never entirely go out of fashion. "When the Linotype was introduced," says Mr. De Vinne, "I rated it as an attempt on the part of the inventor to set type without proofreaders. I have had to change that rash judgment. When a compositor found that his situation depended upon his accuracy, he became more careful. We now have men who can work on the Linotype and set a whole paragraph without a single error, something that was rarely ever done in handwork. There is still a field for the machines that use foundry type. Machine typesetting has come to stay. The average reader could never be supplied were it not for the Linotype machine. At first the compositors of this country were furious at machines that did this work, but when they found it gave them better pay, they were reconciled to the change."

CASTING BORDERS.—To allow the operator to cast full lines of border matrices without spacebands, Linotypes of the old pattern, in which the pump-stop was operated from the second justification lever, were equipped with a pin attached to a short chain which hung near the bottom of the first justification rod. A hole was bored through the lower part of this rod and the pin was slipped through the hole whenever border lines without spacebands were to be cast, this being necessary to prevent the levers rising and operating the pump-stop. With the new-style pump-stop, however, if the line of matrices is a full one, the cast will take place whether there are spacebands in the line or not, as the right-hand vise-jaw will be forced open when line enters jaws, and it will thus open the pump-stop. Another plan is to open the left-hand vise-jaw a couple of ems wider than the mold and use spacebands and quads at the beginning of the line, filling the true measure with border matrices. When the line is cast, only that portion of the matrices exposed to the mold-cell appears on the slug.

TYPESETTING BY ELECTRICITY.—An ingenious electrical typesetting machine is described by M. Tavernier in the "Comptereendus" of the Paris Academy of Sciences. It is similar in

principle to the familiar Monotype machines, the operations of setting the copy and casting the type being separated. The operator works at an electrical typewriter, which produces a perforated tape, and at the same time an ordinary typed copy of the manuscript, which enables corrections to be made in the tape before the type is set up. The perforated tape is passed automatically through the typesetting machine, which is also operated electrically. The advantage of thus dividing the two operations is that the casting machine can be worked at a uniform maximum speed, and is independent of the skill of the typist. A further modification of the machine allows it to be used telegraphically. The perforated tape produced by the typewriter is passed through a transmitter, which sends signals over the line and reproduces in a receiving apparatus a duplicate of the tape, which can be used in the typecasting machines. Thus news might be set up in Paris, telegraphed to and set up in London without hand labor of any kind.

AN ANTIPODEAN GRADUATE.—A trip of twenty thousand miles to attend the Inland Printer Technical School is the

Linotype to attend the Inland Printer Technical School. I consider the instruction received thorough and practicable, and the time and money involved, though considerable in my case, one of the best of investments."

WASHING TYPE.—Simplex operators are annoyed frequently by the type sticking in the channels because dirty, and while benzine is frequently used as a type wash, good sharp lye is much better. Make the lye fresh frequently—every time it becomes dirty from use. Wash both the face and the back of the form, and rinse the lye off afterward, both on the face and back, with plenty of cold water. Pour on cold water until all the lye and ink which has been cut from the type has been washed out of the forms. Then dry the type thoroughly before you use it in the machine. If the type should be very dirty, make a little fresh lye with scalding hot water, rinsing with cold water afterward, as before directed. In cleaning matter which has been standing in the forms for some weeks or months, so that it sticks together, it may be necessary to give this particular matter an extra washing on



E. N. LITTLEFIELD.



E. J. LAWRY.



MISS EMILY HOBBS.



O. SHOEMAKER.



HORACE SIMMONS.

GRADUATES MACHINE COMPOSITION BRANCH—INLAND PRINTER TECHNICAL SCHOOL.

record of Mr. E. J. Lawry, whose portrait is shown on this page as a graduate of the Machine Composition Branch. Mr. Lawry left Timaru, New Zealand, November 7, 1903, arriving in Chicago four weeks later, having traveled ten thousand miles to enter the Inland Printer Technical School for the machinist-operator course. He was graduated from the Machine Composition Branch January 16 of this year, after six weeks' instruction and practice, and returned at once to New Zealand, where he will reënter the office of the *Timaru Herald*, fully qualified to overcome any difficulties he may meet as an operator-machinist. That the fame of the Inland Printer Technical School is world-wide is evidenced by this globe-girdling trip of Mr. Lawry's, and the three hundred graduates of this school who are now scattered in many parts of the world. They are in Maine and Mexico, British Columbia and Florida, and in nearly every portion of the United States. Mr. Lawry was born in Timaru, New Zealand, twenty-four years ago, and has had about one year's experience as a Linotype operator on the *Timaru Herald*, which has had a battery of three English Linotypes for three years. The greatest points of difference noted by Mr. Lawry between the machines in New Zealand and those of American make is the absence of gas governors on the former, making the regulation of the temperature of the metal a matter of some uncertainty; he also says there is no catch on the assembler to hold it in its elevated position until line of matrices is safely transferred into the line-delivery channel. There are over one hundred Linotypes in New Zealand and several plants of more than twenty machines. The Auckland (N. Z.) *Star* has just installed an American double-decker. Upon leaving for his New Zealand home, Mr. Lawry wrote: "Having come to Chicago for the purpose of taking a course in the mechanism of the Linotype, I entered the Inland Printer Technical School, and will say, without hesitation, that I am more than gratified with my course in the school, and can cheerfully recommend all those desiring to learn the operation and intricacies of the

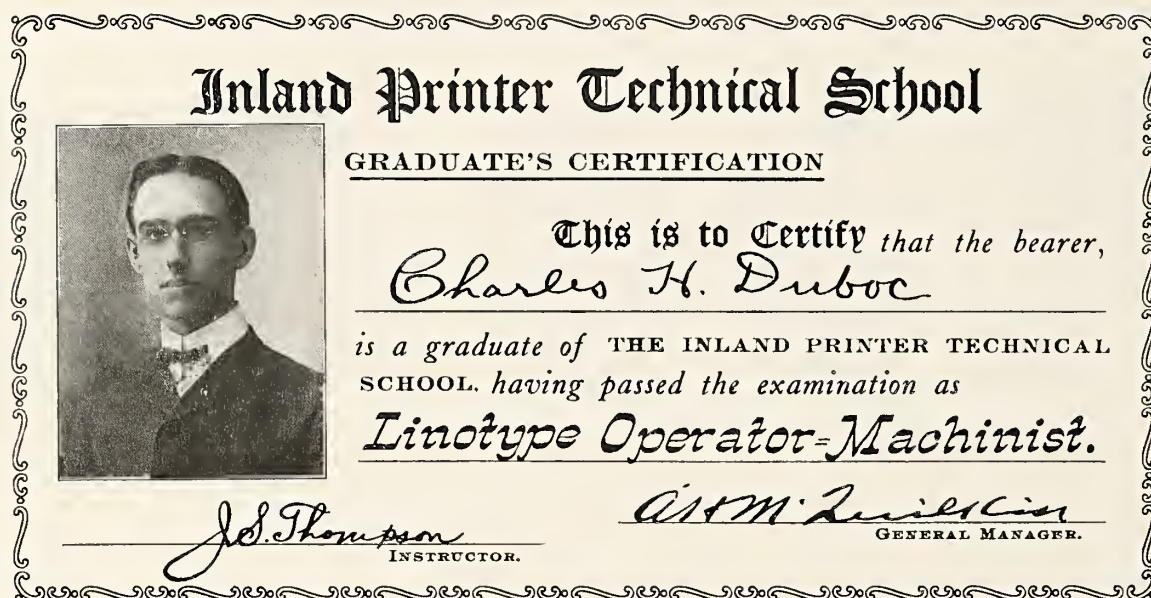
a galley, gently loosening the type with the fingers and working in the lye, in the manner well known to printers. If the type is thoroughly washed every week while the ink is fresh on the forms, it will never have a chance to make any trouble. It is much easier to keep your type clean, than to clean it after ink and dirt become stuck and dried on the body of the letter.

METAL.—E. B. H., Woodland, California, writes: "I enclose a slug for your examination. Do you not think that this metal needs more lead? It appears to be rather brittle. This metal has been in constant use for about twenty-four months. Some tin and a small amount of lead were added several weeks ago. We handle our metal in the following manner: The slugs are washed clean with lye and thoroughly rinsed with water, the forms being put under a hose in the sink. The slugs are then taken out of the forms and put in racks to dry. This rack holds a number of slides or trays. Each tray contains two columns of slugs and the trays are emptied in rotation, so that the metal is worked uniformly. These trays are open at the bottom and the slugs are not pried when taken from the forms, but stand in the trays the same as they do on a galley, the trays and rack being open to assist evaporation of the water. The slugs are melted in the pot on the machine, a handful being put in at a time, and the metal in the pot always kept above the top of the plunger; in fact, as full as possible. This system has been in use about twenty months and the mouthpiece has not clogged up. We skim the dross off the pot and remelt this dross in a kettle, taking care not to overheat it. These pigs are then put back in the pot. But little dross is allowed to accumulate, so that practically all the metal is in use. Once in a while the pot is emptied of all metal, so that whatever dross may accumulate on the surface of the metal in the throat of the pot is removed through the well, as the height of the metal in the throat is thus lowered. We believe by this method that the loss of tin is reduced to the minimum, and

as the antimony has a tendency to rise and be skimmed off with the dross, we immediately melt the dross and put the antimony back into use again, allowing but little dross to accumulate. The longer our metal is used the more brittle and harder it becomes. Is this caused by loss of lead? What do you think of this system? We send you herewith a sample of our dross. Do you think it contains much metal? We were told by a metallurgist that it was well worked and contained but a small percentage of metal—in fact, so little metal that a refinery would not make money by paying 2 cents a pound for it. We found that, unless great care was exercised, the metal would become overheated when remelting the slugs every few weeks in a furnace, as many offices do. The metal deteriorates rapidly when overheated, on account of the tin being ‘burned up.’” *Answer.*—The method employed is good, in the absence of a smelting furnace. The metal,

plying the number of ems pica in the line by twelve and dividing by the point size of body; as, 13 by 12 gives 156 points in a thirteen-em line; 156 divided by minion, or seven-point, gives twenty-two ems minion to a line, as it is the practice to give or take to the nearest whole number; thus forty-six lines minion would contain 1,012 ems. Any number of lines may be calculated on the same basis.

COLD METAL.—I. C. O. writes: “I have been having some trouble with my Linotype matrices, and you seem to be the trouble man. If not too much trouble, would like you to answer through the columns of THE INLAND PRINTER. A new set of matrices, after running for a short while, became corroded, and instead of casting a plain, bright face, the face of the slug cast from the matrices that are used most looks frosted, and when printed can hardly be read. I am of the opinion the fault lies in the metal, although we have gotten



Facsimile of Diploma given Graduates of the Machine Composition Branch of the Inland Printer Technical School.

however, does not get harder the longer it is in use—just the contrary. The sample sent was of about the right texture, but a more solid slug would be cast if the metal were thoroughly cleansed of impurities and oxids. This can only be done properly in a smelting furnace, and it should be of at least a thousand pounds capacity, so as to get a uniform mixture of the metal. Before pouring in the recasting molds, the metal should be cleaned with a flux, that sold by the Mergenthaler Company being good for this purpose. It is advisable in all cases to submit a sample pig of metal to the metal dealer for analysis and order temper metal of a texture to bring your metal up to standard. There was very little good metal in the dross sent, but this would be still further reduced if metal were fluxed.

A HIGH AVERAGE.—R. H. writes: (1) “What rate of speed on a Linotype is considered good over the country, minion matrices, eight hours’ composition off the hook, with all kinds of copy, agate reprint having a large run? I ask this because of my inability to reach two thousand lines. For this reason, I am ‘fired’ by the front office. I am good for 1,700 to 1,750 in seven and one-half hours on a crippled machine, and the foreman considers me competent. (2) Have you a card of ready reference showing number of thousand ems in given number of lines, thirteen-em measure?” *Answer.*—(1) As your average is about five thousand ems per hour, it is difficult to find any fault with your speed. This is a good average on minion, and is as high as is maintained anywhere by operators. (2) A scale giving the number of ems in a given number of lines can easily be made by multi-

plying the number of ems pica in the line by twelve and dividing by the point size of body; as, 13 by 12 gives 156 points in a thirteen-em line; 156 divided by minion, or seven-point, gives twenty-two ems minion to a line, as it is the practice to give or take to the nearest whole number; thus forty-six lines minion would contain 1,012 ems. Any number of lines may be calculated on the same basis.

COLD METAL.—I. C. O. writes: “I have been having some trouble with my Linotype matrices, and you seem to be the trouble man. If not too much trouble, would like you to answer through the columns of THE INLAND PRINTER. A new set of matrices, after running for a short while, became corroded, and instead of casting a plain, bright face, the face of the slug cast from the matrices that are used most looks frosted, and when printed can hardly be read. I am of the opinion the fault lies in the metal, although we have gotten

new metal since trouble began without any apparent improvement. I would like to have your opinion in the matter.” *Answer.*—The trouble is wrongly attributed to the matrices. If the metal can not freely enter the mold, it chills before it strikes the matrices and produces a rough face on the slug. Cold metal clogs the mouthpiece and causes this, or dirt or oxids will do the same thing. Again, if holes in mouthpiece are not entirely exposed to the mold cell the metal can not enter freely, and chills. This can be determined by examining the bottom of slug and noticing whether the holes show full and round on the slug. The pot can be raised or lowered to accomplish this result by means of the screws in the pot legs. Of course, if a poor, cheap grade of metal is used, it will clog the mouthpiece oftener than good metal would. The flame under the mouthpiece should be full and blue, and not of a yellow cast. In the old-style machines there was not sufficient flame under the mouthpiece with one tube burner, and in the new machines this is improved by directing more heat to this point.

POINTERS.—A Western operator-machinist, who believes in helping others by giving them freely of his practical experience, writes: “No doubt some operator-machinists, struggling with old, battered-up machines in various parts of the country, have had spaceband troubles of a particularly aggravating brand—times when no remedy seemed to reach the ‘disease,’ and even when they worked, it was in a half-hearted sort of way that would drive operator, machinist, and all concerned to the most vivid brand of ‘bug juice’ on the market. We will presume that the pawls are just the right

length; that they get exactly the proper grip on the ears of the band; that there is no lost motion in the lifting levers, and that the spring pressure is all that could be desired; that a test of the box, before putting it back on the machine, will show that everything is lovely. Still when that spaceband apparatus is placed in position to do business it goes on strike, and the machinist-operator says things. Ever have the experience? Yes? Well, the next time, don't swear, but, instead, examine the end of the lever that connects with the spaceband reed, or rather, see if the hole in the reed which connects with the lever has been worn about three sizes larger than the pin that goes through it, something that may be often found in old machines. Of course, you see what the result is: The reed on its up stroke does not engage the lever for about an eighth of an inch of that big hole, the action at the business end of the lever is materially interfered with, and cuss words and cut fingers are entailed. The remedy: Bore a hole in the lever as large, or nearly so, as the abnormal hole in the reed, put in a good, solid pin, and the chances are large that your troubles will be among the things that were."

RECENT PATENTS ON TYPESETTING MACHINERY.

Matrix Centering Mechanism for Type Machines.—J. M. Dove, Washington, D. C., assignor to Lanston Monotype Company, New York city. No. 745,800.

Justifying Mechanism for Linotype.—F. B. Converse, Jr., Louisville, Kentucky, assignor to Converse Manufacturing Company, Cleveland, Ohio. No. 746,295.

Low Metal Signal for Linotypes.—John Burger, Providence, Rhode Island. No. 747,534.

Linotype Matrix and Justifying Device.—F. C. L. D'Aix, Brooklyn, New York. No. 747,832.

Type-distributing Apparatus.—A. A. Low, Horseshoe, New York, and James Breakey, New York city, assignors to Alden Type Machine Company, New York city. No. 747,196.

Mechanism for Sorting Types.—L. K. Johnson, New York city, assignor to Alden Type Machine Company, New York city. No. 747,183.

THE TRAINING OF COMPOSITORS.

The compositors constitute the largest number employed in any one branch of the printing trade. The apprentice who has had a good school education can learn to set type better starting in the printing-office than at the schools. This does not hold good, however, in the more artistic branches of job and lithographic printing. A well-known printer says: "Our workmen start at the bottom, and are promoted according to their ability. Those who attend the classes at the institute advance faster, are more proficient, and receive higher wages than the mere shop-trained workman; but the best results are attained when school training is combined with shop training, theory with practice. We stipulate, therefore, that our apprentices must be graduates of the local institute. Prominent printers and publishers in America unite in the belief that the printing trade has suffered from the decadence of the apprentice system, in which, in years gone by, master and apprentice worked side by side. The work has largely become specialized; the choice or selection of method or style, and the responsibility of artistic qualities in printing, now rests principally with the designer or foreman, and hardly concerns the compositor at all. This has weakened the self-reliance which comes from experience, and has retarded the individual development of the artistic sense, so that it is difficult to find, in numbers equal to the demand, efficient, all-round artistic printers. In view of these facts, it is believed that adequate instruction in thoroughly good printing can better be had in schools, properly equipped with machines and material, and under competent direction, than in our modern printing-offices. A stage of formal apprenticeship should be required, as both school and office instruction combined is better than either alone.—*The Carlton Magazine*.

THE INVENTOR OF THE RULING MACHINE.

It is just a century since the monk Adam, in the St. Zeno Cloister, invented a ruling machine capable of producing ruled paper suitable for the writing lessons then taught. This man had been trained up in the study of physics and chemistry, but abandoned his pursuits to go into a monastery in the year 1801. The amount of time spent in ruling paper by hand had given him the idea that a machine of some sort or other would greatly lighten a teacher's task, and be useful in many other ways. Seated one day by a piano the idea occurred to him that, if he had a number of wires or strings stretched on a frame and could cover them with ink from a roller, and then by means of another roller press them down on to his sheet of paper, he would get a ruled sheet. This he did, but although the result was far better than any up to that time, still he was not satisfied. It is worthy of note that this inventor did not employ the "balls" then used by the printer to ink his type, but thought of the roller for the purpose, which is the earliest record we have of its use. One day, while in despair at not being able to make an improved machine, he happened to roll an empty spool over his piece of paper with the inky palm of his hand. The two raised edges of the spool made two parallel lines over the paper. Here was the idea. He made a huge cylinder, the width of his paper, which would just roll in one revolution over his sheet. This he rolled over a succession of clean and inky sheets, and succeeded in making ruled paper as good as any one in those times wished for. This cylinder he made out of tin, but after many trials he went back to his original plan of inking the roller with an ink roller. By this time he had made his lining rollers smaller and fastened them in a frame on top of which he arranged his ink roller, and so made a traveling ruling machine. It was some years later before he thought much more about it, as he made the friendship of Senefelder and became very interested in his invention of lithography. In 1803 he first showed his invention to a number of learned teachers and others, who gave it warm encouragement. From that time on he had to devote himself to ruling and not teaching, and founded a ruling establishment, which cheapened school paper and music paper to such an extent that even the very poor could be taught.—*Geyer's Stationer*.

A TYPOGRAPHICAL TRAGEDY.

"We are thorry to thay," explained the editor of the *Ske-dunk Weekly News*, "that our compothing-room wath entered lath night by thome unknown thcoundrel who thtole every eth in the ethtblishment and thucceeded in making hith ethcape undetected.

"It hath been impothible, of courthe, to procure a new thupply of etheth in time for thith ithue and we are thuth compelled to go to preth in a thituation moth embarrassing and dithtrething, but we thee no other courth to purthue than to make the betht thtagger we can to get along without the mithing letter, and we therefore print the *Newth* one time regardleth of the loth thuthtained.

"The motive of the mitherable mithcreant ith unknown to uth, but doubtleth wath revenge for thome thuppothed inthult.

"It thall never be thaid that the petty thpите of the thmall-thouled villain hath dithabled the *Newth*, and if thith meet the eye of the detethtable rathcal, we beg to athure him that he underethimateth the rethourceth of a firth-clath newthpaper when he thinkth he can cripple it hopelethly by breaking into the alphabet. We take occathion to thay to him, furthermore, that before next Thurthday we will have three timeth ath many etheth ath he thtole."—*Richardson (Tex.) Echo*.

RECEIVES HELPFUL HINTS.

We get many helpful hints from *THE INLAND PRINTER*, and are always glad to get it.—*Bowron & Murray, Ashland, Wisconsin*.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSE.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

PRINTING-INK REDUCER.—F. C. D., of Valatie, New York, says: "I see you quite often recommend printers to use as a reducer, and to soften inks in cold weather, a mixture of equal parts of linseed oil and dammar varnish. What kind of linseed oil is best—raw or boiled?" *Answer.*—Boiled linseed oil. This reducer is for "holding" inks after printing on enameled stock, and to assist in drying ink on very hard papers. A few drops will act as a reducer.

METALLIC OVERLAYS.—Gilbert, Harris & Co. have sent a sheet of Scotch linen paper on which is neatly printed a couple of illustrations for letter and note heads, exemplifying the merits of their metallic overlays for printing on hard stock. Parenthetically, it may be mentioned that most of the fine illustrations of *Scribner's* magazine are treated in the make-ready with metallic overlays, these being made of electro sheets, being the invention of the foreman of the Scribner pressroom.

"THE THOMAS CAT," with its impressive yowls, appears in its usual neat form, printed on antique wove stock, the text in Caslon old-style and the marginal side-head in old English—the latter appearing in red ink. One of the truthful sayings in this issue reads this way: "The whole secret is that good printing can't be done for nothing, nor can the services of a competent advertising man be secured for nothing, any more than a really good dinner can be served for 10 cents, or a suit of well-tailored clothes can be made for a few dollars. The rule applies to every branch of advertising." The booklet ably demonstrates the whole truth of the statement.

HOW TO PRINT ONLY A PART OF A CUT.—F., of Montesano, Washington, sends a printed impression of an illustration, size 3¼ by 4½ inches, regarding which he writes: "Will you kindly answer the following in your department? What is the proper method of make-ready in printing half of a cut (zinc etching) as per card enclosed. I could do it if it (the engraving) ran straight; but you can see that it does not."

Answer.—If you can not handily get an electro. or stereo. made with only the portion of the cut desired, then make-ready the present cut in the usual way, and make a paper frisket, securely pasted to the take-off grippers, and cut out of the frisket such portion of the cut as you want to print. The part of the sheet of paper left on the frisket will prevent the other portion of the cut printing on the job in hand.

ROLLER BEARERS NOT USED.—J. L., of Talbotton, Georgia, says: "I printed a small job of three lines of black-faced type on coated paper, and in the printing the upper half of the type would fail to print about once in five impressions. It was as clean cut as if a piece of paper had been put between the type and paper. The press was in perfect condition, including rollers, disk, and packing in the tympan. It only failed in about every fifth impression." *Answer.*—Occurrences of this kind happen when presses are run at high speed, causing the rollers to jump over and miss portions of the form, especially when the form is small. Another cause is shrunken spots on form rollers, notwithstanding the statement that the rollers were in perfect condition. In such an event, the roller trunnions, or sockets, would keep the defective part of the roller from inking the form as it passed over it. On page 409 of the December, 1902, number of this journal a method of preventing job-press rollers from jumping when passing over the form was printed.

BAD SCREWS IN INK FOUNTAIN.—A. E. M., of Galesburg, Illinois, writes: "I am running a No. 5 pony, which has a very annoying fountain. There are four of the screws that regulate the flow of ink which I might as well take out and throw away, so far as fulfilling their purpose is concerned. In running a form requiring much ink, I have to open the screws on each side of these dead ones and let the angle rollers carry the ink over to what would otherwise be a light streak in the center, and work to the ends. If you can tell me a way to fix this fountain, you will greatly oblige." *Answer.*—What is wrong with the screws? Are they too loose or too tight in their place in the fountain? If too tight, take the fountain apart, including the screws, and carefully clean all its parts. Oil the screw-holes and screws, and change the places of the screws, and see what that will do. If too loose, try changing the screws. In case this does not give satisfaction, then make a paste of a little common ink and powdered rosin or shellac and coat the screw ends with the paste and insert them in their place in the fountain and see what merit that has in a day or so after.

BOOKLETS.—T. H. S., of Plainfield, New Jersey, sends two of his neatly gotten up booklets, one for the Young Men's Christian Association and the other for the Plainfield Trust Company. He writes as follows: "Kindly find enclosed two pieces of my work, which are open for all you can give them in the way of criticism. In the one for the Plainfield Trust Company, I had some trouble with the light green ink; it would not work, but filled up the letters. Will you please enlighten me as to the cause. I am an appreciative reader of your department." *Answer.*—The printing of the first named book is really neat, being of splendid color, clean and sharp in all respects. Perhaps a little more attention should have been given to bringing out the solids in the different half-tone illustrations. Regarding the trouble encountered when printing the light green on the Trust Company's job, that could easily have been avoided by employing a stronger bodied ink, which would have distributed and inked sharply. In the present case, the green has been ruined by too much thinning down, hardly any real color being observable, but, instead, an overabundance of thin varnish or something just as unnecessary. A better brown, less of it, and a little stronger impression would have improved the presswork of this booklet.

OVERLAY CUTTING.—E. H. B., of Los Angeles, California, sends a sample bit of his make-ready for a small business card, the principal line of which appears in a heavy script upon a

half-tone ground with neatly vignetted edging. Regarding the work, he writes as follows: "Enclosed please find make-ready of a half-tone cut printed on cardboard; also a sheet of first impression, which was run off on a Chandler & Price Gordon press without fountain. Would like your opinion of the whole make-ready, stating faults, if any, as your opinion will be much appreciated by me." *Answer.*—The result of the make-ready appears to greater advantage on the cardboard than on the paper; but the manner in which the overlay has been worked out is too much of a time-consumer. Selecting a thin folio paper for overlaying the strong portions of the script line was an error; the overlay should have been as thick as the second sheet used. This course would have saved the treatment of the two heavy top sheets, as well as helped to soften the vignetted edges. Indeed, a sufficiently effective overlay could have been formed with the first two sheets and a little "spotting up" with tissue and folio paper. However, your efforts in producing a really neat and well-printed business card are commendable, the color and sharpness of the work being largely in its favor.

THE "UNIQUE" SECTIONAL STEEL BLOCK.—An entirely original plate-block has been invented, which is said to meet all emergencies in plain or color-plate mounting. The screw-driver is discarded and the ordinary ratchet and spanner wrench takes its place in tightening or loosening plates on this sectional block. Any plate may be shifted to its exact position on the block without disturbing the original hold of the clamp. All hooks or clamps are made to swivel to any angle and fit in any section of the block; these may be dropped into position, and by their special construction will lock themselves automatically when fastened to the plate. Control of every plate on the block is attained by lateral adjustment. The construction of the automatic locker is such that it acts as a check to prevent the possibility of the catch working loose by the jar of the press, however fast the machine may be running. The entire base of the "Unique" sectional block is made of steel, and is grooved and plainly ruled to the point system both ways. Special catches are furnished for labelwork, the margins of which may be as close as one-eighth of an inch between plates, so as to do away with trimming after printing. Folding and slitting points are also furnished, which are held in position until the longest edition has been run off on press. Captions and pieces of plates may be mounted and secured on this block; also original photoengravings. The "Unique" block is adapted for all kinds of presses, including rotary presses. Cylinders and turtles will be built for rotaries, etc. The block is the invention of Mr. Charles F. Rockstroh, a practical pressman of Brooklyn, New York. A large concern has been organized for the manufacture of the block and press cylinders in that city.

SLURRING ON CYLINDER PRESS.—C. G. W., of Middletown, New York, has sent a faint-ruled printed report with many box headings, and set in eight-point type, which bears evidence of fairly good make-ready as well as considerable slur in the middle near the gripper end. He writes as follows: "Will you kindly inform me what causes the slur that appears on the enclosed sheet? The job was run on a Cottrell country cylinder; but this press, at one time, had a tooth broken off the star-wheel, and a stud was substituted. Would that cause this slur? This slurring has bothered me for some time and I have tried everything that I know of, but I can not overcome it." *Answer.*—It is apparent that there must be some mechanical trouble with the press. The fact that the slur occurs so peculiarly in places gives some cause for this opinion, provided the steel bands have been carried properly over the sheet as it left the feed-guides in its course to the cylinder, and that the top sheet and tympan were also right—that is, taut. A space of about three inches occurs between each point of slur, or until the cylinder has traveled that much further and properly meshed with the registering rack. It would have been well to

have placed the form so that the head instead of the side would have faced the grippers, trusting to thin twine to help carry the sheet to the flystick. Even if this could not have been done on the press, because of the nature of the form, the use of twine around the cylinder and sheet so as to have kept the sheet closer to the tympan would have been advisable.

MULTICOLOR ON FLAT-BED PRESSES.—J. C., Boston, writes: "I have been informed by a friend who is employed at the Forbes establishment at Chelsea that multicolor printing can be done on the ordinary press by a split fountain arrangement. I am anxious to try this time-saving method on the type press. Is there any special way of laying out the sheet in regard to the colors or their arrangement? We have seven colors, but there are twelve different views, and on each job the shades differ so that one may say there are over eighty different tones



Photo by Thomas P. Diggs, New Haven, Mo.

A DIFFICULT PASSAGE.

of color to be printed. The pictures have been printed at different times and singly, so that accounts for the diversity of shades. I now propose to run all the plates one sheet size, 22 by 28, as each picture is about 5 by 9. Some of the color-blocks are mere solids, like the buff and yellows." *Answer.*—When there are so many different shades to be printed, the splitting of the ink fountain is a very practical procedure. It stands to reason that the blocks must be placed in line with each other, say all the yellows which are alike or nearly alike in line, so as to receive the color that is fed to them when the roller passes over the form. Even should a section or a certain one of the pictures have only a little yellow on one side, the free part of the fountain can be charged with another color and printed along with the rest. One thing must be remembered though: The colors should be about three inches apart in the fountain. The yellow is usually printed first, then the red, then brown, blue, pink, buff; or, if a gray is at hand, then that before the last. The remark of our correspondent that the yellow plate is all solid seems strange when coupled with pictorial work, for in order to make the greatest number of shades in combination with the other colors, the yellow is above all other colors the one which requires the greatest variety of texture in the working of the plate.

HALF-TONE CUTS ON ENVELOPES.—S. L. B., of New Orleans, Louisiana, has sent a printed envelope, showing a very poor attempt at printing a small half-tone cut of a building on the left-hand side of an envelope. He writes about his efforts as follows: "I would like to ask you to tell me what is the matter with the sample here enclosed. It was worked with three rollers on a Gordon press, 8 by 12 inches, with 50-cent job black ink; hard packing used for make-ready. You will see that the print does not show up right; it is very pale in color,

for I dare not run more ink for fear of filling up the cut and then offsetting, as the envelope had to be backed up, as you see on the specimen. Is there any way of preventing offsetting on envelopes so backed up, especially on long runs?" *Answer.*—Begin printing by running through the lightest form first, so that there is less danger of offsetting while backing up. In the present case there ought not to be any trace of offsetting if the inks are handled properly, as both red and green colors are fast dryers. If a slight offset should appear, it can be prevented from doing harm on the stock by occasionally oiling the top sheet on the tympan and carefully wiping off the surplus. But the greatest fault shown is the bungling way in which the half-tone cut has been printed. It is not printed in even a passable manner. The cut appears lower at the foot than the lines below it, which it should not be. To have improved the cut, as well as its coloring, a two-sheet cut-out overlay should have been made and applied to the tympan about two sheets below the top one. In making the overlay, the first sheet should contain the picture of the building only, and the second sheet the heaviest appearing solids, such as the doors, lower parts of windows, signs, roof ornaments and cross panelings. A better quality of black ink should be used in printing half-tone illustrations on hard writing papers. The ink used on the specimen is no better than ordinary news—it is lifeless. Get a copy of "Presswork" and study it carefully.

PAPER SPLITTING.—L. R., of Benton Harbor, Michigan, says: "I have been having trouble with paper splitting while printing, and have exhausted all my knowledge and patience in trying to remedy the trouble, but with poor success. In the first place, I am not a pressman, but a country printer; and a country printer is supposed to know how to run a press, as you know. We are printing an eight-page daily newspaper on a two-revolution press, running at a speed of two thousand per hour. The size of the sheet is 50 by 44, fifty-pound weight. The paper seems to split on the cylinder. When wet, it runs fairly well and seldom splits. Our tympan consists of press-board next cylinder, then rubber blanket, then two manila draw-sheets. I have remedied this trouble before on other presses by resetting the grippers, but this does no good here. I do not think it is in the grippers, as I have tried them loose and tight. The paper does not always seem to split in the same place, but at different places. The press has been run less than two years, and there is no slur or slip. It runs very smoothly. I have tried many remedies to no purpose and am now at my wits' end. We want to run the paper dry, but can not because of splitting. I have come to the conclusion that the paper is not good enough to stand the high speed. Can you suggest anything to help me?" *Answer.*—The location of the rubber blanket, particularly if it is a thick one, is not favorable, because it is too near the printing surface. Rubber blankets have their special uses; but in this case a medium thick felt blanket would answer much better because it would not "give way" so much as rubber, which, when relieved of pressure, or in the act of contact at high speed, is apt to "crawl" in spots and thereby produce the damage you complain about. It takes but a little unevenness of tension to split a sheet of paper when passing between two rapid traveling surfaces; or, if the cylinder is traveling faster than the bed through overpacking, this may be the cause. Reducing the amount of tympan and leveling the bed bearers to exact type height will permit the cylinder to be made up correctly as to diameter and thereby made to conform to the rate of travel of the bed. The bed and cylinder must travel at the same rate of speed, irrespective of the make-up of the tympan. See to the remodeling of the tympan at once, by substituting a thinner rubber blanket and adding a muslin draw-sheet over one of the manila sheets, using an oiled manila over all. The pressboard may be too thick, in which event change it also. The cause of sheet splitting is likely in the tympan.

SLURRING ON JOB PRESS.—R. T., of Jackson, Michigan, sends printed blanks containing brass-rule lines running down and

across the sheet, and top and bottom type lines, most of which show more or less slurring. He asks for information that will obviate the defect, in these words: "Will you tell me the cause and remedy for the slurring of the rules on the enclosed jobs, both of which were printed on a Gally Universal press, 13 by 19. The press is new; has been in the office about nine months. A hard tympan was used on both jobs, which were printed about two months apart. The first one (the large double form) we had to give up the idea of printing 'two-on' on account of the bad slur. You will see that the make-ready on the job is not complete on the sample sent you; but all the making ready we could do—from the boss down to the devil—could not overcome the slur. On the bill-head job you will notice that the right-hand vertical rules work about right. We had wood furniture between the rules, right and left, but the left slurred, so that we changed it for metal, but without getting better results. The form was locked up a trifle below the center of the chase, and bearers were used. We tried in every way we knew to overcome the slur, but failed, although we got a little better results than shown on the sample sent you." *Answer.*—The trouble complained of is caused quite often by the air caught between platen and form in making the impression, the open blanks between rules and headings helping to contribute to the amount of air compression. A hard tympan was proper, but, perhaps, enough of the tympan sheets were not discarded to prevent all cushioning. Get as close to the metal of the platen as possible by using a cardboard next to the metal, and one or two sheets at most of supercalendered stock drawn over it. These should be made fast to the platen, even to the extent of pasting card and draw sheet to it, if necessary. Make-ready should be done mainly by careful underlaying, so as to secure an exact and even height to surface of form. Whatever "spotting" or tissue paper may be needed to perfect the impression of the form should be done as smoothly as possible, so that no curled up ends interfere with the feeding of the paper. To add to the efficiency of this make-ready, pieces of cork should be made fast to the grippers at suitable places, particularly at the bottom, middle and top of the sheet of paper, so that when the platen is leaving the impression the sheet may be held taut to the platen by the grippers, and thus prevent possible rebound of the printed sheet to the form. When the rules run the entire length of the sheet, strong cardboard extensions may be fastened to the grippers and the pieces of the corks to these, so that the cork heads may rest on some part of the furniture in the form when making the impression. Considerable relief may be had by boring small holes in the brass rules near the face in different places to facilitate the discharge of air between the blank spaces.

A CHRISTMAS NUMBER FROM NEW ZEALAND.—Mr. J. V. Price, who has charge of the pressroom department of The Christchurch Press, has sent a copy of the *Weekly Press* Christmas number, which for color, supplement, engraving, etc., far excels anything similarly issued in this country. The size of pages is 12½ by 19 inches, the paper being of superior quality of rag supercalendered, making it well adapted for producing excellent presswork on text and half-tone illustrations, of which nearly one hundred appear in the pages of this periodical, not counting many large and interesting cuts in page, half-page and quarter-page advertisements. The cover, which appears in gold, yellow, red, blue and sepia brown, has a frontispiece picture of a Maori warrior armed with the mere—an ancient weapon usually hidden till at close quarters. The cover has been lithographed in taking style, and is truly up-to-date. The half-tone pictures are for the most part printed in good black and sepia brown, and that done in such a really workmanlike manner as to merit the envy of American pressmen, some of whom have been shown the copy sent. Some of the half-tones measure 16 by 11 inches, many of them being half pages, 11 by 8 inches, and smaller; the subjects of the illustrations are varied and intensely interesting, vividly and

clearly portraying early and modern progress in that far-off land. Mr. Price is a practical pressman and writes very interestingly on pressroom matters. Here are the contents of his last letter to the editor of this department. "Again I take the liberty of sending you a copy of 'New Zealand Illustrated,' being our Christmas number for 1903. Most of the photographs were taken by our own staff, and the blocks, supplements, etc., were all done in our premises. I printed the whole number (except the lithograph work) with the aid of two feeders, making ready every form by my patent overlay process—doing away with all overlay cutting. There were nearly forty thousand impressions off each form, from zinc plates on wooden mounts, at an average speed of 1,300 per hour, worked on Phoenix and Cottrell presses. I may say that since writing you in reference to my overlay process some months ago I have been hard at work trying to improve the same, and I am pleased to say that I have succeeded in this respect, and that now I can make overlays for a double-royal form of half-tones (same as the Christmas number sent to you) in from thirty-five to forty minutes. In doing this I do not have the press idle for the time stated, because I let the feeder make the overlays while I get ready to use them. I make ready all illustration forms myself and keep three machines constantly running on half-tone work; so you may see that my time on make-ready is not very long. Indeed, quite often our weekly forms come down to press late, so that there is no time to waste on them. While I am making ready one form, I have my head feeder lift off work from the other machines, having everything running nicely beforehand. I am training the feeders under me for specially fine work, because I find that many of the journeymen are quite unsuited for this kind of presswork, and can not, without much difficulty, be taught; consequently I intend to produce a few really good illustration printers—if I can."

ATTEMPT AT OVERLAYING A HALF-TONE.—J. E. K., of Ashcroft, British Columbia, has sent several prints of a half-tone cut showing different sizes of potatoes. The prints appear on dull yellow tinted cardboard. The correspondent says: "I suppose a subscriber can make a request, no matter how unreasonable, as long as he grants you the liberty to accede or not. Having much enjoyed THE INLAND PRINTER for the last three years, and failed, even with the valuable assistance of Kelly's 'Presswork,' to surpass half-tone printing in your journal, I respectfully ask if you will consider it worth while to give a series of illustrations showing how to prepare an overlay—somewhat after the scheme of drawing lessons you are now running. I can not, of course, suggest how it should be done, and would not if I could. You know it all. I enclose the first and only half-tones I have ever printed, which you are at liberty to comment on if you wish. They are numbered from 2 to 7, and when I printed the latter number I had expended all the information derived from 'Presswork,' so was forced to call it good enough. If I had been thoughtful enough to have written on each one the change made in overlay or impression, it seems to me I might have made these copies useful for reference. I would like you to say what should be done to No. 7 to improve it. In my opinion this is the best. Cut was made for newspaper to show what a four-pound-ten-ounce potato looked like, the smaller ones being the usual size vegetable." *Answer.*—The several proofs of make-ready all appear about the same, irrespective of what was done in the way of make-ready, and all of them do great injustice to the half-tone as well as to the potatoes. In the first place the cut was not "brought up" to its printing surface, and an examination of the printed copies will reveal the fact that the top right-hand corner of the cut is too low, while all along the top the half-tone screen has been lost. The cut is made to represent the potato display laid out on a covered table, but this detail has been overlooked. The illustration is a piece of good engraving, and in proper hands and artistically made ready would surprise you with its reality. As printed, the potatoes

look like black stones or ebony knots. To make this cut look as it should, begin by leveling it up so that all parts of it will print evenly on the tympan of the press. When this has been done, take impressions on three different thicknesses of paper—the thinnest about thirty-five-pound, 24 by 38 supercalendered book; the next a trifle thicker, and the last a little thicker than the second. From the first sheet cut away the very light portion at the top of the illustration, preserving the next lighter part, which is the table, on which the potatoes are shown. On the second sheet cut out and reserve the pieces of the six largest potatoes and paste these onto the first sheet, registering the pieces accurately in their places. From the second sheet cut away most of the very light sections of the potatoes. This is done to create natural toning. From the third sheet cut out



MISS CARRIE CATHCART,

Prominent Member, St. Joseph (Mo.) Typographical Union, and only Lady Delegate to Washington Convention of the I. T. U.

and use only the very dark solids, shaving down the outside edges to thinness, then paste these over the overlays on the first and second sheets, registering all these accurately. Now you have the overlay complete, except the small detail of shaving down any abrupt endings of the overlay. Place this overlay on the printed impression on the tympan sheet, fastening it at the corners with a little good paste, avoiding lumpy paste in all the make-ready. Cover over the cut-out overlay with two or three sheets of supercalendered paper, making sure that the one on which the overlay has been made fast is not shifted in any way. To do this securely, raise only one of the tympan holders at a time, beginning with the one that holds the tightest, whether at top or bottom, and gently pass the sheets to the other tympan bale, where they should be securely fastened, keeping one hand on the sheets below while doing so. In making up tympan, the sheets nearest the iron platen should be cut to a handy size so that they can be withdrawn easily without displacing or altering those made fast by the tympan bales. This precaution provides for taking out sheets from the tympan in case a job is to be printed on very thick paper or on cardboard. Half-tone printing requires the use of much better ink than shown on the present samples.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

JAMES G. FULLER, Hartford City, Indiana.—No. 1 is the better ad.

At the University of Michigan the students on the editorial board of the *Michigan Daily* have begun the practice of taking breakfast together as a board every Sunday morning.

CHRISTMAS numbers galore were poured on the editor's table, all of them bulky and many in colors, but it is impossible to go into detail in describing them. All were typical of the season and there was no indication of "hard times." Newspapers should always be sent direct to the address of the editor of this department, 829 Madison avenue, Scranton, Pennsylvania. If sent to the Chicago office they will not be remailed—or criticized.

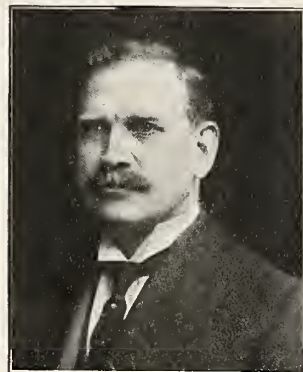
SUBSCRIBERS TELL HOW.—The Shenandoah (Iowa) *Sentinel* recently offered cash prizes for the best answers to these questions:

1. What feature of the *Sentinel* do you like best and why?
2. What feature of the *Sentinel* do you dislike most and why?
3. What feature of the *Sentinel* can we change to improve it and how?
4. What feature can we add to the *Sentinel* to improve it?
5. What change could we make in the *Sentinel* to suit you better personally?

It took two pages of the *Sentinel* to print the letters received, and while the result was not particularly valuable, it undoubtedly made interesting reading. Two matters were mentioned repeatedly, however—the separation of paid readers from local items and the use of prominent display heads on the first page. These are matters that have been continually urged in this department, and the result of the *Sentinel's* enterprise shows that subscribers notice these things, although they do not

often have an opportunity to express themselves. Three of the writers asked for a brief summary of the news of the country and two others for continued stories. The *Sentinel* devotes itself almost entirely to local news and is a nicely arranged and well-printed paper.

"HOW MANY FEATHERS ON A ROOSTER?"—This unusual question was used as the basis of a guessing contest by the Rochester (Ind.) *Sentinel*, and so much interest was awakened that in two months nearly \$3,000 in cash was brought in and fully ninety per cent of the *Sentinel's* circulation of 2,547 is paid in advance. Publisher Henry A. Barnhart, who originated the idea and whose photo is shown herewith, characterizes it as a most remarkable success. A fine, large rooster was placed on exhibition, and every subscriber paying in advance was entitled to a guess on the number of feathers. Surrounding the rooster were the forty prizes offered for the nearest guesses, ranging from wearing apparel and household goods to a neat driving wagon. A committee of twelve counted the feathers, and after the prize had been awarded the counting committee ate the rooster at a big hotel banquet given them by the publishers.



HENRY A. BARNHART.

FIXED RATES FOR ADVERTISING.—Henry B. Varner, the successful publisher of the Lexington (N. C.) *Dispatch*, in a recent address made an earnest plea for fixed rates for advertising—a flat rate based on circulation and one which is absolutely unchangeable. He submitted the following proposed schedule, designed for foreign advertising, electros to be furnished, without position:

Papers of	500 circulation	3 cents per inch.
" " 1,000	5	" " "
" " 1,500	6	" " "
" " 2,000	7	" " "
" " 2,500	9	" " "
" " 3,000	11	" " "
" " 3,500	12	" " "
" " 4,000	13½	" " "
" " 4,500	15	" " "
" " 5,000	16	" " "
" " 6,000	19	" " "
" " 7,000	22	" " "
" " 8,000	25	" " "

Papers all over the country are gradually adopting a rate of this kind, and the sooner it becomes universal that much quicker will come relief from the bother of never-ending correspondence with the advertising agent before a contract is placed. The writer does not entirely agree with Mr. Varner, however, on his suggested scale of rates. He starts too low and advances too rapidly, and at the same time the advance is not evenly distributed. From one thousand to two thousand circulation the advance is at the rate of 1 cent for each five hundred; from two thousand to three thousand, at the rate of 2 cents; from three thousand to three thousand five hundred, 1 cent, while the balance is at the rate of 1½ cents. A paper with one thousand circulation should demand a rate of 8 cents an inch (there is certainly no profit at 5 cents), and with this as a starting point, the addition of 1 cent for each five hundred circulation would make the rate for eight thousand 22 cents, which is all that a paper of that circulation should expect. From a rate for foreign advertising I would eliminate any reference to electros, as this is an unnecessary complication, and only causes more trouble when an attempt is made to charge for composition. But the burden of Mr. Varner's plea is not for any particular schedule of rate, but

Anamosa (Iowa) *Prison Press*.—You should have used about an eighth of an inch less of the back margin of your Thanksgiving number for stapling.

Stratford (Ont.) *Beacon*.—Your Linotype matrices are in bad condition. They should be replaced and machines adjusted to prevent loose lines being cast.

Frank A. Sloan, Northfield (Minn.) *Independent*.—In May, 1898, nearly six years ago, the *Independent* was criticized. Ads. are good, but presswork poor.

Fenwick (Mich.) *News*.—Lighter-faced rules would be better for head rules on first page. In many of the ads. there is an attempt to display too many lines.

Pawnee Press, Pawnee City, Nebraska.—The change made since the *Press* was criticized in November is commendable, but the improvement should be carried further.

J. Arthur Livingston, Russellville (Ark.) *Courier-Democrat*.—If the first line of your double heads were a size larger than the second part it would make them stand out better.

Effingham (Ill.) *Republican*.—Defects mentioned in last criticism have disappeared. Aside from the prominence given Castoria in local items, the paper is very commendable.

Nelson P. G. Wright, Jackson (Minn.) *Republic*.—Your paper improves with each issue. A little blacker type for "Happenings" and "Purely Personal" would be an improvement.

Chelsea (Mich.) *Standard*.—There is too much sameness about the ad. of J. S. Cummings; first line should have been larger and body smaller. Aside from this, ads. are good and the paper creditable.

James Anderson, MacLean Publishing Company, Toronto.—Your publications are excellent specimens of typography, but the writer can not admit that they are yet quite up to THE INLAND PRINTER in presswork and ad. display.

P. R. Zuidema, Muskegon (Mich.) *Chronicle*.—Of the three ads. of the J. Riordan Company, No. 2 is the best, as there is more character and less sameness in the body. Ads. in the *Chronicle* are, as a rule, good. Head rules should be transposed and presswork could be improved.

SOME GOOD ADS.—Space will not permit the criticism of the many individual ads. received each month, but a few of

HOW A GREAT "SCOOP" WAS LOST.

"During the time of the Spanish war, or rather just when things were getting exciting in the American-Spanish imbroglio, I was on the night copy desk of a great daily.

"As every newspaper man knows, the big dailies were spending money with lavish hand for two or three weeks before Dewey went into Manila and made history. Every newspaper wanted a 'beat' of some sort. What it was to be was of minor importance. The thing wanted was something no other newspaper had. Only for a mishap, my paper would have scored a 'beat' that should have sent into oblivion

SATURDAY NIGHT SPECIALS

Lot of Misses Corset Waists	59c
Worth 75c, to close.	
Fancy Cretone and Denims	9c
Worth 15c.	
Three Dozen Embroidered Top Collars	5c
Worth 10c and 15c	
About three dozen of CHILDREN'S Natural Wool Vests and Pants	19c
In broken sizes worth 40c and 50c.	

A. D. Weaver

No. 2.

the history of previous newspaper news-getting feats. This story has never been told, because if it had been at the time of the incident, no publisher or newspaper man would have believed it, from the fact that it is only actualities which count in newspaperwork. But the story is as true as any gospel.

"Just as 'good-night,' at 3:30 o'clock, was sent up the speaking tube at my desk, the ticker attached to our cable office at the battery began rattling. 'Battle of Manila on cable; a beat,' was all it said. Instantly, the editors were engulfed in a sea of excitement and expectancy. The doorways leading to the street were barred and placed in charge of men to be trusted, so there would be no possibility of the story getting out. All publishers have been up against these 'leaks' and know how difficult it is to keep great news events secret.

"The big presses already reeling off the regular edition were stopped. What cared we if we missed every mail? Were we not to give our readers and the whole world a story of which even the great newsgathering agencies were yet ignorant? It wasn't a question with us at what time we caught our mails, so much as it was a matter of getting the story into the street ahead of other newspapers.

"In less than three minutes after we received the tip that the story was on the cable, the city editor had rushed to the composing-room. Jumping to the top of a chair he shouted that for one hour of work, such as the men had never given before, he would pay every printer \$5. All over the office went the offer. Down in the editorial rooms the sum was raised to \$20 for each man.

"By this time the first instalment of the copy was rolling in over our private wire, and from the top of the office to the basement that painful silence so well known to newspaper men who have worked under frightful tension reigned. The



**Ready Made
Ready for Wear**

The Difference

Ready-made clothing is made along general lines to be sold anywhere to anyone. Ready-to-Wear is made along individual and personal lines. Just comprehend the difference and you'll understand why our clothing gives as much more satisfaction than the ready-made clothing of other stores. It is practically made for you. Dissociate the making of these New Fall Suits of ours and you'll find it to be tailoring of the highest standard in every instance. You'll find a touch of style and dash not to be had anywhere excepting from the highest priced merchant tailor.

**See Our Assortment
\$7.50 to \$22.50.**

**ROBINSON
& WINEY**

Up-to-date Clothiers

FINE CLOTHING.

DESIGNERS AND
MAKERS OF

No. 1.

the better ones are shown herewith. Nos. 1 and 2 were set by J. D. Parrish, of the Lawrence (Kan.) *Journal*. The first shows good judgment in display and is not crowded, although there is a large amount of matter. Nos. 3, 4 and 5 are selected from a large number of specimens received from Edward W. Stutes, of Spokane, Washington, and show how the display of a few words, with judicious use of margins and a few rules, make the most effective ads.

OLD GENTLEMAN—"Can I see the editor?"

OFFICE BOY—"Sure. Give me a dime and I'll let you look through the keyhole."—*Exchange*.

rapid clicking of the typesetting machines and proof presses told that all records for expedition in our office were being broken. The rattling of the telegraph instruments showed that they were in the hands of men keyed to the highest pitch—men capable of handling great news stories under adverse conditions and trying circumstances.

"Every employe of the paper knew we were out for a record; a record which would not only give our paper a 'beat,' but which would make it a part of future history. All this was to be accomplished, from our viewpoint, by what is termed the 'lobster watch.' All the big guns of the office had gone home at 3 o'clock, as is the custom on most metropolitan dailies, and the office was in charge of the boys who eventually (sometimes) become 'big guns.' But an evil providence willed that we were not to have a 'beat'—all unknown to those who were straining every nerve and muscle to get to press.

"Ah, such a grand display of newspaper-making facility as was to be seen in the old office that night, when every second seemed a full minute to the seemingly tireless and willing workers!

"At four o'clock the type was up and in the form. We knew that by now the big press associations must have received word of the war. But we had a good hour's start and a detailed story to our advantage—all we could reasonably ask—and every man was sure we were to make a 'scoop' in all that the word implies. The 'turtle' upon which the form rested was sent reeling toward the little elevator used in conveying forms to the stereotyping-room. The only one time in the history of that elevator when it had not raised itself automatically to the floor level was this once. The rear of the office was quite dark, and the men shoving the 'turtle' did not notice that the elevator was down the shaft.

"Into the elevator the 'turtle' and the precious form were shoved. Down they flew to destruction, with what seemed

where the city editor lined us all up with the remark: 'Well, boys, we didn't get our scoop but we came pretty close to it.'"—*Newspaperdom*.

A JOURNALISTIC ROMANCE.

A strange romance of real life recently came to the notice of the publishers of *Harper's Weekly* in a most interesting manner. It seems that in an illustration showing a detachment of United States marines at Panama, published not long ago in the *Weekly*, a woman in Ohio thought she detected

Are you looking for men?



TWO MEN TO CUT CORDWOOD; CLOSE
In. Russell. Phone Main 1804.

Mr. Russell of 5318 Post street inserted the above classified ad in *The Spokesman-Review*. The phone was kept so busy for three days that Mr. Russell, after securing the help he needed, was compelled to take to the tall and uncut.

A classified ad in *The Spokesman-Review* will enable you to choose the best from a large number of efficient applicants.

No. 3.

a hollow mockery. Not a man moved a muscle or a nerve for some seconds after it reached the bottom with a crash. The city editor was the first to speak. 'Boys,' said he, 'the greatest beat of modern times is not ours. That story cost us more than \$10,000 in cablegram tolls. The loss of the prestige we might have won meant more in the future to this paper than any of you can ever know.'

"Then we buckled down to getting the story in type again. By the time we had reset the matter and got to press once more the cry of 'Extra,' 'Extra,' was heard down in the streets. We were beaten by some minutes by our contemporaries. A great scoop was not to be ours. Providence had willed otherwise. I am sure this is the first time this story has been told. After we left the office we adjourned to Horn's,



Express Shoes
\$3.50

They fit and wear as well as higher priced footwear. Being made in widths from AA to EE, a man can fit his foot comfortably, without too much or too little length. Send for new illustrated catalogue.

Crane Shoe Co.
Successor to
The Hill Shoe Company
519 Riverside Avenue,

No. 4.

**Men's
Summer
Vests**

A broken lot of men's fancy washable vests; former prices \$3, \$2.50 and \$2. See them on display in our window.

**Today only
\$1.35**

THE ILCLOTHING CO.

No. 5.

a likeness to a son of hers who had been missing for years. She wrote to the publishers requesting that the original photograph of the cut be sent to her, so that she might make sure of the identification. This was forwarded to her, and within a few days another letter came to the office of the *Weekly* announcing that the mother's identification from the picture was correct, and that her long-lost son had really been found.

GROWTH OF AMERICAN DAILY PAPERS.

If all the paper that was used last year in the daily papers of the United States were to be made into one enormous roll, it would be nearly two city blocks in length and as high as a fifteen-story skyscraper.

It would weigh 454,572 tons. The Statue of Liberty in New York harbor, from the foot of its pedestal to the top of its torch, would not come within eighty feet of the top of this huge roll.

This is the amount of paper used yearly by the 2,226 daily papers. The smaller papers use paper in sheets, amounting in a year to one-quarter as much as that used by the daily papers. If the sheet paper were piled up, 187 feet long by 33 feet wide, it would tower 100 feet above the highest building in Chicago.

The total amount of paper of all kinds used in the United States last year was over a million and a half tons. Its value, according to the *Scientific American*, is over \$127,000,000.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

ALCOHOL IN THE DEVELOPER.—V. de B., Montreal, writes to express his gratitude for the formula printed in the October number. He says that through the use of gelatin in the developer he can develop longer and get greater intensity without the slightest danger of a deposit on the transparent portions of the negative. He wants to settle a dispute in which he holds that gelatin will take the place of alcohol in the developer. *Answer.*—The action of alcohol in the developer is not a chemical one; it is entirely mechanical. It promotes an easy flow of the developer when the silver bath contains alcohol, and the same result can be had through the use of gelatin, honey, sugar, molasses, glucose or other viscous substance. Any of these added to the developer act as mechanical restrainers, consequently it is necessary when they are used to reduce the quantity of acetic acid, otherwise the developer would work too slowly.

A BLUE ENAMEL PROCESS.—"Curious," New York, has seen zinc plates coated with a blue enamel and wants to know the formula for it. *Answer.*—The blue coloring used in ordinary enamel is an alkaline dye which, as is well known, fades away when the plate is heated; consequently this acid

resist "Curious" has seen must have been a varnish which was not burned in. It must have been one of the resin acid resists which do not require heating. Here is such a resist suggested by Julius Verfassor: The ordinary bichromated albumen solution is used to sensitize the zinc plate. After the print is made, instead of inking, flow with the following varnish, using a whirler to get an even coating:

Chloroform	8 ounces
Rectified benzole	1½ ounces
Absolute alcohol	¾ ounces
Gum mastic	30 grains
Anilin methyl violet	40 grains

When this varnish has set, develop the print with a tuft of cotton in water, as usual with an inked print. The developed print will be a beautiful blue and is ready at once for etching. After the first etch, the plate is dusted four ways with powdered resin, as is customary. When the plate is etched sufficiently deep, the plate is cleaned off with spirits of turpentine, which does not remove the blue varnish.

A NEW WET COLLODION PROCESS.—W. T. Wilkinson tells, in Penrose's Pictorial Annual, of a wet collodion method which he says is far more sensitive than the ordinary one, and equal to collodion emulsion. It is, in brief, as follows: Two per cent plain collodion made with Schering's Cellodine, 5½ ounces; zinc bromid, 77 grains. Silver bath: Silver nitrate, 4 ounces, 394 grains; water, 33 ounces, 416 minims. This bath is made decidedly acid with nitric acid. The plate is coated in the usual manner and sensitized, then drained and immersed in a dye bath made up of:

Erythrosin	16½ grains
Cyanin	4 grains
Water, distilled	34 ounces
Aqua ammonia	16 minims

In this dye bath the plate remains for about three minutes, when it is drained and put in the darkslide for exposure. After exposure, the plate can be developed at once, or it may be rinsed under the tap (this rinsing is only necessary when the film was only partially surface drained), and developed in a dish with almost any alkaline developer. The image flashes out just in the characteristic fashion of an iron developer, and gains detail and density quickly when fully developed. Wash and fix in cyanid of potassium. The films so prepared are not only highly sensitive, but are color sensitive, so that the process offers a ready method of selective sensitizing for color, as, in addition to the above dye bath, it is quite obvious others can be used. The peculiarity of this method suggested by Mr. Wilkinson is that the collodion contains only a bromid salt and that the silver bath is abnormally strong—about seventy grains to the ounce. Mr. Wilkinson says the idea is not original with him, but is a suggestion of Mr. T. Sutton, in the *British Journal of Photography*, away back in the sixties. All that Mr. Wilkinson has done is to try the effect of a color sensitizing dye, which he finds to work as well as it does on collodion emulsion.

COST OF CHEMICALS FOR PROCESSWORK.—"Engraver," Los Angeles, California, wants the address and prices for process chemicals from a reliable chemist in New York. *Answer.*—The address of dealers in photographic chemicals you will find in THE INLAND PRINTER Business Directory. The prices prevailing at the beginning of the year for the purest and most reliable chemicals were as follows: Acid, acetic, No. 8, in carboy, 4¾ cents per pound; acid, chromic, \$1 per pound; acid, muriatic, 12 cents per pound; acid, nitric, 40°, 5 cents per pound; alcohol, 95 per cent, \$2.60 per gallon; ammonia, water, 20°, U. S. P., 10 cents per pound; ammonium bichromate, 75 cents per pound; ammonium iodid, \$3.95 per pound; asphaltum, Egyptian, 15 cents per pound; cadmium bromid, \$1.05 per pound; calcium chlorid, 25 cents per pound; castor oil, 20 cents per pound; copper sulphate, 9 cents per pound; ether, sulphuric, 70 cents per pound; iodine, resublimed, \$3.20 per pound; iron, sulphate, 5 cents per pound; mercury

bichlorid, 91 cents per pound; potassium bichromate, 30 cents per pound; potassium bromid, 45 cents per pound; potassium iodid, \$2.50 per pound; silver nitrate, \$6.75 per pound; sodium sulphid, 6 cents per pound; strontium chlorid, 60 cents per pound. These prices are for standard chemicals purchased in pound lots and delivered. There is a discount on larger quantities and to regular customers.

COMBINATION LINE AND HALF-TONE.—R. B. Fishenden gives, in Penrose's Pictorial Annual, among the methods of etching combined line and half-tone blocks, the following: "For working on zinc, two negatives are made from the copy,

soften, if not remove, the enamel half-tone print. All the linework is now painted out and the half-tone part of the block etched.

DRAGON'S-BLOOD.—"Subscriber," Tacoma, Washington, wants to know where dragon's-blood comes from, why different samples differ so much in color, from a light brick red to a dark red, and which colored powder is the best to use? *Answer.*—The dark red powder makes the best acid resist, for the reason that it is the purest resin. The lighter samples contain much wood fiber that does not melt, as the red resin does. The best information we have as to dragon's-blood is from the researches



Photo by Geo. A. Fumaux.

DAM AT ST. CHARLES, ILLINOIS.

one with a half-tone screen and the other without. The whole of the line portion is blocked out in the half-tone negative. Care must be taken that the paint (India ink answers very well) is put on evenly, that there be no lumps to prevent perfect contact when printing on the metal. A piece of zinc sufficiently large to take the whole of the subject is coated with enamel solution; a print is made and burned in. The zinc is next coated with sensitive albumen solution over the half-tone print, and it is then a very simple matter to lay the line negative on the metal so that the line portion shall register with the print already made. The negative and metal are carefully put in the printing-frame and exposed; afterward the metal is rolled up, developed and powdered in the usual way. The half-tone portion of the subject will now be partly covered, because the line negative was not blocked out, but this is of no moment, because the whole of the half-tone print must now be painted out with some safe acid resist, and the line portion etched. When this has been done, the plate is cleaned with methylated spirit and turpentine, because hot potash would

of Col. J. Waterhouse, long connected with the British service in India. He says there are several red exudations from trees that are called dragon's-blood, but now the term more especially refers to the crimson red resin that exudes from the fruit of the rattan palm (*Calamus draco*) of the East Indies. It comes in sticks, known as reed dragon's-blood and as lump dragon's-blood, dark red blocks of irregular shape, with a shining fracture; friable; the powder is bright red; has a sweetish, somewhat acrid taste; specific gravity, 1.196; melts about 120° C. (248° F.); when burnt, it smells like burning benzoin and gives off benzoic acid; soluble in alcohol, benzine, chloroform, carbon bisulphid, glacial acetic acid and caustic soda; insoluble in petroleum ether and dissolves sparingly in turpentine or ether; used for coloring lacquers and varnishes and as a dusting powder in photographic process blocks. It can be learned from the foregoing why the process etcher finds so many qualities of dragon's-blood powder in the market. The best powder for his purpose is that used for coloring lacquers. It can be determined by its dark red color.

For cleaning off the dragon's-blood resist after etching, one can find from Colonel Waterhouse that caustic soda or lye is the cheapest medium, while turpentine is not suitable.

LINE ETCHING ON ZINC.—H. D. Farquhar, New York, has an article in Penrose's Pictorial Annual from which the following interesting paragraphs are taken: "If a good, strong print is made on zinc with bichromatized albumen, and inked, and this thoroughly powdered and worked in with 'white top,' removing the excess, and then going over with plumbago of the proper kind to clean off thoroughly the white top powder from the bared zinc, this plumbago, combining with the 'white top' and ink, will, after heating, form a resist that no etching solution can penetrate. There is another point which should be more carefully studied, especially when hard zinc is the metal in hand; that is, using the proper amount of etching solution and the angle at which the tub rocks. By having the etching tub so inclined that when the plate is in position the solution does not cover but the lower end, you will have an arrangement that will do better and quicker work than by keeping the plate constantly submerged. The principle of this is that, having the plate exposed to air each time after the acid solution has passed over it, you make use of two elements—acid and atmosphere. The latter causes the plate to oxidize or corrode the metal more energetically than the acid alone. As the solution sweeps back over the plate this oxid is cleaned away, leaving a bright surface for the acid to again act upon. By so operating, the plate etches more quickly and you do not consume as much acid. The plate will not become heated, causing the top to soften and become easily injured when brushed."

A PHOTOENGRAVERS' CLUB.—In the last number of *The Platemaker's Criterion*, that gossipy little publication so cleverly edited by Charles D. Stewart, there is an account of "The Graphic Club," which suggests a commendable idea. This club is a growth of only a couple of years, and began through the meeting of three or four young photoengravers to talk shop and discuss technical points in their work. Others came to their meeting place, until it was decided to rent a suitable room and organize a club with a membership limited to twenty. "The Graphic Club" is the result, and it already has a waiting list. Here is an idea for the photoengravers' unions. Hold one special meeting once a month, during the winter months, for the discussion of some of the many intricate technical matters connected with their work. The subject to be announced in advance so that all those interested might attend. After the reading of a paper or article by a member, questions could be asked, answered and experiences related. Just think, for instance, what an opportunity Photoengravers' Union No. 1 is letting go by in not inviting Mr. Frederick E. Ives, a trained lecturer, to talk before them on the complex question of the formation of the half-tone dot, for instance, a subject on which Mr. Ives is an authority. Mr. Ives lectures frequently in Philadelphia, New York and London. Mr. H. Snowden Ward, of the *Process Photogram*, London, has just visited this country on a lecture tour, another man who could have been secured for a highly profitable talk. If this suggestion were carried out it would bring broader knowledge to the workman, resulting in increased skill, while, at the same time, the fact that workmen were thus striving to improve themselves would bring increased respect for the unions from the employers.

PENROSE'S PICTORIAL ANNUAL, 1903-1904.—The Process Year Book has again reached this country with the number of its pages increased one-third over the one of last year, and consequently richer in illustrations and text than ever before. Some idea of the extent and variety of its contents may be gained from these figures: In illustration it contains two photogravures, forty-one pages in color, 138 full pages in black and 106 illustrations in the text, 287 illustrations in all, besides sixty-three valuable pages of advertising. One hun-

dred and two different engravers produced the illustrations, which were furnished by ninety-eight photographers, artists and publishers from many countries. It is unfortunate that the United States is not represented more fully. Those who do contribute are: Binner Engraving Company, Chicago; Manz Engraving Company, Chicago; New York Engraving Company, Cincinnati; Vernon Royle, of Paterson, New Jersey, and the Walker Engraving Company, of New York. It can be said with certainty that the illustrations are the best work that each exhibitor could possibly contribute, so that it can be understood how valuable these volumes are each year for comparative study and as a stimulus to the student to higher aims in his work. Among the illustrations that deserve notice are: A specimen of Sinop collography; "The Finish for the Royal Hunt Cup," taken with a Ross patent homo-centric lens, f-8, exposure one two hundred and fiftieth of a second. There are many exhibits of three-color printing. That by John Swain & Son is worthy of special study, though the example of color-block illustration reproduced by Andre & Sleigh's special photographic process is a masterpiece of such work. The "Doubletone inks" of The Sigmund-Ullman Company are shown to fine advantage in many of the illustrations, the judicious adaptation of the various tones to the character of the plate showing their effectiveness excellently well. How valuable the articles in the volume are may be judged from the paragraphs quoted in this department this month. As the supply of these books has never yet met the demand it is wisdom to order promptly from the American publishers, Tennant & Ward, 287 Fourth avenue, New York, or from The Inland Printer Company. The price is \$1.50.

ANOTHER AUTOMATIC FEEDER.

A decidedly uncanny but most useful invention will be shown in the Liberal Arts Department at the World's Fair. It is a practical device for feeding and delivering paper to and from a platen job printing-press. It is a ghostly-appearing device. Two long thin arms of hollow metal, each having five long, crooked fingers, apparently lifelike, ply silently to and fro, feeding the press and removing the printed sheets. By this invention it is possible for one person to operate six job presses at the same time, thus materially reducing the expenses of printing establishments. The inventor of this unique and useful device is Percy F. Rice, a twenty-year-old resident of Tustin, California. He began work on its invention eighteen months ago. While watching the movements of a job press in a Los Angeles printing-office, one of the employees suggested that he try his inventive genius on a mechanical job-press feeder. Young Rice immediately retired to his workshop, and after nearly two years' hard labor attained success in his new invention. This mechanical feeding and delivering device is a small and comparatively inexpensive attachment for job presses. Its principal parts are the two hollow tubes, with the equipment of fingers so adjusted as to work with the same reaching and retracting movement as the human arm. The finger tips are hollow, and through the functions of a vacuum pump attached at the foot of the press, the paper adheres to the tips the moment they touch it, and is released as soon as the arm retracts and descends on the delivery platform. The whole device is geared directly from the press, and hardly any extra power is necessary to operate it. The arms are removable, and may be laid aside temporarily, so as not to interfere with the placing of the forms. The feeding arm raises a sheet from the pile and places it on the platen as the press opens. It immediately recedes, with a spirit-like motion, to secure another sheet while the press operates, and when the latter opens, the other hand is there, ready to remove the printed sheet and place it neatly on the delivery platform, where guideways are provided to keep the pile in order. This wonderful device is not the dream of a dreamer, but an actual mechanism that will be exhibited in the Liberal Arts Palace at the World's Fair.—*Scientific American*.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

ZINC ETCH FOR SURFACE PRINTING.—J. S., Rochester, New York, writes that he has used the following etch in printing from zinc with marked success for some years: Five parts strained gum arabic, $2\frac{3}{4}$ parts nut gall decoction and $\frac{1}{4}$ part chromic acid.

GUM GAMBOGE ON STONE AND ALUMINUM.—When using gamboge on stone it should be mixed with a little gum arabic, but when stopping out patterns on crayonwork, especially on aluminum, it is liable to crack or split off. To prevent this, a little glycerin should be added.

EVEN TEMPERATURE IN THE PRESSROOM.—A subscriber wishes to emphasize the need of the proper degree of warmth in the pressroom as an essential to good work. Although in summer the lithograph stone is unfavorably affected by too much heat, it is just as bad in winter, when the lines on a cold stone are apt to vanish from the contracting effect of the cold upon the grease.

HIGH ETCHING ON ALUMINUM.—After fusing the design on the aluminum with asphaltum, etch with the following: Take concentrated chlorid of copper (green crystals); dissolve in water until sated without a deposit; take one part of this to six parts of water and add one-tenth part of acetic acid. The color will be a light blue. Wet the surface of plate and pour over the liquid, using a broad bristle brush. Repeat several times.

LITHOGRAPHIC STONE QUARRIES FOUND IN VIRGINIA.—According to a report in the *Manufacturers' Record* lithographic stone of a superior quality has been found in Botetourt county, together with a fine class of marble. Specimens of the stone have been furnished to lithographic firms (the report does not state which). There is also sufficient waterpower to work the mines. The Finecastle Stone & Lumber Company is the owner of the land.

PRINTING WITHOUT DAMPING THE STONE.—"Machinist," Dunellen, New Jersey, writes: "I have been directed by a large lithograph supply house to inquire of you about the progress that has been made so far in printing without the use of water from lithograph stone or zinc plates. Would you kindly explain the system or let me know what progress has been made in that kind of printing, as no lithographer

that I have met seems to know anything about it. *Answer.*—In the September, 1903, issue of THE INLAND PRINTER, on page 944, you will find the matter explained to some extent. In the near future more about this important invention will be published.

ETCHING THE ZINC PLATE.—J. K. D., Baltimore, Maryland, writes: "Is it advisable to etch grained zinc with the same strength of acid as smooth zinc, and can you give me a good recipe for an etching solution for preparing the zinc plate in lithographic printing?" *Answer.*—The flat zinc should always receive a stronger etching than the grained surface. Of course, the nature of the work has something to do with this question and the transferrer's judgment should always be used. It can not fail to hit the right mark if he knows how to handle stone. A recipe for zinc etching is given here: Six parts of medium thick gum arabic solution, $2\frac{1}{2}$ parts of a half-and-half solution of gallic tincture and tannic acid, and $\frac{1}{2}$ part of phosphoric acid.

SUBSTITUTE FOR PUMICE STONE.—Owing to the scarcity of clear and fine grained pumice stone, as it is used in lithographic establishments for polishing purposes, the demand for a suitable substitute for polishing lithograph stone, says the *Freie Künste*, has at last been met in a German manufacture called Litolit. These blocks are said to be a decided improvement on the old pieces of lava rock, always uneven in grit and texture, which at the same time are becoming so scarce and dear. These polishing blocks are not to be understood to mean the old "Schumacher sand bricks" used for taking the sand holes out of the rough ground stones. (These will be just as useful hereafter as they have been in the past.) The suction in the latter blocks is avoided in the new product by two holes in the bottom; the shape fits the hand. Three sizes are made. They can only be used for high polishing.

OWNERSHIP OF SAMPLES.—J. W., Brooklyn, New York, asks: "What right has a proprietor to prevent an engraver demanding impressions from his work, while at the same time he asks to see samples from him when he engages that engraver?" *Answer.*—The necessity for an engraver or a lithographic artist to be in possession of proofs or samples of his work is conceded, and no employer should be so devoid of good will as to deny this privilege to an employee. Still, it must be remembered that illegitimate use can often be made of such samples by competitors, and coupled with this is the fact that it is the property of the employer that is taken when impressions are removed without permission. It is well to be careful in this matter and avoid trouble. It is always supposed that the samples shown have been acquired in a legitimate manner.

TRAYS FOR PROCESS EXPERIMENTERS.—Junius, Cleveland, Ohio, writes: "It often happens that process lithographers have occasion to use extra large trays for developing prints, plates, or etching. I would describe a simple way in which I have made one of these trays which I can use for all such kinds of work. First, I made a wooden box, size 22 by 28, as tight as I could; then I melted some beeswax, rosin and asphaltum, and while the mixture was good and hot I coated the wood with it. Then as I found that the stuff did not go deep enough into the cracks, I took a hot iron and passed it over this, which forced the wax and rosin way into the cracks, and I was obliged to apply another coating, which insures a substantial piece of work." In addition to the aforesaid substances, if some rubber were dissolved with it the acid-resisting qualities of the covering might be strengthened.

SHRINKING OF GELATIN.—"Photographer," Rochester, New York, writes: "I am anxious to know how the gelatin tracings that lithographers make for large color show cards are kept from shrinking when they are pulled through on stone. I spent several days in cutting-in a large pictorial card, and after filling in the cutting with transfer ink, the printer laid the tracing between damp sheets to make the gela-

tin adhere to the stone, but when the transfer was made the lines on one side of the same were fearfully distorted. I blame the printer, but he says that he is not responsible for this. So I come to you for this information, and would be very thankful if you could help me out." *Answer.*—Large folios of gelatin, and even small ones, will stretch out of shape. There seems to be no help for this. The gelatin tracing after being inked must be damped. In order to avoid the contortion of straight lines, these are left off, and after the tracing is down on the stone, and before the stone is rolled up, the lines are ruled upon the stone with tousse and a fine ruling pen. Registering marks, etc., are then also added.

HARDENED GELATIN FILMS.—H. C., Hartford, Connecticut, writes: "Noting the articles on hardened gelatin films in some of the late issues of *THE INLAND PRINTER*, I would like to call your attention to the fact that there is a party by the name of Grignard, in New York city (where I worked last summer), who employs a process in which he uses hardened gelatin plates or films on which there is a stone grain. He photographs his originals upon these sheets and transfers them to stone; then the crayon artists, of which he employs a number, scrape away or add as the various color-plates may demand." *Answer.*—Our correspondent is mistaken regarding this process as far as the stone grain is concerned. The same is a gelatin grain, made sensitive to light, and the photograph is fixed directly to this surface, rolled up with transfer ink, and then either transferred to stone direct or the transfer impressions made from it are transferred instead. Otherwise our correspondent is correct, although the process is supposed to be a secret.

HOW AND WHERE.—"Manufacturer," Cincinnati, Ohio, writes: "What, in your opinion, is the proper method of carrying out a design for an elaborate piece of work which is, upon acceptance, to be lithographed? I wish, also, that you could tell me where the principal seat of the lithographic industry is in Germany." *Answer.*—Leipzig and Berlin are the principal places where lithography is carried on to a large extent. The latter city alone has about thirty firms who have between ten and twelve steam presses each. The firm of Hagedberg is probably the largest, as it employs about one hundred and fifty lithographic artists alone. All along the Rhine are scattered a great many lithographic firms. Regarding the proper method of executing a design for lithographic artists to work from, it makes little difference, provided the same is done in the colors that agree with the number of printings that are allowed for doing the work. Water-color is usually employed and is perhaps the most practical and easy to imitate, but the more elaborate and larger work is easier done in oils, as far as the sketch is concerned.

SOMETHING NEW.—"Lithograph Artist," Cleveland, Ohio, writes: "In the firm where I am employed there are many color-plates made by photoprocess on stone, but, although the photographer claims that he can extract the three colors out of the original by optical means, the plates require an awful lot of retouching. Now, by mutual consent, the other day I proposed a new plan—that is, the old way that we have always used on stone. I mean, just drawing the different color-plates, only, instead of on stone, put them on paper, and then have them photograph these drawings in the proper screen angles upon the stone. The results obtained were very satisfactory, as next to no retouching was necessary and a great deal more power was obtained when the several colors were printed over each other." *Answer.*—There is no reason why, in the majority of cases, good results could not be obtained by a good color artist in the manner specified above. However, it would be a laborious undertaking for the average lithographer to draw and model every color on paper if he did not have the use of a black or brown plate. Then there is the danger of shrinkage of the paper, which would

be increased if a silver print was used by the lithographer as a guide, on account of the necessary washing process to eradicate the print. A number of concerns in New York are now employing this process, more or less modified, with good results, but the services of the lithographer are always necessary to finally bring the plates into shape.

ALUMINUM BY A NEW PROCESS.—Heretofore the Hall, or electrolytic, process of extracting aluminum from a certain kind of clay-beauxite, named so after a place called Baux in France, rendered the very lowest cost that the metal could be sold for in the United States as 50 cents per pound, for it took three months under the present process to convert a lot of the above-named special clay into aluminum, and even with the great resources, consisting of a large, well-equipped plant and immense capital, the Pittsburg Reduction Company can produce only about eleven tons per day, and then the clay employed must be a special kind and can not be obtained in its vicinity. Besides all this, it is impossible under the present method of manufacture to keep it free from sodium or potassium, the agents which make it so susceptible to atmospheric conditions and a thing of which lithographers tell us many a sad tale. This is soon all to be changed, according to the *New York Herald*, by the invention of H. F. D. Schwahn, of St. Louis, Missouri. He calls his the pyro chemical process, and obtains, in addition to a number of by-products, a large quantity of sulphate of aluminum. So far, the work has been largely successful, proving the cheapness and feasibility of the product or process and making it plain beyond a doubt that a superior aluminum metal is produced. Especially is this gratifying as it is not necessary to go abroad for the materials, as any kind of clay can be used, and, as ordinary clay constitutes the greater part of the earth's surface, there will be no scarcity of the raw material from which the printing plates can be made that are so valuable to lithographers.

PIECEWORK IN LITHOGRAPHY.—While the question of piece or contract versus week or wage work is agitating the minds of the lithographic fraternity, it may be well to mention here that there are two sides to the question. In the first place, the thoroughly experienced, all-around man need not be afraid of piecework, for he will always find a way of doing a job economically if the price offered is not a good one, and yet his work will not look bad. Still these men are very scarce. It is for the great majority that piecework is ruinous, not only as far as price is concerned (for the rank and file of the lithographic artist can not estimate), but the work suffers by the system, as it is invariably rushed in parts that will not stand any rushing at all. In spite of the serious nature of this question, the real lithographic "artist" should not and can not be prevented from working whichever way he desires, and we have no doubt in the least that when this perplexing question resolves itself finally, it will be discovered that wage-work will remain universal and as being best for the regular lithographic artist, but that a certain number of special artists will reserve the privilege to themselves of working when and how they please. It would, indeed, be a sad day for lithography if these men should be driven out of the profession. The standard of art would then fall, and pictorial printing would then go to other processes to fill the demand for high-class work. The lithographic engravers were confronted with this same question, and it was found that the vignette engraver would have to be tolerated as a pieceworker, and he is consequently not molested by the union, nor is the contractworker. Let the lithographic artist take heed and profit by his brother engraver. It seems that the union can establish and maintain a minimum wage rate, hours of labor, apprentice clauses, etc., but let no one interfere with a competent lithographer who will undertake contract work and pay any hands which he may employ the minimum wage current, or so much more as he deserves for extra good workmanship.

သခင်ယေရှုခရစ်အခွင့်ပေးတော်မူသောပဌနာ။

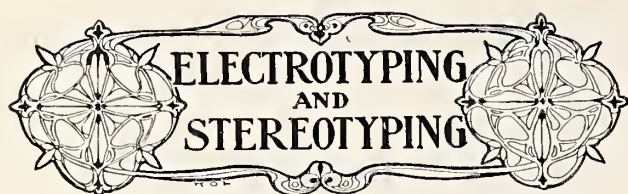


ကောင်းကင်ဘုံ၌ရှိတော်မူသောအကျွန်ုပ်တို့
အဖ၊ကိုယ်တော်၏နာမတော်အားရှိသေလေးမြတ်
ခြင်းရှိပါစေသော။ နိုင်ငံတော်တည်ထောင်ပါစေ
သော။ အလိုတော်သည်ကောင်းကင်ဘုံ၌ပြည့်စုံသ
ကဲ့သို့၊ မြေကြီးပေါ်မှာပြည့်စုံပါစေသော။ အသက်
မွေးလောက်သောအစာကိုအကျွန်ုပ်တို့အားယနေ
ပေးသနားတော်မူပါ။ သူတပါးသည်အကျွန်ုပ်တို့ကို
ပြစ်မှားသောအပြစ်များကိုအကျွန်ုပ်တို့သည်လွှတ်
သကဲ့သို့၊ အကျွန်ုပ်တို့၏အပြစ်များကိုလွှတ်တော်
မူပါ။ အပြစ်သွေးဆောင်ရာသို့မလိုက်မပါစေဘဲ၊
မကောင်းသောအမှုအရာမှလည်းကယ်နှုတ်တော်
မူပါ။ အစိုးပိုင်သောအခွင့်နှင့်ဘုန်းတန်ခိုးအာ
နဘော်သည်ကမ္ဘာအဆက်ဆက်ကိုယ်တော်၌ရှိ
ပါ၏။ အာမင်။

ရန်ကုန်မြို့အမေရိကသာသနာပြုပုံနှိပ်တိုက်။

THE LORD'S PRAYER IN BURMESE.

Type designed by F. O. Phinney. Border and type cast at the American Baptist Mission Press, Rangoon, India.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

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ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

IF E. L. F., Moline, Illinois, will send his full address to this office, his question regarding ozokerite will be answered.

MATRICES BLISTER.—J. B. U. asks: "What makes matrices blister so badly sometimes? Is it because I am using prepared, or pasted, paper?" *Answer.*—Matrices blister where the paste is not sufficiently adhesive; or when, through carelessness, the paper is not thoroughly covered with paste; or when, after the mold is dried it is allowed to become damp again. When paste is too thin, i. e., contains too much water, the water is turned to steam by the heat, and blows or puffs off the tissue.

DOUBLE-PAGE ADVERTISEMENTS.—Some of the metropolitan papers are provided with outfits which enable them to cast and finish double-page stereotype plates for the use of department stores and other advertisers who wish more display than can be provided on one page. The outfit consists of a casting-box long enough to cast two pages at a time and suitable machinery to finish the double-size plate. Practically the same object has been accomplished by Mr. Fred W. Cook, foreman of the press-stereotype department of the Marion (Ind.) *Leader*, who sends a copy of his paper containing a two-page ad. The paper is printed on an old style Potter press, and the plates were cored out in the casting-box to go over the ring on the center of the cylinder. Mr. Cook is ingenious and successful in his efforts to overcome difficulties.

ROLLING MACHINE PASTE.—A. A. W. writes: "I have had several offers here on the dailies, but they are all using machines at present and I have never worked in an office where they had a rolling machine, so I thought I would write you a few lines in regard to some information about them: the kind of paper and paste that is used in making the best matrix. I am still using the backing powder process, with good success for our work here, but where they use the machine they do not use the powder." *Answer.*—Most stereotypers use a special blotting paper made for this purpose, generally an eighty-pound white blotter and two twenty-five-pound

red blotters, with the usual number of tissues. These are all pasted together in the usual way, except that the paper is used dry and the paste is made as follows: 15 pounds white dextrin, 10 pounds whiting, 5 pounds Oswego starch, and 20 quarts of water. If a smaller quantity of paste is desired, use the same proportions. Paste should be of the consistency of thick cream, which will dampen the paper sufficiently without wetting it in any other way.

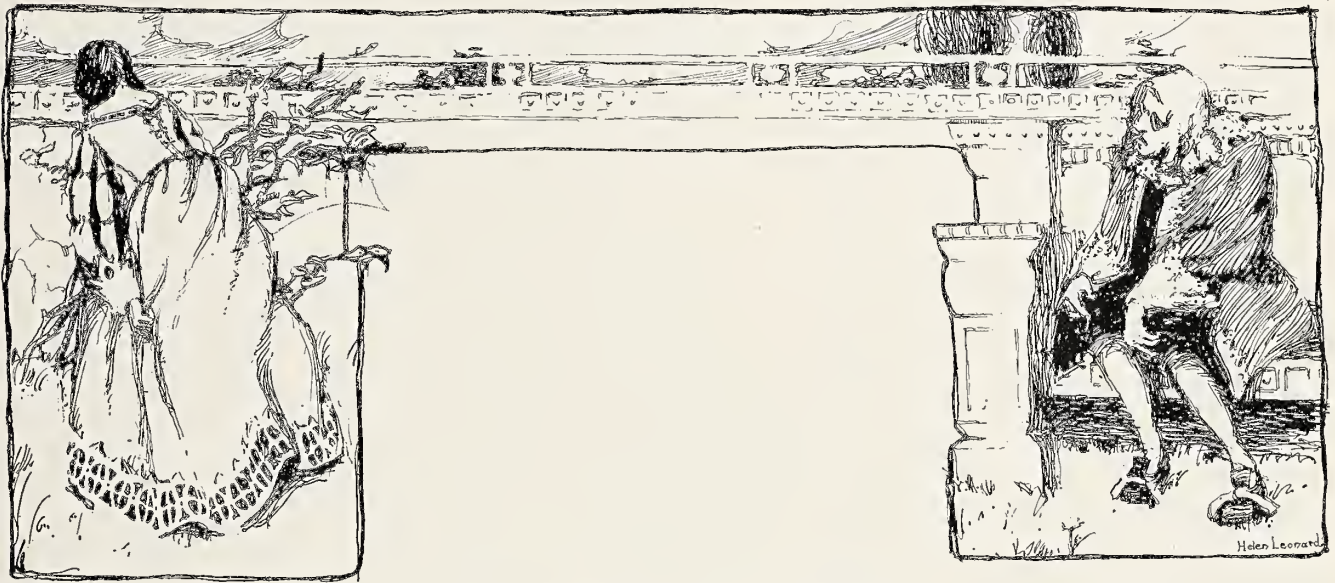
REGARDING DEPTH OF ETCHING.—A practical workman offers the following suggestions: "Since the introduction of the half-tone process in newspaper printing on web presses, many disputes have arisen in regard to the depth of etching in the half-tones. The pressman goes to the stereotyper, and he in turn throws the blame for the shallowness of the cut upon the etcher, and the etcher usually shows his proof in support of his claim that the etching has been carried as far and as deep as possible. That it is up to the stereotyper was proven to me one day. I was taking a friend through the plant and showed him a half-tone cut that was to have a base made for it. After I had explained the principle of the half-tone; how the high-lights were mere pinpoints, and the grays little duller points, and the blacks were so dull that they ran together, he expressed some surprise that it did not print black all over, seeing that the depressions were so slight. I explained to him that the ink was laid on in a very thin film. I said I would like to take a print for him, but had no ink handy. He jokingly remarked that I might smoke it over the gas. I did so and was astonished at the beautiful carbon print I got (using the steam table for a press). 'You see,' I said, 'the grain of the cut has still the carbon in it, but that will come out when we take a mold from it, because the flong is soft and will sink into the little interstices and pick up the carbon.' You may imagine my surprise when we subsequently took a mold from this cut to find that the flong did not go to the bottom of the etching, but remained perfectly clean. I tried it again with a very heavy overlay. I succeeded this time, but was confronted by a new trouble: The paste had squeezed out and had burst the tissue in the margin about the cut. I overcame this last difficulty by using a matrix not quite so 'fat.' We have no arguments now as to the depth of the cut."

SHELLS FAIL TO STICK.—C. W. D. writes: "I enclose a piece of copper, marked No. 1, showing it before it was backed up. No. 2 is a piece of the same copper peeled off the metal after it was backed up. I am having trouble with the shells not sticking to the metal, and I can not locate the trouble. I am using my soldering just as suggested in your work on electrotyping. I am inclined to think the trouble is in the quality of copper deposited. My solution is 18 bluestone and 3½ acid. I am using an Eddy machine, 5 volts, and use 40 amperes to the case. Cases are 13½ by 19 inches. If you can locate my trouble, I would be obliged. It is the first time I have been stuck, but I have certainly tried everything I can think of and have to acknowledge I am stuck. I know beyond a doubt my metal is right. The foil is all right and my acid is right, and where the trouble is I can not tell. There is one thing I suspect, and it is this: I am using a decomposing vat made of one vat within the other, the inside box being ½-inch smaller than the outside one, and this space between the two is filled with pitch; that the action of some foreign matter in the pitch has some chemical action on my solution. The copper has a tendency to curl up lately, though the quality of copper looks all right, and finishes up all right, but it will not stick." *Answer.*—The writer had the same experience a few months ago that you are having now, and found that the trouble was in the solution. We tried first a new soldering acid, new tin foil, new electrotype metal, without in any way improving the conditions. It was then concluded that the trouble must be in the solution. Thinking that it probably required additional acid, one of the boys was instructed to add a certain amount to the solution in each tank. The boy put in muriatic acid

instead of sulphuric, and refined the entire solution. This made it necessary to make a fresh solution, and when we started up again with the new solution we had no more difficulty with the shells failing to stick to the metal. Take out a gallon or two of your solution and put it in a jar and experiment with it. Add a little acid and deposit a shell in the jar. If that does not improve the conditions, add a little bluestone. Experiment in this way until the shells stick and then doctor the solution in the vats in the same way.

CASTING THIN PLATES.—J. N. M. writes: "I have lately renewed my subscription to *THE INLAND PRINTER*, having allowed it to drop for a year or two, I think to my disadvantage. The fact is, I have taken *THE INLAND PRINTER* largely for the notes on electrotyping and stereotyping, although of course the other parts are interesting, and in our office we use it to see what is new in types and border effects. I have a small stereotype business. I cast mostly plates to fit on removable bases, and I have had considerable trouble in getting a metal to work satisfactorily. The casting-box, of course, gets hottest at the top when I am

appears, due to the fact that the metal cools quickest where the metal is thinnest and thereby tends to produce shrinkage on the face of the plate. This latter trouble may be remedied by painting the ribbed cover of the box with some nonconductor of heat. The writer employs a mixture of lampblack and tobacco. The lampblack acts as a nonconductor and the tobacco serves as the adhesive agent. The materials are mixed in equal proportions by bulk and stewed over a fire until the juice is cooked out of the tobacco. The paint is applied with a brush while the box is warm (not too hot), and the application is repeated until the iron is well covered. The paint will wear off in a little while and must be applied every day or two to keep the box in good working condition. The box should be hot and the metal cool when making casts. The best working temperature can be ascertained by experiment. The casting-box should be in a perpendicular position, or nearly so. The metal is, of course, the most important matter to be considered. The writer has found it to be a peculiar fact that a cheap grade of stereotype metal which will not work at all when new or when first mixed is all right after



PEN-AND-INK SKETCH BY HELEN LEONARD.
Pupil Art Institute, Chicago.

working steadily, and then I find that when I pour the metal hot to cast perfectly at the bottom of the box the upper half of the cast is all full of pinholes. My plate is only one-eighth of an inch thick, but as the work is mostly advertising plates, there are, of course, a number of fairly large blanks which seem to churn up the metal and throw a sort of white frost on the face. I would esteem it a favor if you would let me know in your notes and queries what is the best formula to use for metal in such work, and in what position the casting-box should stand; whether it is better perpendicular or tilted so that the metal will run on the matrix or whether on the reverse side from the matrix. I may say that I buy my metal from a good metal house and I have every confidence that the materials are first-class. I can not afford to import the United States metal, because raw materials are cheaper here, and then there is the handicap of freight and duty." *Answer.*—Casting advertising plates in thin plate form is the hardest proposition which the stereotyper has to contend with. Large black type is liable to "concave" in the plate or come out spongy or streaked with shrinks. The large spaces often found in advertising matter add to the difficulty, for when they are packed deep enough to prevent smutting they choke up the casting-box and interfere with the flow of the metal. When such plates are cast in ribbed boxes, as is the usual custom, another source of trouble

it has been used a few times, or when the stereotyper has at hand a quantity of old stereotypes to mix with the new metal. With one exception, the writer, in an experience of twenty-five years, has never seen a moderate-priced stereotype metal which would work perfectly on thin advertising plates without mixing with it a certain amount of old metal. The exception referred to is manufactured by a Chicago concern and works well from the pigs. Unfortunately, the writer does not possess the formula for this metal, but it is probably about eighty-six per cent lead to about fourteen per cent antimony, with possibly one per cent of tin. An excess of tin will cause shrinks. If you wish to go to the expense of an assay, a sample of the metal to which reference has been made will be sent to you and will enable your manufacturers to duplicate it.

READING FOR THE BLIND.

Newspapers for the blind seem at first thought an impossibility, but there is one printed every day in the United States. Miss Etta Griffin, head of the department for the blind in the Congressional Library, Washington, daily makes up a summary of the important events of the world's news and dictates it to some one of the blind persons who use the typewriters constructed for the purpose. Some of the operators are mere boys, and become very proficient after a short time.



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THE LADY AND THE ROSE.

72 POINT
Prices on
Application

FINE Banker 8

60 POINT
Prices on
Application

2 Band *and* PURE

36 POINT
4A 8a \$5.00
8a \$2.60

ANNUAL SALE OF HATS

newest interpretat
swellest bonnets n
designed by Parisi
better selections th

12 POINT 15A \$1.40 30a \$1.35 \$2.75

GREAT REMNANT BARGAINS SHOWN IN OUR BASEMENT

The Values are equal to any regular stock we have on our shelves and sold the regular wy. This week we bunch them and offer them at these exceptionally low prices in order to make room for our new spring line which will be displayed during the coming month. Do not miss this opportunity 150

24 POINT
6A 12a \$3.70
12a \$1.85

OUR SILK FABRICS

are appreciated as compared with others by the tremen
thongs arriving daily. The silks were imported especial

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such as buttons, buckles, braids, laces, insertions, cord, veilings, ribbons, bindings, linings, and every thing with which to trim the hat, skirt, waist or suit, may be obtained here at this, our special sale These are not job lots, but are comprised of our very best staple stock from the regular shelf lines The prices are fully one-half less--the gain is not ours, but yours; do not make the mistake of 1234

10 POINT 16A \$1.25 32a \$1.25 \$2.50

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our customers appreciate our endeavors in their behalf which is shown by the tremendous increase of the sales in this department

48 POINT
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M. _____

CHICAGO, ILL., JANUARY 2, 1904

Mr. _____

To AMERICAN TYPE FOUNDERS CO Dr

Dealer in Type, Material & Supplies for the Printer

BRANCHES IN ALL THE PRINCIPAL CITIES

A further development of the Roman letter took place at Venice. John of Spires and his brother Vindelin, followed by Nicolas Jenson, began to print in that city, 1469, 1470, their type is on the lines of the German and French rather than of the Roman printers. Of Jenson it must be a development of the letter is at least as distinct. After his death at least yet

24 Point

ADVANCE

PROOFS of PABST
OLD STYLE

In this new letter design the artist has given us legibility--strength without too much weight--grace and beauty in the more simple forms; an accurate reproduction of the hand lettered designs so much in vogue.

At all Houses and Agencies of
**AMERICAN TYPE FOUNDERS
COMPANY**

It must be understood the whole of the fifteenth and of the sixteenth century letter was used side by side with Gothic. Even in Italy logical and law books used Gothic letter, which is formally Gothic than German workmen, made indeed, like that of the are of a transitional but notably the case with printed at Ulm, and a degree at Augsburg. In

Zeiner's first type--afterward used by Schussler--is remarkably like the type of the before-mentioned Subiaco books. In the Low Countries and Cologne, which were very fertile of printed books, Gothic was the favourite. The characteristic Dutch type, as represented by the excellent printer Gerard Leew, is very pronounced and uncompromising Gothic. This type was introduced into England by Wynkyn de Worde, Caxton's successor, and was used there with very little variation all through the sixteenth & seventeenth centuries, and indeed into the eighteenth.

10 Point

to develop in go: his ar, but at man type. ghties, or e declined

ly of Aldus restoration--excellence, rejecting s, and paying great "resswork" or actual printing, yet their y on a much lower n's, and in fact they t to have ended the ng in Italy. Jenson, any contemporaries utiful type, some of nce that of Jacobus

Rubeus or Jacques le Rouge--is scarcely distinguishable from his. It was these great Venetian printers, together with their brethren of Rome, Milan, Parma, and one or two other cities, who produced the splendid editions of the Classics, which are one of the great glories of the printer's art, and are worthy representatives of the eager enthusiasm for the revived learning of that epoch. By far the greater part of

12 Point

Henry Olendorf Shepard

THE death of Mr. H. O. Shepard, president of The Henry O. Shepard Company and The Inland Printer Company, occurred on December 31, 1903, after an illness of eighteen weeks. Hopes had been entertained of his recovery, but during Christmas week he failed rapidly and died at midnight on New Year's eve.

Mr. Shepard was born at Eaton, New York State, on May 23, 1848. His family moved to Norwich, Chenango county, New York, and here he attended school, working at typesetting after hours in the office of the *Chenango Union*, under James H. Sinclair, who was also the typographical preceptor of David R. Locke ("Petroleum V. Nasby"). After leaving school, he finished his printing-office instruction under Thomas Randall in the *Chenango Telegraph*. In 1871 he came to Chicago and was employed with Church, Goodman & Donnelley for a number of years. This firm was succeeded by Donnelley, Gassette & Loyd, who published the Chicago directory, and in order to stimulate rapid composition a weekly bonus was offered of \$10 to the compositor setting the largest string. Keen rivalry was the result, and Mr. Shepard, who was an exceedingly rapid compositor, outdistanced all competitors and for many weeks successively carried off the bonus. No one but a printer can understand the respect in which an exceptionally rapid compositor was held, and Mr. Shepard, who had a host of adherents and admirers, obtained assistance in the way of sort-suppliers, etc., which made his record something phenomenal. F. N. Whitehead, of Washington, D. C., was his henchman in these exploits.

Later Mr. Shepard was employed with Knight & Leonard, who had a deservedly high reputation for the excellence of their printing, and in a short time Mr. Shepard was appointed superintendent. His attention to details and care of the interests of the house and its customers made him many friends in the trade, and he was withal very popular with the force of employees.

In August, 1880, he formed a partnership with Mr. William Johnston, and opened a printing-office at 146 Clark street. The venture was at once successful, and the influx of business obliged the firm in 1882 to lease the second floor of the Taylor building, 140 to 146 Monroe street. Here the first number of *THE INLAND PRINTER* was published, in October, 1883. In 1886, the increase of business demanded larger quarters, and the plant was moved to 181-187 Monroe street, occupying four floors. In the fall of 1887 the firm of Shepard & Johnston dissolved by mutual consent, Mr. Shepard purchasing his partner's interest and continuing the business under the style of Henry O. Shepard & Co. In January, 1891, the plant was again moved, and the entire five-story and basement building at 212-214 Monroe street was purchased.

Mr. Shepard here conceived the idea of a history of the Bible, in which the fruits of the study and research

of the most eminent scientists, Egyptologists and Biblical and theological students should be collected—each contributor being given *carte blanche* to record the results of his life-work, with appropriate illustrations copied from the old masters, and, by special arrangements, from the work of modern artists of eminence also. The list of contributors included: The late Rt. Hon. William Ewart Gladstone; Rev. Archibald H. Sayce, M.A., D.D., LL.D.; Rev. Samuel Ives Curtiss, D.D., F.R.S.; Rev. Frederick W. Farrar, D.D., F.R.S.; Rev. Elmer H. Capen, D.D.; Rev. Frank W. Gunsaulus, D.D.; Rev. George F. Pentecost, D.D.; Rev. Robert S. MacArthur, D.D.; Rev. Martyn Summerbell, D.D.; Rev. Frank M. Bristol, D.D.; Rev. William T. Moore, LL.D.; Rev. Edward Everett Hale, D.D.; Rev. Joseph Agar Beet, D.D.; Rev. Caspar Rene Gregory, Ph.D., D.TH., LL.D.; Rev. William Cleaver Wilkinson, D.D.; Rev. Samuel Hart, D.D.; Rev. John Monro Gibson, D.D., and Rev. George C. Lorimer, LL.D.

Doctor Lorimer acted as editor of the book, and with a mission so evident, a work so thorough, by a combination of scholars so eminent, England's leading thinker and statesman became deeply interested, inducing him to express his approval in an elaborate introduction.

Mr. Shepard saw that no expense was spared in the mechanical preparation of the work, and it proved worthy of his idea and of the eminent men who aided him. The heavy expenditure coming on the verge of a period of great financial depression, which delayed the expected sales and collections on the book, forced Mr. Shepard to devote his energies to his office routine, with the result that the sales of the book languished, though he had determined to again take up the exploitation of it when leisure permitted.

As a personal gratification, he published in elaborate form the "*Rubaiyat of Mirza-Mem'n*," by his friend, John S. Zimmerman, a work which received warm commendations and has an established reputation.

In 1901, he was urged to accept a candidacy for Public Printer, and consented. His popularity and eminent fitness for the position would undoubtedly have secured the appointment, but the increasing demands of his business, and information that the incumbent, who was his personal friend, had no intention of resigning, as had been reported, induced him to withdraw his name.

The growing demands on his time, with the extensions of his business, required assistance in the management and the securing of a permanent location for the plant. The latter was secured at 120-130 Sherman street, and the affairs of the company, which we omitted to state had been incorporated as The Henry O. Shepard Company in 1890, were thoroughly reorganized, and Mr. P. R. Hilton, who had been with Mr. Shepard through all these years, was elected general manager.

Mr. Shepard's health began to fail early in the spring. For eighteen weeks he was confined to his bed, and

despite all that unrelenting care and the highest professional skill, the most devoted love and affection could do, he passed away on the eve of the New Year.

Mr. Shepard was married in May, 1872, to Miss Jennie O. Case. His first-born died in infancy, and his surviving daughter, Clara, whose wedding had been arranged for January 12, at his urgent request was wedded on December 29 to Mr. H. R. Brinkerhoff, Mr. Shepard giving the bride away.

The news of Mr. Shepard's death was received with profound sorrow, and resolutions of respect and sympathy for his family in their affliction were passed at special meetings of the several organizations with which he was connected.

He was a member of Garfield Lodge, No. 686, A. F. & A. M. and York Chapter, No. 148, R. A. M., and prominently identified with St. Bernard Commandery, No. 35, K. T., Medinah Temple Nobles of the Mystic Shrine, the Ashland, Illinois and Lincoln clubs, the Chicago Press Club and New York Press Club.

The funeral services were held at the family residence, 342 Ashland boulevard, on Monday, January 4, by Rev. J. H. Hopkins, of the Church of the Epiphany, and by St. Bernard Commandery, No. 35, K. T. The Lexington quartette of the Commandery, Messrs. Hurdle, Brooks, Knowles and Price, rendered, with beautiful expression, the hymns, "Nearer, My God, to Thee," "Nearer My Home," "Abide With Me" and "Now I Lay Me Down to Sleep." The floral tributes were numerous, and expressive of the esteem and affectionate regard in which Mr. Shepard was held, his employees contributing a floral press with the words, "The Last Token," worked on the feedboard.

Interment was at Rosehill cemetery, under Masonic rites, the pallbearers being H. G. Purinton, P. C.; F. C. Roundy, P. C.; William Johnston, P. C.; George D. Eddy, P. C.; J. W. Parker, P. C.; William Rankin, L. G. Woelfersheim, H. M. Walker. The quartette sang the final requiem and the Sir Knights presented arms as our friend was lowered to his emboughed resting place. The bugle sounded "taps" and the last fond offices of friendship and affection were concluded.

His widow, Mrs. Jennie C. Shepard, and daughter, Mrs. Henry R. Brinkerhoff, 342 Ashland boulevard, Chicago, Mr. and Mrs. Levi Shepard, his parents, and two sisters, Mrs. J. E. Hurlbut, Aurora, Illinois, and Mrs. H. Strawn, Cleveland, Ohio, are the surviving relatives.

His affairs were well provided for, his administrators being his widow and Messrs. P. R. Hilton and A. W. Rathbun.

Resolutions.

At a called meeting of the employees of The Henry O. Shepard Company, on Saturday, January 2, the following resolutions were adopted:

WHEREAS, Death has taken from us our friend and employer, Henry O. Shepard, in the prime of his life and usefulness, and we who have been associated with him and in his employ feel called upon to offer our last tribute of affection and of appreciation of his sterling qualities as a friend, an employer and a man. Slow to blame and quick to praise, his consideration and intimate personal regard for the welfare of every one connected with the house earned for him a loyal attachment and fidelity which we are grateful to know he appreciated and was proud of. A thorough printer, he demanded good work and obtained it: yet withal

was tolerant and placable; satisfied to leave his interests mainly to the honor of his employees—and they honored him.

Therefore, be it Resolved, That we, employees of The Henry O. Shepard Company and The Inland Printer Company and Inland Printer Technical School, by these presents testify to our sense of intimate personal loss, and of loss to the community and the printing trades, in the death of Henry O. Shepard, and that we offer to his stricken wife and daughter and the bereaved relatives our profound sympathy in their deep affliction; further

Resolved, That these resolutions be spread upon the minutes of the chapel as a perpetual memorial; that a suitably prepared copy hereof be engrossed and presented to the family of our friend, and that copies be forwarded to the press.

A. H. McQUILKIN,
For the Counting-room.
G. A. FURNEAUX,
For the Composing-room.
F. WEISROCK,
For the Pressroom.
A. HUGHMARK,
For the Bindery Department.

A Personal Tribute.

Among the many letters of friendly greeting received, the following was the last which Mr. Shepard read:

THE PLAIND DEALER.

MARSEILLES, ILL., Dec. 28, 1903.

FRIEND SHEPARD,—While I can not speak for my brother publishers, I know from my experience that you like to meet your subscribers face to face, and I feel confident that the pleasure of such meeting is ever mutual and great. In lieu of the personal meeting, the portrait of yourself appearing in the December INLAND PRINTER was a gratification to your brother publishers, subscribers and friends, which all appreciated, even though they may not have yet expressed their sentiments in that regard. That picture and what it typifies is sponsor for the ideal of the printer's art, THE INLAND PRINTER. Other publications of the nature may be and are excellent in their way, but there is only one best and that THE INLAND PRINTER. On that score there can be no difference of opinion.

It is said that no man is so eminent another can not be found equally so. Judged by THE INLAND PRINTER, mirroring yourself as it does, the equal positively has no shape in present fact. "Long live the King."

Accept my sincere congratulations over your recovery from a serious illness, and may there ever be a beyond for THE INLAND PRINTER to which you will make it attain if it is within the power of human so to do.

With the season's greetings, Your friend,
TERRY SIMMONS.

Appreciations.

I received with deep regret the sad intelligence of the death of Mr. Shepard. The news of his death occasioned great regret among the trade here, where he had many friends.—John Clyde Oswald, editor The American Printer, New York city.

We deeply regret to hear of the death of Mr. Shepard, as we have been so long associated with your company.—Child Acme Cutter & Press Company, Boston, Massachusetts.

The sad news of the death of Mr. Shepard has reached me. Few men created a better impression than he did, and from every source comes word that he was the soul of courtesy. Honorable in all things and beloved by all who knew him, he was utterly lacking in that petty condescension which many employers consider it necessary to display toward their employees. I have conversed with many who commented on this

appreciated characteristic. To those who mourn and miss him, particularly his relatives and office associates, my heartfelt sympathy is offered.—*Will J. French, San Francisco, California.*

When the debits and credits of Mr. Shepard's life-work are made up, I believe there will be a large balance to the good. His faults were the weaknesses of a strong nature, while the abundant good qualities he possessed belong to a manly man, affectionate, generous, sympathetic and forceful. I ever found Mr. Shepard a delightful companion, without bitterness, free from unkindly criticism of any one but himself, and there he was unsparing. I was fond of him, and our friendship was cordial and warm. I am sincerely sorry that he could not have lived to avail of the leisure he had arranged and prepared for.—*J. W. Phinney, manager American Typefounders Company, Boston, Massachusetts.*

I have been informed of your irreparable loss, sustained through the death of your senior member, Mr. Henry O. Shepard, and extend to you my sincere condolence.—*Charles Hellmuth.*

Every progressive publisher and printer in the land lost a brilliant leader in the art preservative this week by the death of Henry O. Shepard, publisher of THE INLAND PRINTER, of Chicago, indisputably the finest publication extant for the craft. It will be most difficult to find his superior as a printer, publisher and all around fine man.—*Marseilles (Ill.) Plaindealer.*

Although in a measure prepared for the sad news of the demise of your president, Mr. Henry O. Shepard, the announcement was, nevertheless, a great shock. We had learned, by years of close business and social intercourse, to prize Mr. Shepard both as a man and a friend. We therefore feel that the great loss which your company and the fraternity at large has suffered through the death of Mr. Shepard is our loss as well, and we wish to tender to his family and to you our most heartfelt sympathy.—*The Challenge Machinery Company.*

We acknowledge with sincere regret your announcement of the death of Mr. Henry O. Shepard. We esteemed him most highly, and believe that by his death Chicago has lost its leading exponent of the printing art.—*The World To-Day Company.*

I wish to express to you, and through you to the sorrowing relatives and employes of my late true friend, Mr. Shepard, my sincere sympathy in their bereavement, and can only say that the loss is to us, not to him, who is now released from this world's sufferings and care.—*D. D. Evans, Local Manager Insurance Company of the State of Illinois.*

It is with deep regret that I learned of Mr. Shepard's death. It is a personal loss that is generally shared with every member of your company.—*T. W. Lee, General Passenger Agent, Lackawanna Railroad.*

It is with sincere regret that we learn of the death of your late president, Mr. Henry Olendorf Shepard. We extend to his family and to you our sympathy.—*Fuchs & Lang Manufacturing Company, New York city.*

I ask the privilege, on this sad occasion, of submitting for publication a few lines faintly expressive of our common loss. Henry Olendorf Shepard was, in life, a warm and faithful friend to me, as well as to many others, for years past: and now that he has gone out of our lives forever, I would try to testify, in my humble way, my appreciation of his greatheartedness. I hope that there is no impropriety in my attempting to versify upon so sad and solemn a theme; but my vindication lies solely in the fact that *he*, who now lies cold and unresponsive, when in the vigor of health was wont to be pleased with my rhymes. Therefore I can not but feel that if his sentient spirit were looking down upon us now, even this poor expression of our feelings would find favor in *his* sight at least.

In Memoriam.

HENRY OLENDORF SHEPARD.

Our friend has gone — his spirit flown
Away into the vast unknown,
That region of supernal light,
Where myriad suns make day of night!
A glory from the great White Throne
Upon his earth-closed eyes has shone;
While we, in sorrow, make our moan,
As brimming tears obscure our sight,
"Our friend has gone!"
Grave on his monumental stone,
"His virtues for his faults atone."
Let no rash one essay to write
His epitaph, in phrases trite;
But simply say, "We're left alone,
Our friend has gone!"

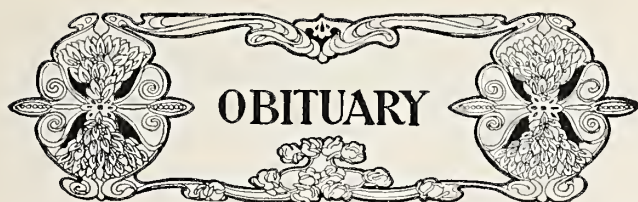
—*John S. Zimmerman.*

Am deeply grieved by Mr. Shepard's death. He was one of nature's noblemen, and his demise is not only a great shock to myself and his other friends, but a great loss to the community. Please convey my heartfelt sympathy to his wife.—*Carl Schraubstadter, Treasurer and Manager, The Inland Typefoundry, St. Louis.*

I was very much grieved upon receipt this morning of death notice of your Mr. Shepard, whom I was pleased to call my friend. I am in full sympathy with his family and friends in this sad hour of their bereavement, and you will confer a very great favor in kindly conveying this expression to them. It is, I beg to assure you, more than a personal feeling in this Home, for every child inmate has reason to know of his big, generous heart in his friendly visits while in or passing through this city, and his pleasing smile and little gifts always brought joy to their hearts.—*Mr. James Allison, Superintendent Cincinnati House of Refuge.*

Henry O. Shepard died at his home in Chicago on New Year's eve. He had been in ill health for several months. His death removes a man whose name is known wherever printing is known as a fine art. The imprint of The Henry O. Shepard Company was a certificate of quality and THE INLAND PRINTER has long been the acknowledged authority on the printer's art.—*Geyer's Stationer, New York.*

Mr. Shepard's high standards in all that pertained to the printing art, and his enforcement of them through great executive ability, have made for him a lasting monument, and his loss will have universal recognition.—*Frederick J. Warburton, Secretary and Treasurer, Mergenthaler Linotype Company, New York.*



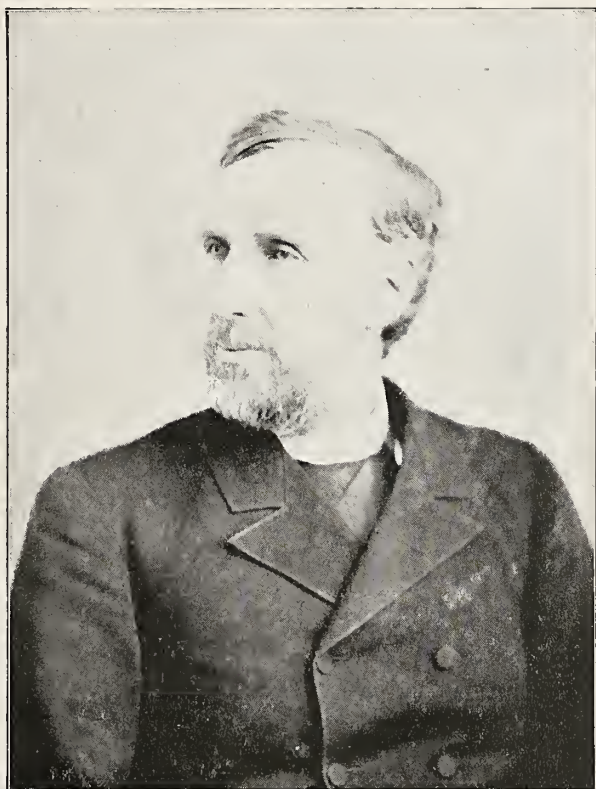
WORD has come from Paris that Hippolyte Marinoni, the constructor of rotary presses, is dead. He was born in 1825, and had received a number of decorations for his work.

ABRAM MC CUTCHEON.

Abram McCutcheon, a charter member of Chicago Typographical Union, No. 16, died January 4, 1904, at his home, 285 West Superior street. Mr. McCutcheon was born in 1832 and had worked as a compositor on nearly all the Chicago daily papers. A few years ago he accepted a position in the internal revenue collector's office. Recently ill-health forced him to retire. He leaves five sons, four of them printers and one a pressman.

WARREN BARNHART.

The many friends and the printing trade generally received the announcement of the death, on January 7, of Mr. Warren Barnhart, senior member of the Barnhart Brothers & Spindler



WARREN BARNHART.

Typefoundry, with profound sorrow. He had seen almost continuous service in the interests of the business for thirty-five years, and his duties brought him in immediate and pleasant intercourse with every visiting customer of the typefoundry's extensive business connection. His necessarily large acquaintance was converted into firm friendships by his kindly personality and unostentatious but helpful interest in the affairs of those who sought his advice and aid.

Mr. Warren Barnhart was one of a family of nine, six brothers and three sisters. He was born in 1836, at Hartfield, New York, the town receiving its name from the family connection at an early time. His father decided to take up farming in the West, and when young Barnhart was seventeen the family moved to Schoolcraft, Michigan, and for several years he worked for his father on the farm. His next move was to

Independence, Iowa, where he and his brother, George W. Barnhart, published the *Civilian*. Later he worked in Marshalltown, Iowa, as a printer. Shortly afterward he was associated with his brothers, George W., A. M. and A. E., in the publication of the *Iowa State Leader*, at Des Moines, Iowa, and several other newspapers in that State.

The war broke out and Mr. Barnhart enlisted in the Tenth Iowa Infantry, and served until, with his health broken, he was honorably discharged. He returned to Independence, and until 1868 was one of the proprietors of the *Independence Conservative*. In that year he came to Chicago, and, with his brother, A. M. Barnhart, established an advertising agency. A little time thereafter he associated with A. M., George W. and A. E. Barnhart and Charles E. Spindler in organizing the Great Western Typefoundry, better known as Barnhart Brothers & Spindler. Since that time his attention has been given almost exclusively to the expansion and development of the business. Mr. Barnhart's death resulted from typhoid bronchial pneumonia, after an illness of three weeks. He leaves a widow, Mrs. Jessie R. Barnhart; a son, Earle Barnhart, and five brothers, two of whom are his business partners in Chicago—A. M. and A. E. Barnhart.

To his sorrowing relatives THE INLAND PRINTER joins with the printing trades in general in assurances of deep sympathy in their bereavement.

PRIMITIVE PRINTING.

Seeking for some authentic data as to the Chinese origin of printing, we are told by S. Wells Williams, in his "Middle Kingdom," that "the honor of being the first inventor of movable types undoubtedly belongs to a Chinese blacksmith, Pi Shing, who lived about 1000 A. D., and printed books with them nearly five hundred years before Gutenberg cut his matrices at Mainz. They were made of plastic clay, hardened by fire, after the characters had been cut on the soft surface of a piece of clay, in which they were molded. The porcelain types were then set up in a frame of iron, partitioned off by strips, and inserted in a cement of wax, resin and lime to fasten them down. The printing was done by rubbing, and when completed the types were loosened by melting the cement, and made clean for another impression. This invention seems never to have been developed to any practical application in superseding block printing." The next step is a backward one, as later on we find mention of metal characters, each especially cut, and no mention is made of a matrix.

The only other particulars regarding the use of movable type by the Chinese (apart from those now made from molds) are taken from a letter sent to the North China *Daily News* by Rev. A. Elwin of the church missionary society, in which he gives an account of a visit paid to an old Chinese printing establishment, in a place called Wangdofang, in the Chuki district, about sixty miles directly south of Hangchow. The printing was being temporarily carried on in the large ancestral temple connected with the village. In the large central hall of the temple were placed about twenty ordinary square tables. On the tables the cases of type were spread out very much after the home methods, but, of course, taking up much more room. When Mr. Elwin entered the hall one man was engaged in setting up the type, another was printing. The man setting up the type stood before a table upon which was what may be called a Chinese "chase." It was a solid block of hardwood, about twenty-two inches long by fifteen inches broad and perhaps three inches deep. The inside of this block was hollowed out to a depth of say one-quarter inch, and this depression was still farther hollowed out into grooves about three-quarters inch deep. The block, Mr. Elwin saw, had twenty-nine of these grooves, each groove being filled to the depth of one-quarter inch with ordinary thick clay.

With his copy before him, armed with a small pair of iron pincers, the man began his work, character after character

being transferred from the case and firmly pressed into the clay. When the form was complete, a flat board was placed on the top and the characters pressed perfectly even and level with the surface of the wooden block, the edge of which was made to form the border, which is generally found around every Chinese page. This edge was, of course, immovable, and would be the same on every sheet printed from that form. All was now ready for the printer. He, having received the form, carefully brushed the ink over the type. He then took a sheet of paper, laid it on the job and pressed it down all over so that it might be brought into contact with every character. He then removed the sheet and examined each character; some were not quite straight, and these were carefully adjusted with the pincers. So far as Mr. Elwin could see, the type was never touched with the fingers.

After sufficient copies had been struck off, the type was distributed, each character being returned to its particular box. The type in the form was of three sizes, but, instead of being adjusted by spaces, each character was kept in position entirely by the clay upon which it stood. The characters were square, and made of some hard wood. The men told Mr. Elwin that the art of printing in this particular way had been handed down in their family from the Sung dynasty, more than six hundred years ago. No stranger was allowed to take part in it; apprentices were always chosen from their own clan. Their terms for printing were 100 cash (about a quarter) a day, this to include the use of type and ink; paper would be charged for extra. It seems to be the custom at Chuki, if printing is required at any particular place, as in this instance for the printing of family registers, to hire the printers, who bring their type and set up their printing establishment on the spot.

The first modern fonts of Chinese movable types were made at Macao, in 1815. The characters were cut with chisels on blocks of type metal or tin, and though it was slow work to cut a full font, they gradually grew in numbers and variety till they served, before they were destroyed by fire in 1856, to print more than twenty dictionaries and other works designed to aid in learning Chinese. About the year 1836 M. le Grand, a typesetter in Paris, prepared an extensive font of type with comparatively few matrices, by casting the radical and primitive characters on separate bodies.

PORTFOLIO OF SPECIMENS OF PRINTING.

The unprecedented demand for Portfolio No. 1, being specimens of high-grade commercial printing, exhausted the edition before but a small fraction of the demand was supplied. Portfolio No. 2 was immediately gotten under way and will be ready for distribution shortly. It will contain numerous suggestive designs for title-pages, bill and letter headings, cover-designs and artistic results obtained by embossing, etc. These specimens are in loose-leaf form and enclosed in a handsome envelope. Orders will be filled as received until the edition is exhausted. No reprints can be made. These portfolios will be issued at regular intervals. Portfolio No. 2 will be on sale at \$1. Order at once.

AN INVENTOR IN THE GRAPHIC ARTS.

Herbert Spencer, the English philosopher, whose death was recently announced, during his lifetime experimented in the making of type by compression of metal instead of by casting, and in the construction of printing-presses. He was also the inventor of the glyptograph style of engraving.

DURING THE CONVENTION.

Wednesday, August 10, 1904, has been designated as International Typographical Union day at the St. Louis World's Fair.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

RUSSIA.

Arising out of a recent strike in the printing trade at St. Petersburg, the master printers of that city have made some amendments in the rates of pay hitherto in force in their composing-rooms. The price of composition has been raised to 18 kopecks, or about 10 cents per one thousand letters, in place of the 14, 15 and 16 kopecks paid previously, and the minimum monthly salary of compositors has been increased to 38 roubles, or about \$21, instead of the old average of about 32 roubles. Typesetting in foreign languages will in future be paid for at the rate of 23 kopecks per one thousand letters, and on works relating to science and medicine at 25 kopecks. Overtime will be paid for at 17 kopecks per hour (about 9 cents), and in the course of an ordinary day's work the average compositor can now earn about 64 cents.

TYPOGRAPHY IN SOUTH AMERICA.

A South American correspondent of the *Typographie Française* sends that journal some interesting notes on this subject. During the past five years, he says, the lot of the working printer in the Argentine Republic has changed considerably, and generally speaking for the worse. This is largely due to the continued influx of foreign emigrants, who are willing to work for trifling wages, to the introduction of women into the local printing-offices, and to the competition of mechanical composing machines. Many men who had worked for as long as twenty-five years in a particular office have been replaced by women, who are paid \$25 per month, just about half the men's wage. In Europe a strike would be the result, but in Argentine the printers are, as a rule, entirely unorganized, and thus have nobody to depend upon but themselves in case of a dispute. There is, it is true, a local typographical society, but its assistance does not go beyond such matters as sick pay. There is practically no established "scale." The day's work usually consists of nine hours. The evening papers generally pay their compositors from \$42.50 to \$45 per month, the morning ones from \$45 to \$55, while the piecemaker gets about \$1.55 or \$1.70 per working day; rather less than more. Other classes of workers in the trade earn about \$40 per month on an average, and in order to obtain as much as \$42.50 one has to be an exceptionally smart hand. Although most of the big Argentine newspapers have installed composing machines, the proprietors of the two French papers of the capital, *Le Français* and the *Courrier de la Plata*, have promised their hands that they will not put them in. In the latter case the letter of the promise only has been adhered to, as the same proprietary are interested in an evening paper produced by mechanical composition. Fifteen hands are employed on the *Français*, and they earn about the highest wages paid locally in the trade. The general future outlook in Buenos Ayres is not promising, and in the provincial capitals, save perhaps Rosario, it is even worse, so great is the difficulty of getting a decent living in the printing trade. As regards Uruguay, though the country is capable of great development, the constant revolutions retard progress and tend to keep trade in a very stagnant state. In Montevideo at one time a compositor could earn \$60 per month; now he considers himself lucky in obtaining half as much.

COMMERCE OF THE PHILIPPINES.

The Monthly Summary of Commerce of the Philippine Islands, prepared in the Bureau of Insular Affairs by the War Department of the United States, shows the following comparative statement of the imports of books, music, maps, engravings and other printed matter for the seven months ending July, 1902, and July, 1903:

FROM —	Values 1902	Values 1903
United States	\$17,396	\$15,471
United Kingdom	1,558	1,626
Germany	3,959	2,354
France	3,801	2,701
Spain	13,025	19,350
Italy	55	1,722
Austria-Hungary .....	.....	24
Belgium	873	6,860
Netherlands .....	.....	344
Switzerland	353	107
China	1,556	1,811
Hongkong	2,759	1,390
Japan	1,223	2,764
British East Indies	595	385
Other Asia .....	.....	44
Total	\$46,253	\$56,953

The value of the same materials exported from the Philippines during the same period was as follows:

TO —	Values 1902	Values 1903
United States	\$ 1,525	\$ 401
Germany .....	.....	20
Italy .....	.....	60
Austria-Hungary .....	.....	80
China .....	.....	169
Hongkong	10	43
Guam	30	.....
Total	\$ 1,565	\$ 773

Printing presses and parts thereof were imported to the following extent:

FROM —	Values 1902	Values 1903
United States	\$ 4,307	\$ 2,024
United Kingdom	522	275
Germany	1,311	447
France	175	.....
Spain .....	.....	110
Japan .....	.....	10
Total	\$ 6,315	\$ 2,866

The following were the imports of paper for printing purposes:

FROM —	1902 Pounds	1902 Values	1903 Pounds	1903 Values
United States	441,627	\$19,634	558,490	\$14,089
United Kingdom	12,575	1,668	32,247	1,143
Germany	279,029	11,848	278,971	10,124
France	59,627	1,468	94,885	3,396
Spain	130,523	8,602	106,695	7,594
Austria-Hungary	8,184	266	.....	.....
Belgium	14,313	568	9,841	355
Switzerland	172	126	.....	.....
China	6,345	562	3,835	283
Hongkong	9,673	448	75	12
Japan	21,252	853	4,466	70
British East Indies	9,517	250	614	39
Dutch East Indies .....	.....	.....	1	2
Total	992,837	\$46,293	1,090,120	\$37,107

The following suggestions to American exporters are given:

"The fact must not be overlooked that in soliciting trade with the Philippines the people should be addressed in the language most commonly used throughout the islands, thus it is important that the catalogues, pamphlets, circulars, and all advertising literature be printed in Spanish. The American catalogue is usually the product of the best talent, science and skill in the printing world, but to be effective it must be readily understood. It should be of individual character, designed to meet the special conditions and to tell the merchant in his own language all that can be told about the goods offered for his consideration. As correspondence with the islands is subject to

much delay, it frequently happens that the exporter must either use the cable, which in many instances incurs an expense incommensurate with the amount involved in the transaction or lose the deal altogether; hence the application of a code to all the articles offered is an economy which should not be disregarded.

"Another essential feature is the quotation of prices for catalogued goods. It is well understood that prices can not be quoted on lines of complicated machinery requiring specifications to enable the manufacturer to quote understandingly, but in most cases some general idea may be given in catalogues and discount sheets to enable the importer to advise the prospective customer of the approximate cost of what he is seeking. At the option of the ship's representative, the estimate



MOUTH OF THE PASIG RIVER, MANILA, THE LANDING PLACE OF UNITED STATES TROOPS.

for freight charge is by weight or bulk, this option being exercised according to which will bring the largest revenue, thus it will be seen how important it is that the weights and measurements of the articles shipped, as in customary packages, should be given.

"Extraordinary care should be exercised in packing to avoid breakage; especially is this so in the case of goods shipped to Manila. The harbor at this port is thirty miles in diameter and until the improvements now in progress are completed, the port is without adequate protection. The sea is often so rough that discharging operations are impossible; transshipment is carried on about two miles distant from the shore by means of the native cascos (cargo boats), which are tossed about by the least disturbance of the waters. However, the recent acquisition of large steel tenders has to a certain extent lessened this danger. In a short time vessels will be able to unload their cargoes at the dock under the protection of an artificial harbor; nevertheless it is essential at all times that goods should be carefully packed. Each package should have clearly marked upon it the name of the consignee and his particular mark. It should always bear an indication of its gross and net weight, both in pounds and kilograms (a kilo being approximately two and one-fifth pounds), and also its cubical contents.

"Too much stress can not be laid upon the importance and necessity of the correct drawing up of invoices, as evidenced by a recent statement that but four per centum of all invoices received from the United States coming to the Manila custom-house were in the form prescribed by law. The following requirements are mentioned in detail in the Philippine customs laws:

"1. Each package must be enumerated in the invoice with its marks and numbers.

"2. The contents of each package should be specified in detail with the sale price and point of destination.

"3. If the contents of a package fall under different classifications, the weights of each component part of the package

should be shown in the invoice and not the total weight, as is frequently the case at present (it would, in fact, be impossible for the customs officers to open hundreds of packages to classify the contents, weigh them and estimate the duty).

"4. The declared weight of dutiable merchandise should include that of all the interior or immediate receptacles in which the goods are packed, since the interior packing pays the same duty as the contents.

"5. The exterior packing, such as boxes, barrels, crates, etc., comes under its own specific classification in all cases in which the merchandise contained therein shall by the tariff be dutiable upon net weight, and for this reason the net tare and gross weight of packages should be shown in the invoice as well as marked on the package.

"6. Invoices should always be submitted in triplicate, two copies for the customs officials and one for the consignee.

"The customs officers are guided by fixed rules sanctioned by law. Exporters should apply themselves to these rules, otherwise great inconvenience, both to the merchants receiving



A FILIPINO AGRICULTURIST.

the goods and the customs officials, will be entailed. It is suggested that they carefully study the separate classifications in the Philippine tariff and draw up their documents in accordance therewith. For example, wrought iron, cast iron, steel, brass, etc., come under different classifications, and as the duties are, in certain cases, based on values, the price in each instance should be given separately. In the case of a machine composed of all the above, and other items, the segregation must necessarily be left to the appraiser.

"The exporter should send by first mail after shipment of the goods a second bill of lading, in order that the importer may be informed as to the details of foreign charges before the arrival of the goods.

"The ordinary and usual samples which accompany or are imported by bona fide commercial agents are subject to the duties pertaining to the goods they represent. When, however, their appraised value is \$2,000 or less, the duty levied on their entry is refunded on their exportation, provided that this is effected at the port of entry within three months, or six months at the latest. In the latter case the commercial traveler must, before the expiration of the first three months, obtain from the Collector of Customs an extension of three months. In order to obtain the refund in question, the commercial traveler is bound to present the samples at the port of entry at least five working days before the date of reexportation, so that they may be identified. When their appraised value exceeds \$2,000 the duty levied on the excess is not subject to refund, but the commercial traveler may, at the time of entry, select the samples on which an allowance of the duty is eventually to be made to him. Before the samples are permitted to enter on the terms above specified, the agent must take the oath required for the entry of foreign merchandise and make declaration in accordance with the customs regulations."

COLOR IN THE GRAPHIC ARTS.*

NINTH PAPER.

WE come now to the tint which, after red, is the most important, because most pleasing to the eye, and consequently one of the chief favorites in our branch of industry, namely, blue. The most prominent representative here is Berlin blue, and we will take it up first.

Berlin blue was discovered early in the eighteenth century by the chemist Dippel, of Berlin, and was at first of no value in the technic of dyeing, the nature of the material for its production not being correctly understood. The most important component of Berlin blue is cyanogen, a very stable and permanent compound of carbon and nitrogen, not decomposable except through very powerful chemical forces. It remains unchanged in the most varied chemical associations, acting to a certain degree as an element. Other similar chemical substances are known, especially in inorganic chemistry, and are called radicals. The chief component of Berlin blue besides cyanogen is iron; this is not present, however, in a simple compound, but firmly united with the cyanogen in an expanded radical, ferrocyanid of iron. While cyanogen can be produced pure, the ferrocyanid can not. The pure compound is not permanent except in combination with hydrogen, as ferrocyanid of hydrogen, which acts as an acid, forming salts with bases. With potassium is formed potassium ferrocyanid, yellow blood-lye-salt, also called potassium cyanid; and this substance is the starting point in the production of Berlin blue.

This blood-lye-salt is manufactured by fusing together, in an iron kettle, potassium carbonate and various nitrogenous substances, mostly refuse matter, such as parings of leather, the horns and hoofs of cattle, dried blood, feathers, wool, etc. All this animal refuse is highly nitrogenous, and upon the decomposition of the organic substance its nitrogen enters into combination with carbon and potassium, forming potassium cyanid. If iron filings have been intermixed, or if (in order to procure a purer compound, since the original mass contains quantities of sulphur from the organic substances) iron is afterward brought into corresponding combination to the potassium cyanid, potassium ferrocyanid, the yellow blood-lye-salt, is obtained from the aqueous extraction of the mass. The manufacture of illuminating gas also yields a very important raw material for Berlin blue, not in its tar, but in the so-called Laming's mass, a purification material. This is a mixture of bog-iron-ore, lime and sawdust. It is spread out in large boxes on frames, and the gas, by being passed over it, is freed from sulphur and cyanogen. When the mass is past use, that is, when it is filled with the substances absorbed from the gas, if it is then mixed with a considerable quantity of lime and subjected to a process of extraction, a solution is obtained which, in aqueous solution with potash, yields potassium ferrocyanid and carbonate of lime. The former remains dissolved and can be precipitated in the form of large, very soft lemon-yellow crystals. Potassium ferrocyanid can also be obtained as a by-product in the manufacture of beet-root molasses and mineral potash. Dippel, in the year 1700, by heating blood with potassium carbonate, found a substance which with iron salts gave a blue precipitate. Berthelot recognized the correct composition of this substance, particularly its contents of iron, classifying it as a ferrocyanid; and in the middle of the nineteenth century its manufacture was undertaken on a large scale.

Besides the yellow blood-lye-salt, potassium ferrocyanid, we have the red blood-lye-salt, potassium ferricyanid, produced from the former by an oxidizing process. Both these compounds can be employed in the manufacture of Berlin blue, in which iron is present in two degrees of oxidation, the oxid and the protoxid. Yellow potassium ferrocyanid can be pre-

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

precipitated with a solution of oxid of iron, red potassium ferricyanid with a solution of protoxid of iron, and in both cases Berlin blue will be obtained. This blue precipitate was formerly thought to be a compound of ferricyanid and ferrous cyanid, but later investigations show that its composition is very complex, and varies greatly with different conditions. Berlin blue, then, also varies in its physical characteristics; while the pure precipitate is insoluble in water, a soluble Berlin blue can be obtained by adding to a solution of potassium ferrocyanid a certain quantity of a solution of ferric salts—less than enough to decompose the cyanid. When all the foreign salts have been removed, in the process of washing out the resulting precipitate, this will instantly dissolve, coloring the water deep blue. On heating to about 100° C., with the addition of solutions of salts or alcohol, it becomes again insoluble. On the addition of green vitriol—ferrous sulphate—in aqueous solution to the blue solution, there is precipitated the so-called “Turnbull’s blue,” which from its composition is the product in greatest actual use.

The name Berlin blue, or Prussian blue, is a scientific designation, universally recognized. The color is called in England Prussian blue, in France “Bleu de Prusse.” It is to be regretted that the German industry has allowed itself to call the least valuable product by the name which marks it as an achievement of German labor, and—since a bit of French has always such a fine sound—to give to the purest and best variety the designation “Parisian blue,” although French technic and chemistry had no share whatever in the discovery and development of the color.

From a chemical point of view, there are three varieties of Berlin blue, distinguished by their composition and method of preparation, namely, the neutral, the basic, and a mixture of the two. For these there are a number of different designations in use, besides Berlin or Prussian blue, such as steel blue, Milori blue, Erlangen blue, Hamburg blue, and bronze blue. This latter, also called red blue, is the finest. According to the usual custom in such things, these names are not always applied to products of the same composition or method of manufacture; but each manufacturer, in bringing his product upon the market, gives it whatever name he thinks fit.

The chemical reaction necessary to produce Berlin blue seems in itself very simple, yet the conduct of the factories where it is made is no such simple matter. Though it is not exactly essential to work with raw material of absolute chemical purity, certain substances must be entirely excluded. There must be not present, for example, the least trace of copper, since this, with blood-lye-salt, would give a chocolate-brown precipitate, causing serious discoloration. The water used must be free from any carbonic compounds—natural constituents of the salts which exist in solution in spring water. If therefore distilled water is not employed, which is preferable, but expensive, the carbonic acid must be driven out with acetic acid.

The neutral Berlin blue—Parisian blue and Milori blue are here included—is made by putting a solution of chlorid of iron, acidified with hydrochloric acid, into a solution of yellow blood-lye-salt. A voluminous blue precipitate is at once formed, and complete precipitation is effected through the action of steam, on heating the solution. This blue somewhat approaches in shade the dark ultramarines. It represents the compound ferric ferrocyanid. The basic Berlin blue results when yellow blood-lye-salt is precipitated with ferrous sulphate, or a solution of some other ferrous salt—representing the lower degree of the oxidation of iron. The pure white precipitate is biferrous cyanid. It is colored blue by the oxidizing action of the air. In the factories, however, various oxidizing agents are employed to effect this. According to one method, the precipitate is treated with a mixture of sulphuric and nitric acids, in a lead-plated kettle supplied with a stirring apparatus; when no more fumes rise from the nitric acid, it is left to stand a few days, and then washed.

In a second method, a mixture of potassium bichromate and sulphuric acid serves to bring out the blue color; but in this case the washing of the precipitate is attended with serious difficulties, so that in spite of the rapid and full effect of this oxidation process, it is hardly to be recommended.

In the method in which the color is produced by chlorin, ferrous sulphate as free as possible from the oxid must be used for precipitation, and the white deposit precipitated hot and quickly filtered, to avoid a premature oxidation and coloring. This applies also to the often attempted use of brown as an oxidizing agent. Finally, the blue color is produced by the use of a ferric salt, ferric chlorid or ferric sulphate. These are reduced in the oxidizing process to ferrous compounds, and can be used again in the factories. If the oxidation of the white precipitate is left to the effect of the air, the color obtained is of little depth or brilliancy, and not very diffusible. The action of air, therefore, is excluded as much as possible, since the artificial coloring is only successful when effected by means of powerful oxidizing agents. The blue obtained in this way approaches indigo in shade.

In manufacture, neither pure ferric nor ferrous salts are at command, and the precipitates always consist, therefore, at first, of a mixture of neutral Berlin blue with white ferrous cyanid, which afterward passes over into the basic compound. The commercial article is therefore a mixture of neutral and basic Berlin blue in varying proportions, which explains the often very obvious outward difference between products of the same name.

Pure Berlin blue is insoluble in water; is decomposed by concentrated acids and alkalis. Air-dried, it still contains as much as twenty per cent water. As a rule, the pulpy mass, after being pressed, is cut into large fragments, and so dried; products which are intended to come upon the market as a particularly fine article are shaped into little disks, and are then called Chinese blue.

Especial care is given to the drying of Berlin blue. The temperature must not be too low, but also not too high—not above 100° C. For upon the drying process really depends the red coppery luster so much esteemed in the so-called bronze blue, and which is noticeable in the dry article in the fracture of the pieces, especially when scratched with the nail. In order to preserve this luster in the finished and dried prints, it is not sufficient that the dry blue originally possessed it, but the color must be ground with a suitable varnish. And since the products of different methods, which really ought to give similar qualities, do not always have the bronze luster in the same degree, it is easily to be seen that the color factories which furnish us with our colors in a ready ground state can not always give us with absolute certainty a bronze blue of a fixed degree of beauty and effectiveness.

Berlin blue is an excellent printing color. It has the property of drying very quickly when mixed with varnish, and this characteristic can be put to advantage by mixing it with other colors, when the shade permits, as a drying agent. The dry blue, however, in an unground state, has the opposite property, being hygroscopic, that is, it takes in water from the air. If a portion of this moist blue is ground with varnish, the finished color looks smooth at first, but after standing a while becomes crumbly; the water mechanically confined has gathered in little drops, and the printing capacity is injured, if not ruined.

With linseed oil Berlin blue seems to enter into some combination, and whereas in the beginning we laid down the rule that the color must not dissolve in the varnish, we meet here the first exception. This solution, to be sure, is not very diffusible, and is more in the nature of a coloring of the varnish.

A deep blue-black leather varnish is made by boiling Berlin blue a long time in linseed oil. But the blue remains quite unchanged in the residue, and can be separated from it. In grinding the blue in the rolling machines of the factories, heat

is evolved, and this explains the fact that our printing varnishes actually do take in the color. This can be demonstrated by shaking ground blue with benzine until the varnish is entirely dissolved. If this solution is filtered, there will be a final residue of the solid color, but the filtered solution will be deep blue, and after the evaporation of the benzine the blue-colored varnish will be left, without a trace of the solid color. If the dry color is shaken with benzine, this does not become colored; neither do we have a colored varnish from shaking any other earth or mineral color, unless such a one should contain organic dyestuffs soluble in benzine.

This intimate conjoining of color and varnish may possibly explain a capacity of combustion sometimes observed in color factories in connection with the grinding of Berlin blue. It occasionally happens that a quantity of blue, mixed with varnish, the grinding of which was begun in the afternoon and not finished, will be found the following morning entirely carbonized upon the machine; and the fire has been known to extend to other combustible materials near by. The heated rollers of the grinding machines would aid here the possibility and the capacity of combustion.

Ground and concentrated, Berlin blue prints as an opaque color; diluted to a certain extent, it acts as a transparent color—this fact being indicated by its solubility in varnish. In general, all cyanogen blues are considered light-proof, and so given in the price-lists of the manufacturers, but strictly speaking they are not so. The color resists acid fumes very well, but hydrogen sulphid gases darken it through the formation of iron sulphid. In direct sunlight cyanogen is taken away from the color, so that it becomes paler. In the dark, to be sure, it takes in oxygen again, which arrests the fading, but after some time the pure blue tone shows a dark greenish discoloration. If the color, in a dilute condition, mixed with white, is printed as a pale blue, it has relatively little resistance to the above-named influences, and to that of the air; becomes first greenish and then fades badly.

(To be continued.)



VISITING AT GRAND RAPIDS, MICH.

NEW FRENCH NATIONAL PRINTING-OFFICE.

The French Parliament has voted \$300,000 toward the new building for the Government Press at Grenelle, near Paris, and the architect, Mons. Didelot, has already taken possession of the site of twenty thousand square meters. The large hall will contain 160 letterpress and lithographic machines. The electrotyping and stereotyping plants will have a separate department. The composing and binding departments will occupy the top floors, and will be reached by seven staircases. Motive power and lighting will be by electricity, and a steam plant to generate this is being prepared. A narrow gauge railway will convey coal, paper, etc., to the works. The offices and rooms for the heads of departments will be decorated by leading artists and sculptors.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

AT the time of writing these notes the usual dulness that is common to the Christmas season in London has put trade in a semi-paralyzed condition, and there is scarcely anything of note to record in the printing and allied trades. For the next three or four weeks things will be in pretty much the same condition, until, with the advent of the new year, a revival of business takes place.

The most important item of news for printers this month is the announcement of a new multicolor printing-press, the invention of a Frenchman, to exploit which a company has been formed in London with a capital of \$500,000. This company has secured the entire patent rights of the machine and expects to have the first press working in the metropolis by the end of May next. The press, of which the writer has seen drawings, is a flat bed, having four large cylinders, and works from type forms or blocks in the ordinary way, there being a cylinder for each color. The main idea is that the machine will effect a revolution in three-color printing, the three impressions, with a fourth or key color, if required, being obtained at one run through the machine. Previous inventors have adopted a similar system in color printing-presses, but without much success owing to faulty register. The principal feature in this new appliance is the registration device, which is entirely novel and on which there is a master patent. The sheets are fed to the first cylinder in a manner similar to laying on a Wharfedale or Century press; after receiving the first color on the first cylinder, the patented appliance takes the sheet and transfers it to the second, where a second color is received, and the sheet again passed on to the third and fourth cylinders. Registration may be obtained to a thousandth part of an inch, and some three-color specimens in large-sized sheets, about 60 by 40, were perfect in that respect. The advantage claimed for the new machine is that as the three colors follow each other at one printing, the pressman can tell at once whether there is a predominance of one over the other and arrange his ducts so as to obviate that evil, which is so common in three-color printing. One wonders why it was left to a Frenchman to put a press of this kind on the market. Where was the American inventive genius that has shown itself so much in other forms?

There is to be an international exhibition at Milan in 1905 and a special feature of the show will be what is termed the Hall for Industrial Arts, where it is intended to represent machines and processes at work, and applications for space therein are invited. This is a capital opportunity for American press-builders to introduce their manufactures on the continent, as the exhibition promises to be a very attractive one and will draw visitors from all parts. Any one desiring full information on the matter may procure it by writing to the general secretary, L. Sabbatini, Secretary International Exhibition, Milan.

Americans who intend visiting London may be interested to hear that the Pyx Chapel, in Westminster Abbey, which has hitherto been jealously guarded from the public gaze, is shortly to be lighted by electricity and thrown open for general inspection. Here was formerly the royal strongroom, where the regalia and the King's money were kept, and from this treasury, in 1303, while Edward I. was warring in Scotland, was stolen \$500,000 which was to pay the expenses of the campaign. The stone door, with seven locks, had formerly a covering of human skins, and one wonders if they were those of the daring robbers of Plantagenet times. The pyx, which contained the standard pieces of gold and silver used at "the trial of the pyx," first ordered in the reign of Henry II., has been transferred to the mint; and the regalia, since the Restoration, has been kept at the Tower. The only object of interest now to be seen in the chapel, if we except a few

ancient chests, is an old stone altar, and there is no longer any reason for keeping it under lock and key.

In my last letter I referred to the hidden treasure scheme adopted by *Tit-Bits* to increase its circulation, and in that connection there was a remarkable scene in the Strand the other day. An issue of the paper contained an instruction to "Mr. Meggs," the hero of its hidden treasure story, that if he advertised the words "Agreed" or "Doubly agreed" in the personal column of the *Times*, and went at 10 o'clock on the morning of its appearance to the corner of Adam street and Duke street, in the Adelphi, he would find a messenger-boy in uniform who, learning his name, would hand him an envelope containing the halves of two \$500 bank notes. The remaining halves of these notes were to be sent to "Mr. Meggs" as soon as certain conditions had been complied with. A number of readers evidently thought this instruction was part of the clue to the treasure, for in the *Times* next morning no fewer than thirty-seven "agreed" advertisements appeared in the personal column, and by half-past nine a crowd of hundreds of people had gathered in Adam street. A few minutes after the half hour a gentleman drove up in a hansom to a neighboring office, and a boy in uniform who came out to carry in the luggage was literally mobbed by the excited prize-seekers, who shouted at him with one voice, "I am Mr. Meggs. Have you got a letter for me?" The poor lad, who was not too gently handled, disclaimed any knowledge of the matter, and managed, with the aid of the police, to struggle back into the office. He reappeared several times during the next half hour, and each time was pursued by the crowd. As 10 o'clock drew near the crowds increased. Several messenger boys made their appearance from time to time, and were pounced down upon long before they had time to get to the appointed corner, and one boy, the instrument of a practical joke, actually had an envelope containing a blank sheet of paper addressed to "Mr. Meggs." The police had a busy time keeping the crowd under control and in rescuing the various messengers, who were surprised at the warmth of their reception when they appeared on the scene. The editor of *Tit-Bits* informed a representative of the London News Agency that he was utterly surprised to find that the public had advertised in the *Times*, and remarked that they were evidently on the wrong track. Beyond that, of course, he was not prepared to give any hint as to what clue might be found in the instructions, which had been wrongly interpreted by the public.

Following the lead of *Tit-Bits* the *News of the World*, a Sunday paper much read by the lower classes, has adopted a similar method for booming its circulation and has hidden sums of \$500 and \$100 in various parts of the metropolis. One of the hundreds was hidden on Hackney Marshes, a piece of waste ground on the banks of the river Lea, and the clue to the spot was given in the Sunday morning edition of the paper, which is published about 2:30 A.M. At that early hour dozens of people were waiting to secure copies and at once rush off as fast as bicycle or cab could take them to the marshes, which are on the outskirts of the city, about five or six miles away. The scene there between 3 and 4 o'clock in the morning was a weird one; hundreds of people armed with bicycle and motor lamps, rope torches and other lights were digging all over the place, and were so close together as scarcely to allow room to move. As the day wore on the crowds increased, until in the afternoon over three thousand people were engaged in the hunt. The marsh itself and the adjacent towing path were turned up until the place looked like a plowed field. In various other parts of the suburbs similar scenes were being enacted by persons who were looking for the sums of \$100. Other papers announce that they are about to follow the same lead, and things promise to be lively.

Printers' costs and charges is a subject that has been well discussed during the year, and the trade seems to be waking

up to the fact that it is about quite time to cease the stupid system that has so long existed of cutting prices for the benefit of the customer and working at a loss for the mere sake of taking away contracts from rival firms. Printers all over the country are getting their eyes opened to the profitless character of a great portion of the work that is done by tender, more especially that for municipalities, boards of guardians, public companies and other bodies, whose sole endeavor in the preparation of their schedules seems to be to get the greatest amount of work for the least expenditure of money. Printers themselves are very much to blame for the existing state of affairs, and we are glad to see that they are awaking to the importance of studying the financial aspect of the whole subject of estimating for public bodies, and that instead of entering for such competitive work single-handed, and at cutting prices, they are taking the common-sense method of consulting each other as to the prices they will do the work for, much to



GRAVE OF OLIVER GOLDSMITH.

their individual and collective advantage. Such discussions as we have had lately on the subject of estimating, at the meetings of the Printers' Managers and Overseers Association, have tended to expose the methods whereby the printer loses money on his contracts, and the action of the employing printers in several towns in forming themselves into local associations, and discussing the terms on which they will tender for certain work, are all tending to the betterment of the conditions under which such work is undertaken.

In a quiet corner of the old burying ground just behind Fleet street, and under the shadow of the Temple church, lie the remains of that eccentric genius, Oliver Goldsmith. Many visit the grave and gaze at the simple stone that covers his decaying bones. It seems neglected, and the inscription, "Here lies Oliver Goldsmith," now fast wearing away, is the only tribute to the memory of the author of the "Vicar of Wakefield," and the creator of those simple characters that so charmed a by-gone age and still continue to keep green the memory of the author. The empty stone coffins of the old crusaders lie scattered around, their names are forgotten and their deeds of valor are lost in oblivion, but while the English tongue endures the record of the joys and sorrows of the "Vicar of Wakefield" and his family will be Goldsmith's best and most lasting monument.

IT WAS A MISTAKE.

POLITICIAN—"I want to talk to you, sir, about a remark you made respecting me in your paper. You called me a political jobber, sir!"

EDITOR—"Yes, it was a very annoying typographical error, and I promptly dismissed the compositor."

"Ah! Then you didn't mean to call me a jobber?"

"No, sir; I wrote 'robber' very distinctly."—*Exchange*.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetaes and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetae, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

FRANKLIN UNION leaders say they will shove the Milwaukee feeders scale to \$13 a week in the near future if the Milwaukee Typothetae permits it.

CHARLES LANG, the member of Chicago Pressmen's Union, No. 3, who shot and killed Emil Reichow, the Franklin Union picket, was discharged by the Chicago grand jury which heard the evidence against him. He managed to prove a clear case of self-defense.

ABOUT nine hundred compositors on strike at Budapest last month gathered in front of the *Presti Hirlap* offices and created a riot. The police drew their swords to disperse the crowd; three policemen, four detectives, and a number of strikers were wounded. Thirty-five arrests were made.

THE agreement between the San Francisco Typothetae and Typographical Union No. 21 provides that for six months from January 4, 1904, eight and one-half hours shall constitute a day's work for hand, book and job printers. The scale will be \$19 per week for journeymen. The agreement provides for similar compensation and hours for journeymen employed on weekly newspapers.

MANAGERS of the Printers' Boards of Trades will meet in Indianapolis, February 22, to discuss matters of interest connected with their work. At the same time and place the first annual convention of the recently formed national Citizens' Industrial Alliance will be held. Several local Typothetaes are affiliated with this organization and are likely to have delegates in the convention.

THE International Typographical Secretariat has issued a notice that the Typographical Federation of Holland has seceded from the International Federation, and declined to pay any further traveling money to the members of that body in search of work. The secretary has therefore informed the various European federations that no payments of the kind are to be made to holders of cards issued by the Dutch Association.

THE Toledo Typothetae and the feeders of that city are still warring over a wage scale. The feeders refuse to go to arbitration unless they have the selection of the fifth member of the arbitration board, which the Typothetae will not agree to. The Typothetae is moving slowly in the matter, but with the rush of holiday business out of the way it expects to push the fight. The scale which the feeders demand and which is now being paid under protest is as follows: First-class feeders (cylinder), \$1.75 per day; second-class feeders (Gordon), \$1.50; Gordon helpers in charge of one press, \$1.75 per day; two presses, \$2; three or four presses, \$2.25; press assistants, \$2.25 per day.

THE St. Paul Typothetae and the St. Paul pressmen's union have signed the following fifty-four-hour a week scale of wages, which became operative December 26, 1903, and terminates May 1, 1907:

Cylinder Presses.—Journeymen pressmen running two single cylinder presses, per week of fifty-four hours, \$19; foremen pressmen in charge of offices running two single cylinders, \$20.50; three single

cylinder presses, \$21.50; four single cylinder presses, \$22.50; journeymen pressmen, running one single and one double cylinder press, \$21.50. (Referred to National Board of Arbitration.)

Job Presses.—Pressmen running two presses, per week of fifty-four hours, \$10.75; three presses, \$11.75; four or more job presses, \$14.

Apprentices.—Each office shall be entitled to an apprentice pressman for every four journeymen or fraction thereof. Apprentices must be sixteen years of age at the beginning of their apprenticeship, which will date from the time they are placed in charge of machines and continue for a period of four consecutive years in one shop. Every apprentice shall be first registered by and with the party of the second part, under whose jurisdiction he will work.

Apprentice Scale of Wages.—First six months, per week, \$10; second six months, \$11; third six months, \$12; fourth six months, \$13; fifth six months, \$14; sixth six months, \$15; seventh six months, \$16; eighth six months, \$17.

THE Minneapolis Typothetae has closed an agreement with the pressmen's union of that city which became operative November 21, 1903, and terminates May 1, 1907. No agreement had been reached with the feeders' union at this writing, and it was likely the feeders' scale would go to the National Board of Arbitration for settlement. Following is the pressmen's scale:

Cylinder Presses.—Journeymen pressmen running two single cylinders, per week of fifty-four hours, \$19; rotary perfecting press, \$20.15; foremen pressmen running three single cylinders, \$21.50; four or more single cylinders, \$22.50. Journeymen and foreman pressmen shall not run more than two single cylinder presses at one time or one rotary perfecting press.

Job Presses.—Pressmen running two presses, per week of fifty-four hours, \$10.80; three presses, \$11.88; four or more job presses, \$14.04.

MAYOR ENGLER, of Fremont, Ohio, has the courage of his convictions. He is opposed to the use of the union label on the printing contracted for by the city of Fremont, and he has said so in unmistakable terms. Fremont Typographical Union some weeks ago sent a petition to the city council asking the council to order the placing of the union label on all city printing. A resolution was prepared and presented at a council meeting, which embodied the request of the typographical union. The resolution was passed and went to Mayor Engler for his approval. The mayor promptly returned the resolution to the council with a veto message which was, in part, as follows:

Is the public money collected exclusively from the class that controls the union label? If not, why should that class be the only persons benefited by its expenditure? If you have the lawful right to limit to this particular class the benefits to be derived from such public money as may be spent for printing, you must also have the lawful right to limit to some other particular class the benefits to be derived from other expenditures of the public money. In this manner we would soon have the unhappy spectacle of a large majority of our people compelled to contribute by their taxes to the support of such classes, and themselves denied the privilege of participating in the benefits to be derived from such expenditure of the public funds.

If membership in some union is made a prerequisite to the right to labor, I can not conceive why membership in some religious, political or social organization may not with equal propriety be made also a condition.

At the quarterly meeting of the London Society of Compositors, which will be held this month (February), the report of a subcommittee appointed some time ago will be considered. The report will favor the establishment of a coöperative printing-house for the execution of the printing required by trades unions generally, as well as of other bodies—in fact, a house that will do a general competitive printing business. The idea is to call the enterprise "The New Era Press, Limited," and the company will be registered under the Industrial and Provident Societies Act, 1893, as a coöperative society, whereby the liability of shareholders is limited to the amount of their shares. The capital required is put at \$50,000, to be raised by ten thousand shares of \$5 each, payable \$1.25 per share on application and balance within three months. English printing trade papers do not hold out any hopes of success for the project. They point to the fact that it is no trouble to start a business, but a serious trouble to find the man or men to manage it successfully. In Great Britain—as in the United States—the man trained at the case or bench rarely makes

a successful manager when he is forced week after week and month after month to find the money to meet the pay-rolls and other expenses.

CHICAGO TYPOGRAPHICAL UNION, No. 16, has abandoned its project to acquire a piece of downtown property and to erect thereon a home for the use of the union as a meeting place and headquarters for its officers and members. The union had been working on its building plan for more than a year, and its decision to abandon it was a surprise, inasmuch as there were excellent prospects for the success of the venture. The reasons for giving up the scheme are even a greater surprise than the fact that it is abandoned. The union, in its published announcement of the reasons, says it fears to acquire property lest it suffer the fate of Franklin Union, No. 4, of pressfeeders, which was an incorporated body and liable under the law for its actions. If Franklin Union had not done things and committed acts that made it amenable in the courts of justice, it would have been just as safe from attack as an incorporated body as if it were a voluntary organization. Franklin Union violated its contract obligations, and for that reason it was sued and made to suffer. If Chicago Typographical Union acquires property, and if it gives no occasion and creates no openings for attack, it is just as safe an owner of real estate as the millions of individuals and corporations which have acquired property.

WHEN occasion arises for paying homage to real, simon-pure, unadulterated nerve, Typothetæans are not slow to do it, and for that reason they will all take off their hats to Franklin Union, No. 4. While they are thus paying this mark of respect, they will wonder, no doubt, what kind of dope the Chicago pressfeeders are smoking these cold, wintry days. During Christmas week a number of Chicago pressmen received a communication which was in words as follows:

HEADQUARTERS OF THE FRANKLIN UNION, NO. 4.

CHICAGO, December 16, 1903.

DEAR SIR AND BROTHER,—Owing to the long continued warfare between Franklin Union and International Printing Pressmen's Union, No. 3, over questions of jurisdiction, and to the further fact that an indefinite continuance of this struggle must inevitably result in serious injury to the entire trades-union movement, it has been decided to try and effect an arrangement by which the spirit of friendship and good will which ought to exist can be established and permanently maintained.

With this object in view, many members of both unions have suggested the formation of a body composed of all the elements which are at the present time under the jurisdiction of the Printing Pressmen's Union and Franklin Union. It is admitted by all that such an organization would be invincible from an economic standpoint; it would combine in one union the best elements of both, and matters that at present are a source of weakness would then be an element of strength.

The question of international affiliation would of necessity be left out of the matter, for the present, but would be open and debatable for the future. Over two hundred members of Printing Pressmen's Union have expressed themselves as in favor of this movement, providing their interests can be properly safeguarded, and your name has been suggested as one who might become interested. If favorable, please sign enclosed slip, and return same to me, when I will advise you of a meeting to be held in the near future, at which the details of the movement will be debated.

Trusting that you will keep this matter confidential, I remain,

Yours truly,

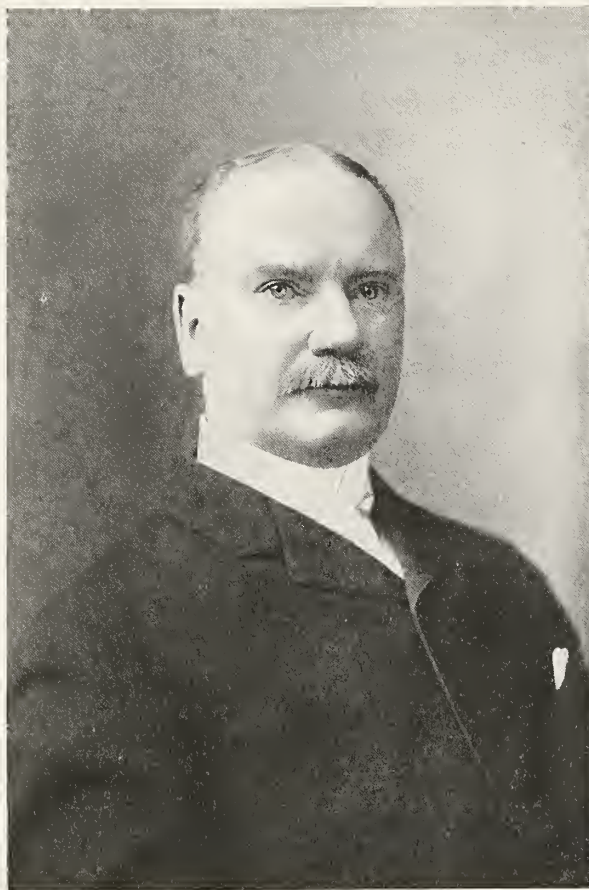
J. M. SHEA, *Secretary Franklin Union.*

Please remember that when we are willing to rat on each other, that no good can result to either.

As far as can be learned, not a single pressman bit at the bait that Franklin Union threw into the stream of unionism. This failure to respond is not to be wondered at, when it is considered that the pressmen are working under an agreement with the United Typothetæ of America that is a guaranty of industrial peace for years to come. Nor are the pressmen of Chicago likely to overlook the fact that they have a local wage agreement with the Chicago Typothetæ that calls for the highest minimum wage for journeymen pressmen paid in any city in the United States. Another proposition was made to a number of large printing-office proprietors of Chicago

to settle the pressfeeders strike if the proprietors would enter into an agreement with Franklin Union to turn over to members of that union their pressrooms, and to employ their members as pressmen and feeders exclusively. The proposition was laughed out of court.

J. STEARNS CUSHING, member of the Executive Committee of the United Typothetæ of America, is no tyro in Typothetæ affairs. He has been a delegate to most of the national conventions, has served several years as national secretary, as a member of the executive board, or as one of the vice-presidents. He was an advocate of the nine-hour day for years before it became an accomplished fact. Mr. Cushing



J. STEARNS CUSHING,

Member Executive Committee, United Typothetæ.

was born at Bedford, Massachusetts, May 3, 1854, and when he was fourteen years of age he became an apprentice in the composing-room of the University Press, at Cambridge, Massachusetts. That was in 1868, and ten years later, in 1878, he started a small business for himself in Boston, making a specialty of typesetting for mathematical and language textbooks, getting the electrotyping and presswork done by other firms. Making a special study of this branch of the printing business, he was enabled to make such marked improvements in the typographical appearance of school and college textbooks that plenty of work at paying prices came to him, and the business gradually grew to its present size, probably the largest in that special line of work in the United States. In 1895, J. S. Cushing & Co. (composition and electrotyping), Berwick & Smith (presswork), and E. Fleming & Co. (bookbinders), erected and moved into the Norwood Press buildings, at Norwood, Massachusetts. While these firms own and occupy these buildings in common, they carry on entirely separate and distinct businesses, each doing its part in making the complete book. As a designer of type faces, Mr.

Cushing has been very successful, his Cushing Old Style, Cushing Monotone, Cushing, and Cushing Italic, and others, being in general use in the printing-houses of the United States. Mr. Cushing is an enthusiastic yachtsman, a staff officer of the First Massachusetts Heavy Artillery, and in 1902-1903 was commander of the Ancient and Honorable Artillery Company of Massachusetts, an honor that falls to few of the members of that aristocratic military organization. While Mr. Cushing was the commander of the organization, the preparations were made and completed for the reception of the Honorable Artillery Company of London on its recent visit to America. Mr. Cushing is deservedly popular among the leading Typothetaeans of the country.

As outlined in previous issues of *THE INLAND PRINTER*, the fight between the Franklin Union of pressfeeders and the Chicago Typothetae has settled to a slow process of extermination of the union. The developments of the past month include the indictment of President Woerner and Secretary Shea and four other members of the union by the December grand jury. A new bill alleging contempt of Judge Holdom's injunction has been filed, but had not been heard at this writing [January 15]. The purpose of this new bill is to again have a fine imposed on the union as a corporation. The members of Franklin are being thrown out of Chicago offices gradually, an average of two offices a week dropping them and substituting as feeders girls or members of the newly formed feeders' branch of the International Printing Pressmen's and Assistants' Union. Plans are being made for a new line of attack on Franklin Union in the courts. The attempt to surrender Franklin's corporate charter was stopped because it could not be shown that Franklin was free of debt and had paid all of its legal obligations.

THE strike of the members of the typefounders' unions, which was inaugurated early in October, and which lasted fifteen weeks, was declared off January 9, and the members of the unions made the best terms they could with the employers and returned to work. In connection with this strike there are facts interesting both to the employers of typographical union labor and to the members of the typographical unions themselves. This labor struggle, in which about four hundred men were interested, has wiped out the defense fund of the International Typographical Union, and brought upon the heads of President Lynch and the Executive Council of the union, if reports are true, the wrath of the entire membership. The typefounders' union was affiliated with the I. T. U., and hence drew benefits from its defense fund. Taking the I. T. U. strike benefit limit of thirteen weeks, placing the number of strikers at four hundred, and assuming that each striker drew an average of \$6 a week in benefits, they have drawn out in the thirteen weeks not less than \$31,200. This sum is said to be too low an estimate, those claiming to be conversant with the facts saying that \$40,000 was taken from the I. T. U. defense fund for the benefit of the strikers, who lost in the end. May 31 last, according to the report of Secretary-Treasurer Bramwood, of the I. T. U., there was a balance in the I. T. U. defense fund of \$32,295.92. Additions to the fund since last May would add but little more to it, and it is doubtful if there were more than \$35,000 in it when the typefounders' strike was inaugurated. The seven typefounders' unions had in their local treasuries May 31 last \$887.46. They were credited with a total membership of 442, of which seventy-one were delinquent in payment of dues. The seven unions paid into the I. T. U. treasury for the fiscal year of the I. T. U., which ended May 31 last, \$1,575.80, of which \$1,394.70 was per capita tax. The seven unions drew out of the fund benefits during the same period amounting to \$325. According to the *Unionist*, of New York city, a journal devoted to typographical union affairs, the I. T. U. paid to the typefounders from October 21 to November 31 last, \$13,155.25 in strike benefits. Clearly the typefounders have been

an expensive affiliated body for the I. T. U., when what they have paid in and what they have cost are considered. With an exhausted defense fund, it does not seem to Typothetaeans as if the I. T. U. would risk the eight-hour-day fight that is being agitated for 1905.

THE annual Franklin Day dinner of the Chicago Typothetae, which was held at the Auditorium hotel Saturday evening, January 16, was the most successful of the annual dinners which have been given by the organization. More than one hundred and fifty master printers were in attendance, many of them coming from cities in the territory surrounding Chicago and being for the day the guests of the Chicago Typothetae. The out-of-town printers were the guests of Thomas E. Donnelley, of the R. R. Donnelley & Sons Company, of Chicago, at a breakfast at the Union League Club at 12:30 o'clock Saturday. It was the intention to have all the visitors attend some theater in a body on Saturday afternoon, but the closing of all the Chicago playhouses because of the Iroquois theater disaster made it necessary to abandon that part of the program. A. R. Barnes, of A. R. Barnes & Co., vice-president of the Chicago Typothetae, opened the speechmaking part of the banquet by introducing W. H. French, of Barnhart Brothers & Spindler, as the toastmaster of the evening. The toasts and those who responded to them follow: "Benjamin Franklin," Dr. Nathaniel I. Rubinkam, of Chicago; "The Employer and His Duty to Law and Order," Horace K. Tenney, of Chicago; "The Country Printer," Amos P. Wilder, editor of the *State Journal*, Madison, Wisconsin; "The Dignity of the Printing Business," Toby Rubovits, of Chicago; "Our Sister Typothetae," Alfred G. Wright, of Milwaukee; "Social Readjustment," Henry J. Furber, Jr., of Chicago. The out-of-town guests were: H. O. Brumder, A. G. Wright, N. L. Burdick, Bernard Cannon, George Owen, John W. Campsie, Fred Pollworth, S. E. Tate, John Tainsh, Charles Gillet and H. W. J. Meyer, of Milwaukee; John J. Condon, A. Dolan and H. H. Green, of Bloomington, Illinois; James A. Bell, of Elkhart, Indiana; George E. Cockerton, of Danville, Illinois; Fred W. Gage, of Battle Creek, Michigan; E. A. Stowe, of Grand Rapids, Michigan; Gerald B. Franks, of Peoria, Illinois; Eugene Smith, of Aurora, Illinois; A. L. Lindstrum and George A. Perry, of Galesburg, Illinois; C. E. Uhler, of Decatur, Illinois; W. H. Wagner, of Freeport, Illinois; D. W. and W. C. Wilson, of Elgin, Illinois; R. L. Warren, of Ann Arbor, Michigan; A. B. Morse, of St. Joseph, Michigan; Charles C. Cargill, of Grand Rapids, Michigan; Charles H. Peters, of Saginaw, Michigan; Charles L. Des Aulniers, of Moline, Illinois; M. N. Price, of Zion City, Illinois; George H. Blanchard, of Davenport, Iowa; L. P. Allen, of Clinton, Iowa; C. B. Hayward, of Joliet, Illinois; E. A. Brewster, of Joliet, Illinois.

ON THE MENU.

"What have you in the larder?" asked the cannibal King of his chef.

"Not so much to-day, Your Elevatedness," explained the chef. "Nothing except a printer and an actor."

"Oh, well, fix them up some way."

The chef bowed several times and rubbed his hands together.

"Would your serenely altitudinous excellency deign to suggest some method of preparing the two persons—some new dish, for instance, that would be pleasant to your royal palate?"

"Don't go to any bother. Just put the printer in the pi and the actor in the supe."

And the court jester stepped up and resigned.—*Judge.*

INDISPENSABLE.

Your publication is indispensable to every well-regulated print-shop in the country.—*Mark Hunt, Editor, Wells County Free Press, Fessenden, North Dakota.*



CHICAGO TYPOTHETÆ BANQUET.

Photo by George F. Lawrence.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

JAMES A. TRENT, Trundles Cross Roads, Tennessee.—The use of suitable inks on the many attractive colored papers now available for commercial printing is indicative of good taste and judgment. The spacing on one or two of the headings is rather indefinite.

CHARLES ROLOFF, St. Louis, Missouri.—All the ads. are attractive, and the arrangement the best possible under the limitations noted. Upon the copy depends a great deal the typographical success of the ad., and although the effect of well-written copy is sometimes minimized by indifferent display, yet the reverse is also true, that often the advertis-



er's copy is so written that a decent type arrangement is impossible. Much ingenuity is shown in the border designs, and always to the advantage of the enclosed ad. Two ads. are reproduced that are suggestive designs in the panel style.

E. D. BEDAL, Chicago.—The design is good, but type arrangement and presswork very poor. No appreciation of the purpose of vignetted h-l-f-tone is shown, and the crowding and uneven letter-spacing of the type in the panels is suggestive of the uninformed amateur.

JAMES WELLS, Wesson, Mississippi.—A pyramidal arrangement never looks well, and the top one of two lines should be the longer, even if necessary to make two lines of the lower, or to set in a smaller size. Otherwise the heading is a distinct improvement over copy.

REGINALD GOSDON, Brandon, Manitoba.—The blotter is rather attractive, the stock tints harmonizing with the colors used. An extra-condensed gothic is not a desirable line for the heading, where a line of the series set for the other display should have been adopted.

I. M. KEELER & SON, Fremont, Ohio.—Both booklets are nearly perfect and extremely creditable as the output of a country office. The composition and register, color, presswork and embossing show a sufficiently high-grade of endeavor to merit the encomium offered.

HUNTLEY S. TURNER, Ayer, Massachusetts.—Good taste would limit the type selection on a circular of the simple character shown to not more than two faces—heading and body-type. The third face used is of so entirely a dissimilar design that it is out of harmony with the other two.

WINN & HAMMOND, printers, binders and engravers, issue a card printed with a green and red holly wreath design, with the season's greetings, accompanying a calendar printed on skiver leather, with the design of an Indian head, the pad showing white letters cut out on a brown tint.

THE REPUBLICAN PRINTING COMPANY, Everett, Pennsylvania.—There is too much matter on the blotter to make an entirely effective ad., and the composition is not arranged with entire good taste. If set smaller, with more space between the different statements, there would be an improvement.

A. K. NESS, St. Ignace, Michigan.—The menus are interesting on account of the variety in shape and folding, showing that originality is not necessarily confined to type display, but that considerations of paper and folding are excellent channels for the development of odd and

catchy printing. Other samples show an intelligent appreciation of the requirements of correct commercial printing.

P. J. STADLER, Stillwater, Minnesota.—Heavy black faces in the larger sizes should be avoided if the printing is to be in black ink. The headings are all interesting and distinct improvements over the printed copy. The millinery heading should have been set in a smaller and lighter style.

MAGNOLIA PRINTING COMPANY, New Martinsville, West Virginia.—The announcement is susceptible of only one improvement. A very heavy black ink in place of the green shown would be more effective on the stock used. A medium gray paper is too strong for anything but a very deep tone of color.

JOHN LAWRENCE, Talbotton, Georgia.—Excessive paneling on commercial headings is wrong, particularly on a one-color job. As a rule, type of the Engravers' Roman class should not be used with panels. It is suitable only for normal arrangement, and does not look well cramped into a panel design.

A. F. HARRIS, Healdsburg, California.—Light-face rule is rather weak and ineffective in panelwork, especially a single-rule design. Substitute a one-point face rule and strength and effectiveness will be given to the heading. Otherwise it is a satisfactory job, particularly if the word ornaments were omitted.

THE CAMPBELL PRESS, Chicago.—The advertising of this company is always effective and the results are usually obtained by simple design, plain type effects, but artistic treatment and color arrangement. The term "Modern Way" used on one of their advertising enclosures is entirely applicable to their work.

JOHN P. GARVEY, Hamilton, Ontario.—The card is interesting in design, and the color scheme in harmony with the tint of the card. This goes a long way toward the making of an attractive bit of printing, and the novel arrangement adds the quality of catchiness that makes it a good business card for a printer.

"GEORGE JUNIOR REPUBLIC," Freeville, New York.—The circular is arranged and printed in a very good style. The first page is a particularly neat and attractive design, and indicates in some degree that these printers must be under the guidance of some one possessing good taste and judgment in things typographical.

J. M. ROBINSON, Norton & Co., Louisville, Kentucky.—Where absolute cheapness is shown in regard to paper, it is scarcely worth while to criticize either composition or presswork. The cover, both design and stock, are attractive, but apart from that the catalogue is depressing from any except the economical point of view.

GERALD L. CHARD, Bombay, India.—Although not especially novel in design, the specimens are well printed, both color and presswork being acceptable. The material will not allow the best usages of display to be followed, but rearrangement and respacing would improve the typographical appearance of some of the pages.

LEE ODGERS, Davenport, Iowa.—The jewelry heading is sufficiently attractive, but this is not true of the *Tribune* heading. Type in small panels looks better with each line centered, long or short, as the case may be, without attempting to set the full measure if it is necessary to resort to uneven letter-spacing in order to do so.

PAUL A. DOMANN, Clinton, Iowa.—Variety and adaptability are shown in the samples, and these are displayed without the aid of the panel that very often surrounds a multitude of typographical sins. This reliance on type itself, which generally is sufficient material for the production of a satisfactory job, is gladly noted.

THE DODSON TIMES, Dodson, Louisiana.—Black and brown on white paper is a rather cold combination of color. This, combined with not very effective display, keeps the set of commercial printing in the mediocre class. A colored stock, preferably a yellow tint, would improve the printing by giving warmth to the color scheme.

FRED DOIG, St. John, New Brunswick.—The commercial printing is set in good style, except that there is some objection to that form of typographical ornament known as the pointer on work of this kind. Pointers should only be used on advertising composition. A tendency to large display on business cards should be restrained.

OLIVER KEMP, Trenton, New Jersey.—Evidently the bill-head has been arranged to meet a special need. In all business forms, utility is the first consideration, and style must yield to convenience. The type and arrangement are correct, except that the words "dollars" and "received payment" are unnecessarily set in a smaller size.

JAMES B. SIMONTON, Atlanta, Georgia.—Title headings to different sections of a pamphlet should be about one size smaller than the body-type if in black type, and one or two sizes larger if similar type to the body matter is used. An understanding of proportional display is not shown by the large type used for the top line of the Civic Year Book.

GORDON & GOTCH, Brisbane, Australia.—An interesting and tastefully printed pamphlet has been issued by the above firm, entitled "A Retrospect." It is a brief description of the fifty years' progress in the firm's history, and embodies in its contents some interesting views of various Australian cities in 1853, and the same scenes in 1903. It is attractive as a brief epitome of Australian progress and of the growth of the Press Agency of Gordon & Gotch, evidenced by illustrations of

offices in thirteen English colonial cities. The cover is an elaborate design, in colors, showing the coats of arms of the different Australian, New Zealand and African States.

MILTON A. ELLIS, Denver, Colorado.—The type arrangement of samples submitted is good, but the color combinations are rather garish. Green and red on purple stock is showy, but apt to become tiresome, and should not be used where permanence is desired. Tones of the same color, both in paper and ink, would be a more desirable combination.

E. D. SPURRELL, Rockford, Illinois.—Improvement is possible in many of the samples shown. Appreciation of proper type combination is wanting in some instances, but the Recital program is very satisfactory and could be used as a model for the betterment of some of the other work shown. Red, pink and purple is not a combination that wears well.

L. A. CLOUGH, Somerville, Massachusetts.—The announcement is not quite in the best style, and suggests inexperience by its composition. It is particularly important that such an announcement should be in the very best form possible, because it is, in a way, a promise, and its appearance does not indicate the ability to do the work that it claims will be done.

E. N. HEATON, Smithville, Missouri.—The four-page circular is a very creditable piece of composition, and there is nothing about it to indicate that it was set in a small town. It is a difficult thing to handle a large number of features, and give distinction to each, and it is ventured that no department store ad. in a metropolitan daily was ever better arranged.

SEYMOUR R. OLSON, Hutchinson, Minnesota.—A panel design should not be crowded by the matter contained therein. The personal letter-head will look better if reduced one size throughout. Color selection is attractive on all work. Typewriter type should not be used on circulars except as a facsimile in purple ink. In black ink it gives a circular a cheap appearance.

HERBERT L. KNOWLTON, Plymouth, Massachusetts.—The specimens show a neat, tasteful style of composition that should prevail more generally in commercial work. Simple arrangement, on the whole, is most satisfactory, both from the artistic point of view and from the economical motives that always have an important influence on composing-room conduct.

FRANK C. DAVIS, Valatie, New York.—The handbill shown has not enough feature to be effective. Some of the display should be made smaller in order to allow some word or line to stick out and be seen at a distance. Curiosity is thus aroused on the part of the reader, and he is tempted to stop and look more closely. It must have the quality of "catchiness" to be useful.

R. G. KENNY, Canton, Illinois.—The program is well arranged and suggestive for work of that character. The use of Blanchard in the running head is deprecated, as shown, a text like the title or an old style being preferable on account of consistency and harmony. The

many bizarre poster effects seen nowadays in cover-designs, such a one stands out in dignified relief.

THE MONADNOCK PRESS, East Jaffrey, New Hampshire.—A title or cover-page, with a few exceptions, when an occasional line of contrasting type may be used, should be set in one series, and a plain, neat style is entirely suitable for the cover-pages shown. The arrangement of the card is not good, its division into four horizontal panels of nearly the same size making its appearance very flat.

THE January number of *The Operative Miller* comes in holiday attire. The cover-design is the work of John Paulding, the famous Chicago sculptor, and is emblematic of the name of the publication as well as of the milling industry. The publishers, prior to going to press with the paper, made a test of how the cover would impress the initiated by submitting to them copies of the design. The almost universal verdict seems to have been that it is a "reproduction of the real thing." While the design shows every evidence of being a clay model, the lifeless expression so common in work of this kind is entirely overcome. The interior of the book contains further specimens by this well-known artist.



MODELED COVER-DESIGN.



The Prince of Peace	
Part I.	PROGRAMME
	Grand Organ Prelude, Mrs. TRIBELL Processional—A Few More Years Shall Rally Home
	Prayer, Pastor.
Soprano Solo and Chorus	1. THE TRIUMPH OF PROPHECY Arise I Shine, for the Light is come. MISS ALICE GORDON AND CHORUS
Soprano Solo	It Shall Blossom as the Rose. MISS RENE HAPPELTY.
Chorus	And the Wilderness of the Lord.
Baritone Solo	2. THE ANNUNCIATION The Angel Gabriel was Sent From God. MR. JOHN CHAPMAN.
Soprano Solo	Hail! Thou that Art Highly Favored. MISS RENE HAPPELTY.
Chorus (Partially)	3. THE VISION OF THE SHEPHERDS. There Were Shepherds.
Tenor Solo	And the Angel Said Unto Them: Fear Not. MR. A. M. FINE.
Chorus	Glory to God in the Highest.
Baritone Solo	4. THE JOURNEY OF THE SHEPHERDS. And It Came to Pass. MR. M. F. KERNOFF.
New's Reader	Let Us Now Go Even Unto Bethlehem.
Two Solo	And They Came With Haste and Saw. MR. F. L. MILLER
Men's Voices	"Advent Fulfilled." Oh, Come All Ye Faithful.
Two	Sing, Chorus of Angels.
Chorus	Yes, Lord, We Greet Thee.

title-page could be improved by dropping the top lines two or three picas, in the interest of better balance. The larger mass of type should always be nearer the center. Apart from these two strictures, it is a very satisfactory job, and the title and an inside page is reproduced, the first as an example of neat typography and the latter as a suggestive arrangement for program work. The outside rules in red; the type in black.

ELECTRO-TINT ENGRAVING COMPANY, Philadelphia, Pennsylvania.—The cover for *The Booklovers' Magazine* for January, 1904, both in design and workmanship, is an attractive and dignified cover. These two qualities combined should make it an effective competitor with other publications of the month for the notice of the public. Among the

The typographical part of the work is of a very high order, seldom found in trade publications. Every cut indicates that more than ordinary care has been taken in bringing out every possible detail. The paper is a special coated stock, something entirely new, and was selected because of the artistic effects possible to obtain with it. The ad. pages of *The Operative Miller* have already been commented on by THE INLAND PRINTER. The designs, which are all emblematic of the milling business, as well as the style and arrangements of type, bear the earmarks of originality. The small card ads. appear to be given the same amount of attention as the full-page designs. They are carefully illustrated and are well balanced typographically. They form a part of the classified ad. department of the publication, covering twelve pages, and are run in columns alternating with fine type want ads, which practice, we understand, is original with the publishers.

E. V. THORN & SON, Yokohama, Japan.—A booklet describing the growth of a printing-office, and called "Big Oaks from Little Acorns Grow," is interesting but scarcely suggestive of the good work and finish that is usually associated with success. Body-matter printed in a window-blind green, surrounded with a rule border in red, and half-tones in blue, is a combination that does not entirely coincide with our conception of Japanese taste (assuming that the work has been done by native artisans), and if printed with a fine grade of cut black suitable for the half-tone, it would at least have shown more evidence of

the ability that goes with success. The presswork could also be improved, although perhaps it is not fair to judge Japanese work by Western standards.

OSWEGO MACHINE WORKS, Oswego, New York.—A four-page folder, descriptive and illustrative of their works, and described in lieu of a personal visit to those who can not have the latter pleasure. It contains many small but carefully printed half-tone views of the various departments, and the brief accompanying text, with side heads, rule border and display lines, are in red.

"THE MINING GAZETTE," Houghton, Michigan.—The series of ads. are attractive, and the use of the same style and type in all gives them a distinction that will be valuable to the advertiser if the ads. are run consecutively. An improvement in composition would have been the use of a narrower measure, except for occasional display lines, allowing more space between type and rules.

"FARM LIFE," an illustrated monthly magazine for farm folks, published by Rand, McNally & Co., is an attractive specimen of class literature, exceptionally well printed and illustrated, and a marked



CHRISTMAS COVER-DESIGN.

departure from the trash usually foisted upon the farming community. The Christmas cover-design is reproduced herewith as an example of a combination of photography and decorative work.

A. W. POPE, Jacksonville, Florida.—The ad. display on the program is rather monotonous on account of the straight line arrangement, precise and equal spacing of the lines, and insufficient contrast in type sizes. What might be called broken arrangement would have given more variety to the ads. It is desirable to make all ads. distinctive, which is not possible by the arrangement followed.

WILLIAM ELANDER, Western Springs, Illinois.—The cover lacks feature. It is an ingenious design, but if part of the time spent in composing the border had been devoted to the consideration of the job as a problem in display, some arrangement might have been evolved, simpler, perhaps, but giving more emphasis to the main line and a less incoherent arrangement for the balance of the design.

W. B. MARTIN, Salt Lake City, Utah.—Good taste is a large factor in the specimens received, *The Deseret News* heading being a particularly well-balanced and graceful job. Type borders are not always desirable, on account of the difficulty of arranging them without the joints showing. The suggestion of unfinished that this non-joining makes very often prevents their use where perfect work is desired.

CHARLES R. GROVER COMPANY, Nashua, New Hampshire.—The removal notice is a trifle overdone in the way of typographical accessories. Three colors, not including the bronzes, both silver and gold, would have been sufficient, although perhaps the three different type borders shown were necessary in order to exploit the varied colors. A more harmonious and dignified style would have avoided the use of the borders and the business card on top, simply placing the notice,

with a colored initial, in the center, or in the center of the sheet folded once. This would have made a convincing and pleasing bit of printing, more artistic, because more simple, and incidentally saved three printings.

THE BIGGER PRINT SHOP, Corsicana, Texas.—The work from this shop shows an intelligent appreciation of the needs of its customers. Although delighting in odd and quaint type and color arrangements for exploiting their own work, the stationery for their customers is all plain and neat in display, which, combined with good ink, paper and presswork, is always the most satisfactory kind to produce.

MISS EMILY F. BALDWIN, Buffalo, New York.—The two specimens shown are rather unequal in merit. The bill-head is neat and well arranged, but the blotter is not well displayed, and although three colors are used, the contrast in type sizes is not sufficient to make the three printings worth while. The type is too uniform in size and too scattered to be effective. It is refined, but wants strength and distinction.

EDWARD J. THOLEN, Syracuse, New York.—The pamphlet does not rise above a very ordinary standard of workmanship, either in composition or presswork. It fails to comply with a very necessary requirement of good taste—uniformity of style in the display pages and headings—and the display on the cover and inside title is not well arranged or spaced. The presswork is weak and color not uniform.

L. W. JONES, Boonville, New York.—Some indecision as to what constitutes correct spacing and arrangement is shown among the samples sent, but otherwise a fair average of displaywork is shown. When a job is set in a series of some fancy letter, it is usually best to use a plainer face for the smaller lines—individual names, catch lines, etc.—because sometimes these letters become obscure as the sizes decrease.

H. M. BRANTLEY, Osceola, Arkansas.—Gold ink is not strong enough to be effective on the stock shown. A good black or blue-black color would have been preferable, especially because the message of the type is rather obscured by undue ornamentation and rulework. The best way to make the job effective would be to print it in two tones of blue—deep blue for the text and a lighter tint for the borders and ornaments.

H. G. GROLL, Detroit, Michigan.—A uniform style of composition, color and quality of paper used in a series of the commercial forms is a very desirable and attractive procedure. The samples shown are set in a panel style that will wear well, and the colors used are agreeable. The one fault is failure to use the colored stock throughout. It would have been worth while, even if the envelopes had to be made by special order.

H. H. MARTEN PRINTING COMPANY, Clinton, Missouri.—Whenever possible, type set inside of a border should conform in shape with the panel. Extended faces look very well in heading panels, but, in a long, narrow panel, appear very flat and displeasing to the eye. In the latter case, normal or condensed letters can be used. The samples are unequal in merit, the insurance blotter and the firm heading being the best.

F. S. FOSTER, Ellsworth, Kansas.—The booklet is attractive and original, and its simple and clear type layout makes it a valuable medium for the advertising purpose intended, and interesting from the printer's point of view on account of the suggestive make-up. Perhaps the firm name, used as a running head on all pages, would be an improvement. It would be so, most decidedly, if there were many competitors in the same line.

W. E. WAN, Moline, Illinois.—Both the card and envelope stuffer display graceful design and harmonious coloring. Perhaps the card is a bit too ornate for a personal business card, but printers are not bound in this respect by conventional usage, and their stationery may show more variety in color and design so long as the canons of good taste are not violated. The card in question is not in any way a violation of this rule.

KEYSTONE TYPEFOUNDRY, Philadelphia, Pennsylvania.—Typefounders' printing is generally expected to be a shade more pretentious than other work, and the announcement of the appointment of Champlin & Smith as their Western agents is in no way below the standard. The stock and colors rightly harmonize, and the type selection and arrangement are sufficiently attractive to stimulate further inquiry regarding the desirable faces shown.

WALTER PATTERSON, New London, Connecticut.—Word-ornaments, especially placed between the words of a line, are in poor taste, because meaningless and tending to the obscurity of the type. Advertising display must be as clean and plain as possible, and everything that causes confusion must be avoided. A high grade of composition is not usually demanded on the class of work shown, but it is an excellent field for practice and improvement.

E. T. SAUERBRUM, Lead, South Dakota.—The rule border design surrounding the jewelry circular is well-balanced and artistic, but the type display is not good. There is an embarrassment of matter, which has tempted the compositor to display everything, thus bringing everything to a dead level from which nothing rises to attract attention. One or two lines should have been set much larger and the rest kept down, in the interest of good display.

JAMES G. McCUTCHEON, Bradford, Pennsylvania.—The program of the nineteenth annual ball of Typographical Union No. 185 is a very

ingenious bit of printing. The cover makes a four-page paper, set in nonpareil, three columns, six picas wide, to the page. The first page of the program is a neat panel design, with tints, and a make-up and composing-rule in silver bronze. The order of dances makes two pages that are perfect in type and style, the committees being printed on the back. The entire program is an attractive souvenir of what was undoubtedly a pleasant event.

THE PIRSCHKE PRESS, Dayton, Ohio.—The catalogue is a well-designed and appropriately typed piece of printing. Cover and inside stock rightly harmonize with the ink color, and the entire layout is effective and elegant. An error is the use of a type-face for the sidenotes differing only slightly in design from the body type and of the same



HEYBACH-BUSH COMPANY, engravers, etc., Louisville, Kentucky, are offering prizes for competitive designs for a series of blotters for advertising their business, and invite artists to send for particulars.

ELLIS BROTHERS, printers, 581 South Park avenue, Buffalo, New York, have gone into rubber stamp manufacturing, and have four of the largest firms in the United States as their established customers.

MR. W. E. SMITH, wholesale and manufacturing stationer and printer of Bridge street, Sydney, and Newcastle, N. S. W., has changed his London address from 97 Queen Victoria street to 44 Bow Lane, E. C.

MARC G. PERKINS, late of the American Press Association, Omaha, Nebraska, has resigned as manager of that branch and will reënter the newspaper business, having purchased an interest in the Columbus (Neb.) *Telegram*.

THE vigorous refutation of the charges made against the Ault & Wiborg Company, in the report of Assistant Postmaster-General Bristow, is comprehensive and convincing, and well received by the many friends of that well-known house.

PRINTERS INK JONSON has issued to his customers a "tin card" celebrating his "tin wedding," as he styles his tenth ink business anniversary. Printers Ink Jonson is nothing if not aggressive, and his tin testimonial is neither trite nor tentative.

MR. L. A. HALL, manager of the Western branch of F. F. Pulver Company, Rochester, New York, manufacturer of celluloid novelties, badges, buttons, etc., sends a number of attractive novelties appropriate to the season and of much artistic merit.

THE duographs and other novelties, for calendars and advertising purposes, shown by the Bellman Association, 233-235 North Park avenue, Austin, Illinois, are worth the attention of printers who wish to add an attractive and profitable side line to their business.

HAROLD HELMER, for the past five years associated with Niagara Paper Mills, announces to his friends and the trade that hereafter he will be identified, as manager of sales, with Mohawk Valley Woolen Company, of Frankfort, New York, maker of papermaker's felts and jackets.

WAS AHEAD OF THE TIMES.—Several years ago there wandered into the editor's office of a small Ohio weekly an itinerant printer—you have all seen him—who persuaded the editor, publisher, and business manager to give him some work. At the end of the day the tramp wanted a dollar "for a bath, clean shave, and sleeping quarters." After some scraping about the dollar was forthcoming. The bath, however, was more internal than external, and when he reported for work in the morning, the tramp still "had it with him." During the morning the editor, publisher and business manager had occasion to go into the composing-room. There, seated on a stool made of an old type box and two sticks sat our friend, rather the worse for wear, with a fist full of type. The editor, p. and b. m. watched him for a moment and then to his utter surprise saw the tramp grab a handful of type and throw it at the case with the exclamation, "Hunt your holes, damn you, hunt your holes." The strange sequel to the story is that the enterprising editor, publisher and business manager is now the general manager of the Unitype company, which manufactures a type-setting machine in which the type "hunts its hole." He says he often feels like apologizing to the tramp for kicking him

Automatic Drilling & Reaming Machinery

NATIONAL AUTOMATIC
TOOL COMPANY

DAYTON, OHIO : U. S. A.

Designers and Builders of Special
Machinery Tools, Fixtures, etc.

size. A smaller and blacker face should have been used, or a smaller italic. The presswork does not do the fine half-tones justice, a very important matter when machinery illustrations are shown. The cover is a suggestive though simple type design and is reproduced. The inside rule in green and the rest in dark brown.

THE DOG.

The dog is eloquently built,
For would he speak his joy or guilt,
With either end of him he may
The secret of his heart display.

Some very decent dogs are yellow,
But those who early bark and bellow
Against the bright, innocuous moon
Should do it less or not so soon.

The dog, he is, to say the least,
A very interesting beast.
There's only one bad kind of him,
All other dogs are cherubim.

L'ENVOI.

The kind of dog I mean is he
That's owned by some one else than me.

—Arthur Colton, in *Harper's Magazine* for November.

THINKS IT'S WORTH MORE.

Take my advice and make the price of THE INLAND PRINTER \$3 per annum. It's worth that, and more.—M. De Witt Siewers, Washington, D. C.

out so suddenly and vigorously, for no fault except that of being years ahead of the times.—*Newspaper Maker*.

BISSELL COLLEGE OF PHOTOENGRAVING.—The growing demand for a higher scientific and technical knowledge and skill in the art of photoengraving is emphasized by the organization of a club of practical engravers in New York city for the purposes of discussion and mutual improvement. This is evidence that shop practice is not sufficient to round out the worker's knowledge satisfactorily, and is additional proof that the skilled artisan of the future will be school trained and developed afterward by shop practice. In the photoengraving field opportunity of exceptional value is offered by the Bissell College of Photoengraving at Effingham, Illinois, which has been inspected by practical engravers and warmly commended. The school is finely equipped with all the paraphernalia necessary and has a first-class faculty. Its inception makes another stride forward in providing means to make the American artisan the equal, if not the superior, of any in the world. With the development of the printing arts, the requirements of the worker are becoming of a more and more exacting nature, and a sound foundation on which to develop the native talent of the worker, as arranged for by the Bissell College of Photoengraving, will prove of incalculable benefit to the trade.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PERFORATING, SCORING, NUMBERING AND PRINTING—ONE OPERATION.

It has remained for The Bates Machine Company to place at the disposal of the printer a very ingenious automatic perforating machine, possessing all the many characteristics required to make it thoroughly practicable. In its conception, design and construction, the entire machine is remarkable for its simplicity, its accuracy of operation and the perfection of results obtained. It may be locked in the form separately, when there is no printing or numbering to be done, or imposed together with typographic numbering machines and entirely

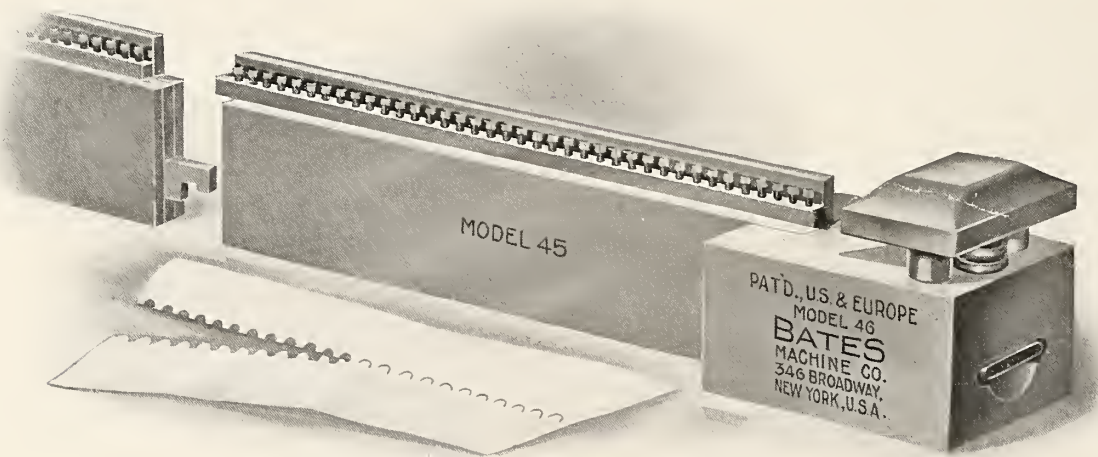


ILLUSTRATION ACTUAL SIZE.

SOFTENING THE BLOW.

The latest charge against a printer's devil is that he conveyed this message to a lady artist:

"The editor regrets 'e is unable to make use of the enclosed contribution, for the offer of which 'e is much obliged."

LADY—"Oh! did he really say that?"

P. D.—"No; 'e said, 'Take this stuff away, Bill; it makes me sick.'"—*Exchange*.

HELPFUL TO BOTH PROPRIETOR AND WORKMAN.

We find the magazine very helpful both to proprietors and workmen, who are not only permitted but urged to read it carefully.—*W. S. and L. H. Bowen, Brookhaven, Minnesota*.

A FAMILIAR FACE.

AFFABLE STRANGER—I can't help thinking I have seen your picture somewhere in the newspapers.

HON. MR. GREATMAN—Oh, no doubt, no doubt. It's often been published.

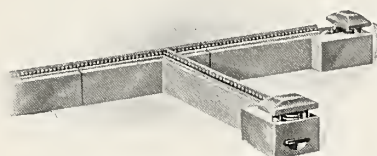
STRANGER—Then I was not mistaken. What were you cured of?

surrounded with type matter. The parts are made to the point system and the style of the perforating is of the much favored colorless pinhole variety in appearance after the perforated part has been separated. No attachments of any kind are necessary on the tympan, and the strength of the tympan remains practically unimpaired.

The driving head consists of a metal block (70 by 92 points), in which the plunger and a powerful main-spring are mounted. The case containing the perforating blade (18 points by 3 inches) is easily assembled to the driver. Two or more of the blades interlock so that any length of perforation may be obtained. The blades are made to a uniform length of three inches and all of them in line are operated by one driving head, which may be so located in the form that the plunger driving the mechanism strikes the tympan beyond the margin of the stock to be perforated. This plunger, when at rest, is above "type high" and as the impression is made, its depression raises the perforating blade or blades to a position in which the cutters are slightly more than "type high." As the platen withdraws after making the impression, it releases the plunger, which recedes the perforating blades to a position considerably below the height of type, thus preventing them from coming in contact with the ink rollers.

The cutters are made of tool-steel, carefully hardened and tempered, and every part of the machine is made upon the

interchangeable system. Creasing or scoring blades may be quickly substituted for perforating blades and used in the same cases with the same driving head. Other than the main-spring, there are no springs or screws, either in the driving head or in the perforating blade, but both are so designed that they may be taken apart instantly for cleansing and lubrication. It may be successfully operated upon either platen or cylinder presses, and it should be borne in mind that the character of its perforation is not simply an indentation, but a clean *cut*, equaling the best pinhole perforation, which is otherwise only accomplished with the most expensive perforating machine *at a separate operation*. The reputation of the makers for producing fine, accurate numbering mechanisms of the highest possible standard—which are most favorably known the world over—warrants the expectation that this new system, practically eliminating the present cost of perforating, will prove entirely satisfactory. Every machine is fully guaranteed, and the trade should have no hesitation in placing its orders for an attachment which may soon be looked upon as indispensable to an up-to-date printing establishment.



VIEW SHOWING INTERLOCKING SECTIONS
WITH CROSS SECTION.

Descriptive matter with full particulars, prices, etc., will be promptly furnished by applying to the general offices of The Bates Machine Company, 346 Broadway, New York city, or their branch office, 2 Cooper street, Manchester, England. Correspondence is solicited with typefounders and dealers in printers' materials in all parts of the world.

THE Coy rotary press, page 667, is a special machine; but it is a long-distance one.

SEVERAL calendar houses are already advertising calendars for 1905 by the New Payne Process. These calendars mark the most radical departure from ordinary lines we have ever seen. Nothing could be more novel or attractive.

THE Star Engravers' Supply Company, 81-83 Fulton street, New York city, has added to its already complete stock of supplies for photoengravers a line of rubber-bound etching brushes, thus enabling its patrons to purchase all their supplies from the one concern, a convenience that will, no doubt, be appreciated.

ROBERT R. BURRAGE, 35-37 Frankfort street, New York city, maker of padding glue, offers to mail a sample of his glue to any reputable firm that asks for it on their printed stationery. This glue is already well known, but this offer is made that those who have not yet tried it may do so without cost to themselves.

THE New Payne Printing Process has attracted the attention of the John & Ollier Engraving Company, 270 Fifth avenue, Chicago, which is making a specialty of plates for this process. The company claims that the process will double the earnings of any platen press, and the effect obtained from its new plates is certainly new and striking.

THE Kramer Web Manufacturing Company, 228-230 Cherry street, Philadelphia, Pennsylvania, has recently placed upon the market a new style attachment for platen presses capable of adjustment to any style machine where the framework is open. A booklet, "The How and the Why," makes interesting reading, not only to intending purchasers but to all printers who have any idea of specializing. A copy will be mailed free to all who write for it.

OLD-TIME PRINTERS' REUNION.

The nineteenth celebration of the Old-time Printers' Association took place at the Sherman House Monday night, January 11. The affair was an informal reception to invited guests, among whom were a number from out of town.

The purposes of the association, which was formed in 1885, are to keep alive the memories of former associates in the craft, to cultivate the spirit of fraternity, to relieve distress and to encourage those who desire to improve their position. A platform so broad and purposes so worthy have always assured activity by the membership, and since its formation the society has flourished vigorously until it now numbers in the neighborhood of three hundred members. A residence of twenty-five years in the city is required for membership.

The society has on its rolls ministers, publishers, newspaper men, lawyers, physicians, bankers and merchants, as well as those following the different branches of the typographic art. As all are aware, from the time of Benjamin Franklin, in whose honor this celebration is held, up to the present, the printer's case has often been the stepping stone to professional and business life and political preferment, and the Old-time Printers' Association has not been lagging in this regard, as it numbers among its members several prominent officeholders, without at all exhausting the available material.

A general invitation was sent to former members of the association now in other cities, and it was the idea to make this affair a general reunion of all members. The first officers of the association were: President, J. S. Thompson; secretary, A. C. Cameron; directors, John Anderson, W. A. Hornish, P. C. Camberg, J. S. Thompson, Andrew McNally, A. C. Cameron, John Buckie, Jr., Samuel Rastall, A. McCutcheon, David Oliphant.

Of this list but four survive, Messrs. Anderson, McNally, Rastall and Oliphant. The present officers are: President, Samuel Rastall; vice-president, O. H. Perry; secretary, William Mill.

The committee in charge of the arrangements of the celebration was made up as follows: S. Rastall, O. H. Perry, N. Welch, A. B. Adair, J. S. Burke, M. H. Madden, C. H. Moore, William Hack, J. W. Troy, P. J. Cahill, J. S. Snow, J. J. Schock, William Mill, J. A. Bond, F. K. Tracy, J. Anderson, F. Barnard, John Canty, D. J. Hynes, William Pigott, C. N. Bond, M. J. Carroll, Charles Brown.

The program was short and designed to be of interest to all. On assembling, a divine invocation was said by Rev. Morton Culver Hartzell, followed by a short address by President Rastall and a selection by the Rush quartet. Judge William H. Barnum, speaking on "Benjamin Franklin, Printer," was the orator of the evening.

A concert program of seven numbers and dance program of twelve numbers followed the banquet. The concert program follows:

March—"The Princess".....	Gearen
Operatic selection—"King Dodo".....	Luders
Coronet solo—"Violets".....	Ellen Wright
	(Steve Crean)
Flower song—"Violets and Roses".....	Ringleton, Jr.
Medley—"Bedellia".....	Shapiro-Bernstein
Waltz—"Ideal Echoes".....	Herman
Grand American fantasia—"Old-timers".....	Bendix

HIS DUE.

POET—My wife said if you accepted this poem I'd get a swelled head.

EDITOR—Oh, you'll get that any way. Johnny, bring me the axe.—*Judge*.

A SUBSCRIBER FOR LIFE.

I never intend to be without THE INLAND PRINTER so long as I am in the printing and publishing business.—*C. E. Cunningham, Newton, Mississippi*.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE—A limited number "Points for Printers," 40 pages, paper cover, 25 cents per copy, postpaid. "The most compact Printer's Manual." W. L. BLOCHER, 136 Tecumseh st., Dayton, Ohio.

FOR SALE—File of THE INLAND PRINTER from Volume I, No. 1, to 1895, 3 numbers only missing, all bound except 1893 and 1894. F 170.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages. 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER CO.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book, 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK. A manual of practice for printing pressmen and press-room apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olen-dorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khay-yam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEST PAYING SMALL JOB-OFFICE in Seattle for sale; established 4 years; steady business with best firms, clears \$135 monthly, type all new 8 months ago; will exchange for similar business in Atlantic States or New York. F 155.

BINDERY FOR SALE—A well-equipped modern bindery with up-to-date modern machinery in St. Paul. M. FOX, Union block, St. Paul.

BY INVESTING SMALL AMOUNT in stock company practical newspaper man can secure control of new paper and plant in Michigan town; \$500,000 paper-mill now building. DUDLEY AXTELL, Fort Wayne, Ind.

EXCEPTIONALLY WELL-EQUIPPED JOB-OFFICE in central Pennsylvania; materials almost new; low figure for cash. F 110.

FOR SALE, in a large Ohio city, a pressroom consisting of 6 cylinder presses, 3 jobbers, 2 combination folders with automatic feeders, Seybold cutter, book trimmer, wire stitcher, etc.; owner has contract with large publishing house to do all their presswork and pamphlet binding, besides doing work for the trade; business has netted 30 per cent profit per year upon an investment of \$20,000; 2 of the cylinder presses and 1 folder were installed last year; machinery all as good as new; owner wishes to retire from printing business. F 194.

FOR SALE—Newspaper and job printing-office in a prosperous Iowa town of 2,000 population; established in 1869 and continued under practically same management ever since; dissolution of existing partnership, reason for offering on market; price, \$8,000. F 147.

FOR SALE OR LEASE—Reasonable; bindery equipped for blank book and other work; only bindery in city of 15,000; good territory tributary and plenty of local work; will bear investigation. F 172.

HAVE YOU 3 OR 4 M CASH? Do you have some experience as a printer? Would you investigate, invest, if you should know 'twas your chance? Practically new job-office, well located, small expenses; reason for selling—present owner has no experience. F 165.

IF YOU ARE CAPABLE OF DOING GOOD JOB PRINTING and have \$1,500, you can step into an established business and make good in one year; our plant and business for sale at \$2,500—part time; we will guarantee our trade to stick to you if you can do good work; reason for selling—partners can't agree; plant and material new. F 120.

NEWSPAPER AND JOB PRINTING BUSINESS, established 25 years, always profitable, worth \$8,000, will sell for \$6,000, at least two-thirds cash; eastern Massachusetts. F 145.

NEWSPAPER BARGAIN—\$2,800 cash buys a daily and weekly Democratic paper and job office; growing county seat of 6,000; official organ; 3 papers in city; business clears \$200 per month; all new material; invoices \$2,400; has exclusive field; best newspaper proposition in Oklahoma; investigate. WESTERN NEWSPAPER UNION, Oklahoma City, Okla.

TO CLOSE ESTATE—JOB-OFFICE in New England city of 60,000; business stand of 40 years; exceptional opportunity. F 136.

TO MANUFACTURERS—The manufacturing right for America of the most successful automatic paper feeder for printing-press for sale on terms partly cash and royalty; market price about 50 per cent less than its present competitors; for particulars and practical demonstration kindly address Mr. B. GUSTAFSON, care H. Connett, 132 Nassau st., New York.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BRONZING MACHINE—Cheap for cash; Fuchs & Lang make; good working order, size 25 by 38, adjustable fountain and dusting rollers; no broken or patched parts; complete with feed and delivery table and power connections; reason for selling—we require larger machine. ADVERTISING DEPT., THE LIQUID CARBONIC CO., Michigan & Wells sts., Chicago.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSEING CO.
7 Lock Street, BUFFALO, N. Y.

THIS PAGE IS PRINTED WITH OUR

40c. Cut Black



IT IS DENSE

IT IS SOFT

IT IS BLACK

IT IS LUS-
TROUS

NO SLIP-
SHEETING

NO OFF-SET

with this
Ink



We guarantee
our inks to
be right, or
no sale. We
make the
best. Our
15c. ink is
good ; our
20c. ink is
better ; but
our 40c.
ink is best



This is a fair sample of the ink. We spare no money in the making of this ink, and the purchaser gets the full value every time.

F. E. OKIE COMPANY

124 Kenton Place

PHILADELPHIA, PA., U. S. A.

THE L. L. SIRRET CORPORATION.
 GEOGRAPHERS AND ENGRAVERS
 61 BEEKMAN ST., NEW YORK, N. Y.



MAPS
 CHARTS,
 PLANS,
 DIAGRAMS,
 LINEAR
 WORK

PHYSICAL MAP OF
 THE UNITED STATES

THIS IS A SAMPLE OF SOME OF OUR MAP DRAWING. IN ITS EXECUTION IT APPLIES TO OUR GENERAL TREATMENT OF OUR WORK, FOR ALL, AS WELL AS SPECIAL LINES, YOU MAY WISH TO HAVE US PREPARE FOR YOU


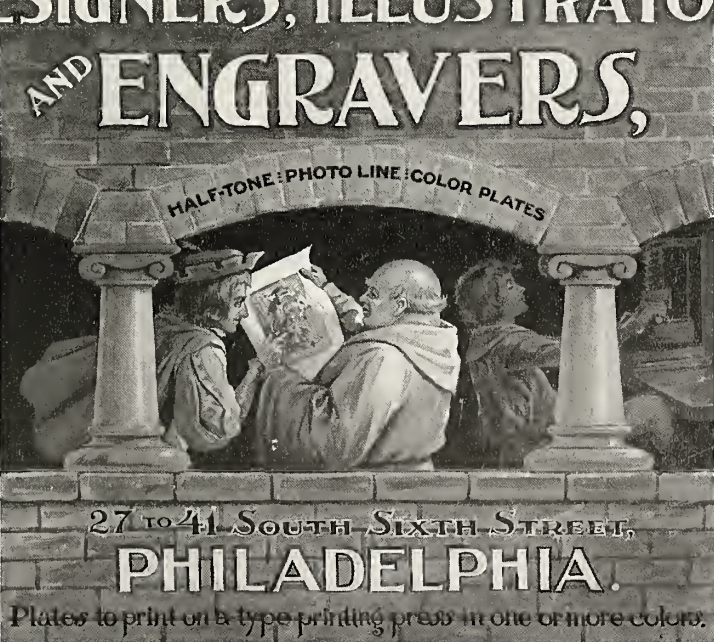

GATCHEL AND MANNING

DESIGNERS, ILLUSTRATORS AND ENGRAVERS,

HALF-TONE PHOTO LINE COLOR PLATES

27 TO 41 SOUTH SIXTH STREET,
PHILADELPHIA.

Plates to print on a type printing press in one or more colors.

WE ARE SPECIALISTS IN HIGH-GRADE WORK FOR CATALOGUES, ADVERTISEMENTS, ETC.

HARLINGER & CO

TO 21 & 23 BARCLAY ST. N.Y.
26 & 28 PARK PLACE N.Y.



DESIGNERS & ENGRAVERS
BY ALL KNOWN PROCESSES
ELECTROTYPERS STEREOTYPERS
FOR FLAT AND ROTARY PRINTING



Strolltopil Linen

Carried in Stock by the following:

WRIGHT, BARRETT & STILWELL	St. Paul	R. P. ANDREWS & CO.	Washington
ALLING & CORY	Rochester-Buffalo-Pittsburg	TILESTON & LIVERMORE	Boston
THE WHITAKER PAPER CO.	Cincinnati	ZENITH PAPER CO.	Duluth
THE PAPER MILLS' CO.	Chicago	WESTERN PAPER CO.	Omaha
MINNEAPOLIS PAPER CO.	Minneapolis	A. ZELLERBACH & SONS	
DETROIT PAPER CO.	Detroit		San Francisco, Los Angeles
UNION CARD AND PAPER CO.	New York	BEACON PAPER CO.	St. Louis
BENEDICT PAPER CO.	Kansas City	RUDOLPH MEYER, Agent for Holland & Belgium	
C. P. LESH PAPER CO.	Indianapolis	Ceintuurbaan 123, Amsterdam, Holland	
LOUISVILLE PAPER CO.	Louisville	GUMAEIUS & KOMP	Stockholm, Sweden
O. F. H. WARNER & CO.	Baltimore		

G. F. SMITH & SON, Trafalgar Bldgs., Charing Cross, London, W. C., England

HULL, ENGLAND

10 and 11 North Church Side

DRESDEN, GERMANY

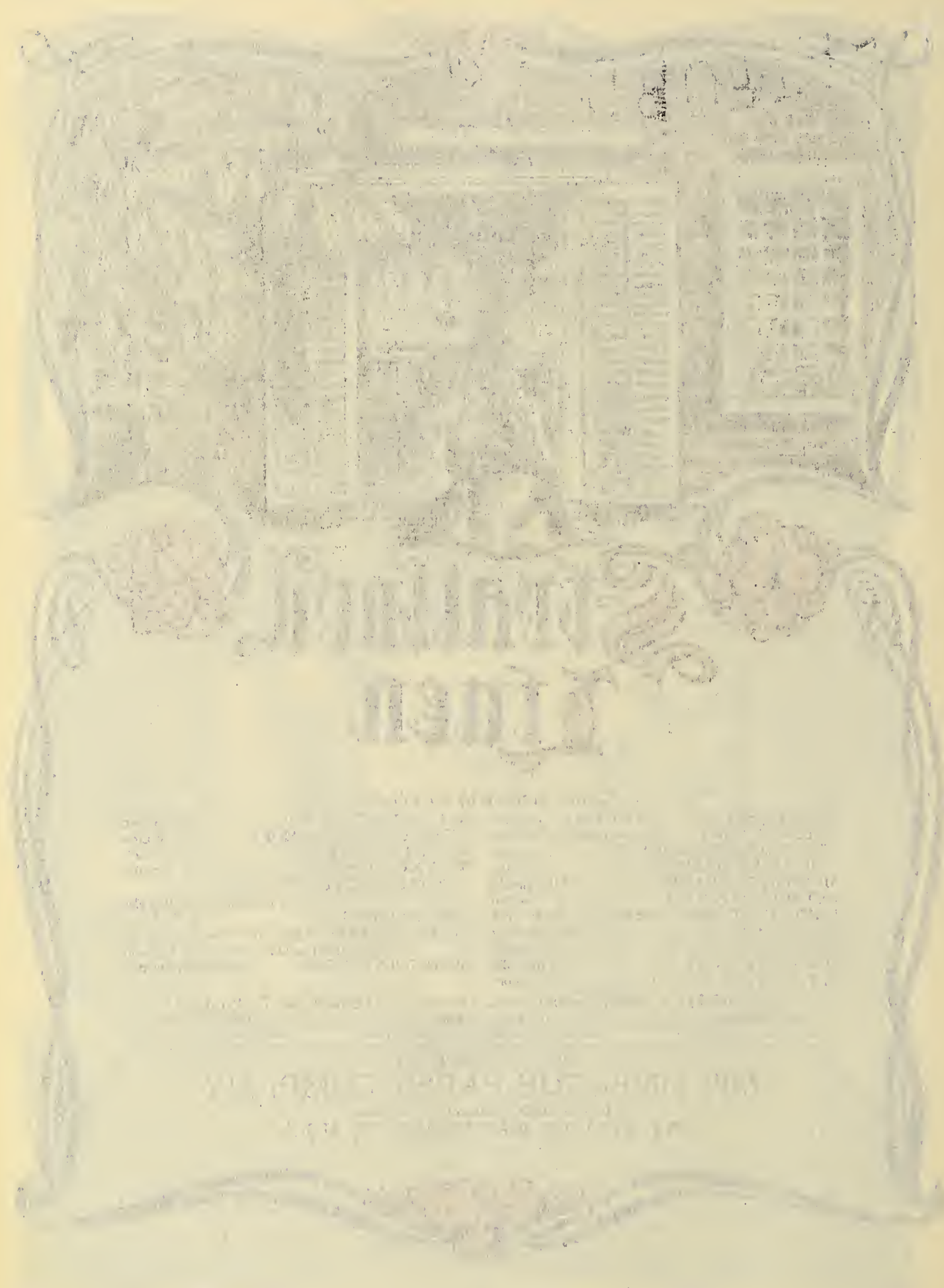
Martin Bäcker, Grosse Plauensche Strasse

VIENNA, AUSTRIA

Alois Ebeneder, Opernring 9

MANUFACTURED BY
MITTINEAGUE PAPER COMPANY

H. A. MOSES, President and Treasurer
MITTINEAGUE, MASSACHUSETTS: U. S. A.



AMERICAN LITERATURE

THE AMERICAN LITERATURE SERIES
EDITED BY
JOHN G. BROWN
VOLUME I
THE AMERICAN LITERATURE SERIES
EDITED BY
JOHN G. BROWN
VOLUME I

THE AMERICAN LITERATURE SERIES
EDITED BY
JOHN G. BROWN
VOLUME I



*For Catchy Designs,
Book or Pamphlet
Illustrations, write*
**BLOMGREN
BROS. & CO.**
175 MONROE ST. CHICAGO.



"OUR GUTS TALK"



Under One Management

THE
Williamson-Halliner

ENGRAVING CO.

THE
AND **UNITED STATES COLORTYPE CO**

D E N V E R



No. 1. ENAMELED BOOK

Whitest, Highest Finish
and the Best Printer

ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
HAMILTON, OHIO

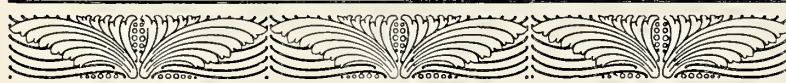


There's a Reason

WHY EVERY PRINTER
IN THE UNITED STATES
SHOULD KNOW THE
BERLIN INKS *BETTER*

It's Just This

BERLIN INKS are made right all through with a view to permanency. It certainly should be a source of never-ending satisfaction to any printer to know that his ink will retain its life, not only when it's applied, but when it's dry—when it's years and years old. That's the satisfaction users of *Berlin Inks* feel. Are you one of them? You should be.



BERLIN INK & COLOR CO.

Eleventh and Hamilton Streets, PHILADELPHIA
CHICAGO DETROIT INDIANAPOLIS RICHMOND, VA.

Printing Inks, Varnishes, Dry Colors, Bronzes



THIS PAPER MADE BY
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO.

COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

PHOTOGRAPHED DIRECT

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WIBORG COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.



March, formerly called the first month in the year, was at that time given over to celebrations and festivals in the honor of "Mars," the god of war, from whom the month derived its name. Mars was also the presiding deity of the awakening year, bestowing fertility upon fields and flocks, and next to Jupiter was worshiped above all other gods. Every Roman general, before marching to battle, appeared in the Temple of Mars in full armour, touched the magic shield of the god and pronounced the words: "Mars, watch over us." Mars now considers the most important conflict of the Twentieth century to be the war against the manufacture and sale of inferior merchandise. No one manufactured article is more universally used than is paper, and the importance therefore of making a vigorous onset against the adulteration and debasement of this product outweighs, to his mind, the land grabbing war of the Russ and the Jap.

Since the House of Butler (established in 1844) is everywhere recognized as the representative concern in its line, Mars has naturally established his headquarters with them. A short truce at the end of the year was declared for the purpose of taking inventory and reviewing the work of the past campaign. The generals (the traveling salesmen) were called in from the field and after having been revived, refreshed and replenished, they again buckled on their armour, touched the magic shield, invoked the watchful care of Mars, and are now on the march toward further victories.

Vive la Butler Brands!

The SIMPLEX

One-Man Type Setter

YOU ARE NOW PAYING FOR IT

YOU might as well install a Simplex Type Setter, as you are paying for it NOW, without getting it. Your pay-roll is larger than it would be if you had a Simplex, and all the extra money you are putting into pay-roll is money that could just as well be applying on the price of a Simplex.

These publishers take part of their savings and use it to pay for a Simplex. But you are paying for a Simplex, and not getting it; you are paying out money every Saturday night, and getting nothing for it except unnecessary labor. Cut off the unnecessary labor, and put some of the saving into a Simplex.

Our terms make it easy; hundreds of publishers have found it so. May we tell you how easily you can get the Simplex you are already paying the cost of?

Brother MAY, of Brandon, Miss.

has used a Simplex five years on a little country weekly. He says it has saved him \$50 per month. It has made him a total saving of \$3,000, or twice what his Simplex cost. And the machine is still doing it. He was paying out that \$50 per month extra before he installed the Simplex, just as you are now.

Brother LOVELL, of Moorestown, N. J.

says he was first (June, 1901) afraid to tackle the monthly payments on a Simplex, but his fears were quickly dissipated, "for no other machine has so easily paid its own way and increased the output of work at the same time."

Brother COLE, of St. James, Minn.

says that on his Simplex he is doing work that would require six compositors, and that the machine has largely decreased his pay-roll. It is better to have a Simplex than a big pay-roll.

SUTTON & McDONALD, Massena, N. Y.

say that "up to the present time it has not cost us a cent, because the additional work and saving in labor has more than paid the installments."

THE UNITYPE COMPANY

148-156 Sands Street, BROOKLYN, N.Y.

410 Sansome St., SAN FRANCISCO 200 Monroe Street, CHICAGO

Don't you find that
when you once get
a customer started
on the use of Old
Hampshire Bond
he stays with you?

Hampshire Paper Co.

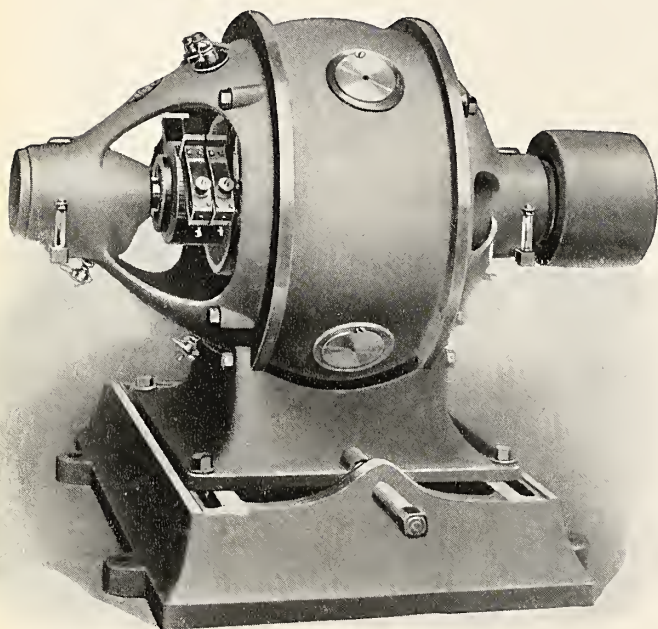
Paper Makers
South Hadley Falls
Massachusetts



"Old Hampshire Bond
customers
are good customers"

If you're a printer
you ought to investigate

JENNEY MOTORS



PROGRESSIVE PRINTERS everywhere are demanding electrical equipment because it is superior, and is a paying business investment. We saw the end from the beginning, and entered this field as pioneers. After long study and perfecting, our direct-attached motor equipments for printing and engraving machinery have come to enjoy an unequaled reputation.

There are hundreds of our motors in use in the leading printing and engraving plants of the country. We are looking for that postal card from you asking for information and photos of our equipments for your machines.

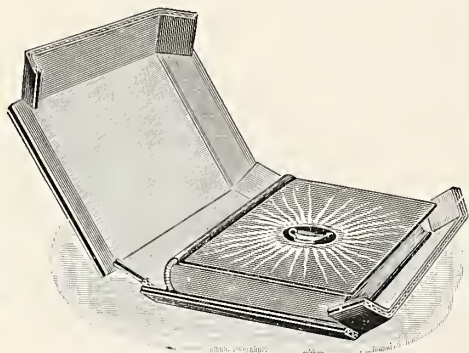
Jenney Electric Mfg. Co.
Indianapolis, Ind.

CHICAGO OFFICE, 1501 Fisher Building.

Light,
Inflexible

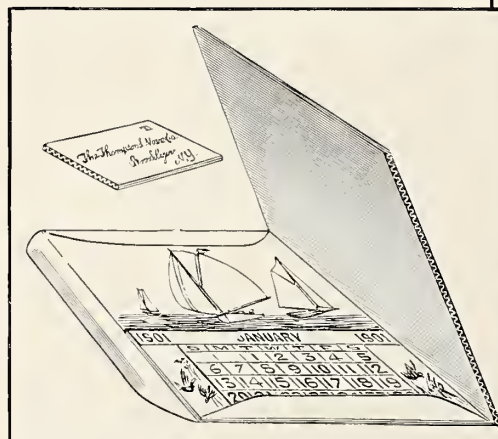
WRAPPERS

For
MAILING

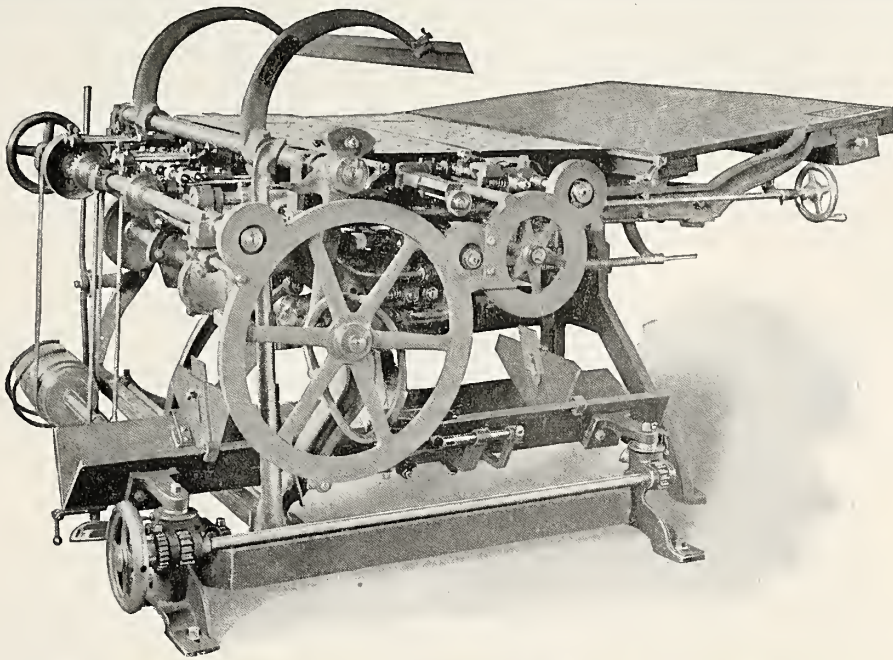


Books
Pictures
Calendars &
Catalogues

WITHOUT
BENDING or
BRUISING



THE THOMPSON & NORRIS CO., Brooklyn, N. Y.



THE CHAMBERS NEW MODEL DOUBLE 16-PAGE POINT-FEED FOLDER

Speed, or Exactness?

THE best bookbinding establishments must have exactness in folding, even if speed has to be sacrificed — and sometimes speed is *needlessly* sacrificed, merely by not having the right machines.

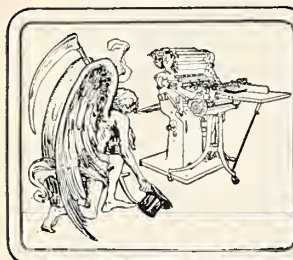
The machine shown above has reached marvelous perfection in its work. Thick or thin, smooth or rough paper, all are folded with the same precision. Head perforators prevent “buckling.” Automatic side pushers correct any error in feeding. The adjustments are very fine, yet made with the greatest ease and quickness; and the machine is so easily fed and managed that its output is large and regular, while its work is up to the highest standard.

“Speed, or exactness?” Ask that question of a binder who knows machines, and he will answer: “Thank you, I’ll take CHAMBERS FOLDERS and get BOTH.”

If interested in the latest improvements in paper-folding machines or automatic paper-feeders for folders, drop us a line.

CHAMBERS BROTHERS COMPANY

FIFTY-SECOND ST., *Below Lancaster Ave.*, PHILADELPHIA, PA.



The HARRIS
AUTOMATIC PRESS
COMPANY



5,000 per Hour



**ONE OR TWO
COLORS AT ONCE**



H o w I t F i g u r e s

**WRITE US FOR COMPARATIVE
STATEMENT**

**Then you can figure OUR way against
OTHER ways of printing**

FOR FULL PARTICULARS, ADDRESS

The Harris Automatic Press Co.
— NILES, OHIO —

CHICAGO, Old Colony Building

NEW YORK, 26 Cortlandt Street

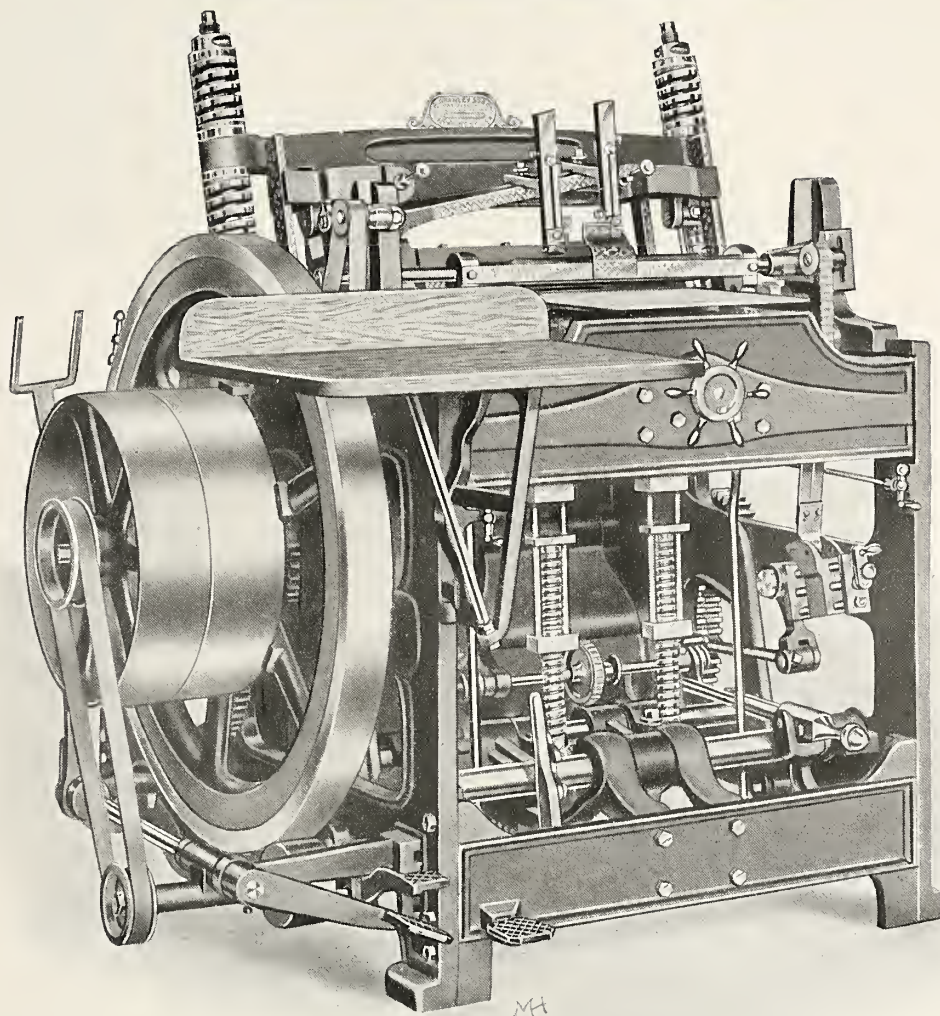
For machines in countries other than the United States and Canada, address the ANGLO-AMERICAN INVENTIONS SYNDICATE, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

LATEST MODEL

OF THE

CRAWLEY ROUNDER AND BACKER

Showing Reversing Attachment, patented April 14, 1903.



WOULD SECURING ANY OF THE FOLLOWING ADVANTAGES BE OF IMPORTANCE
TO YOU IN YOUR ROUNDING AND BACKING DEPARTMENT?

- | | |
|-----------------------------------|--|
| 1. Uniformity of product. | 4. An average saving of 40 per cent. |
| 2. Economy of space. | 5. Ability to do a "flat back" book well, or a book
for flexible cover, rounded but not backed. |
| 3. Ability to handle rush orders. | |

We can do all this, handling anything from a pocket prayer-book to a city directory.
Most of the edition binders use them and have found them indispensable.
Better write us, right away.

THE CRAWLEY BOOK MACHINERY CO. (Inc.)
NEWPORT, KY.

The Rhodes Automatic Make-Ready Blanket

Composition in
All Modern Languages.
Mergenthaler Linotype
Machines in use.

ESTABLISHED 1876.
ISAAC GOLDMANN CO.
PRINTERS
COR. NEW CHAMBERS AND WILLIAM STS.

Rapid Printing on
Web Perfecting Presses.
Modern Facilities for
Flat-Bed Printing.

NEW YORK, February 9, 1904.

RHODES BLANKET CO., 290 Broadway, City:

Gentlemen, — We accept your proposition of the 8th inst. to equip our plant with the Rhodes Blankets, and may go right on with the work.

Yours truly, ISAAC GOLDMANN CO.

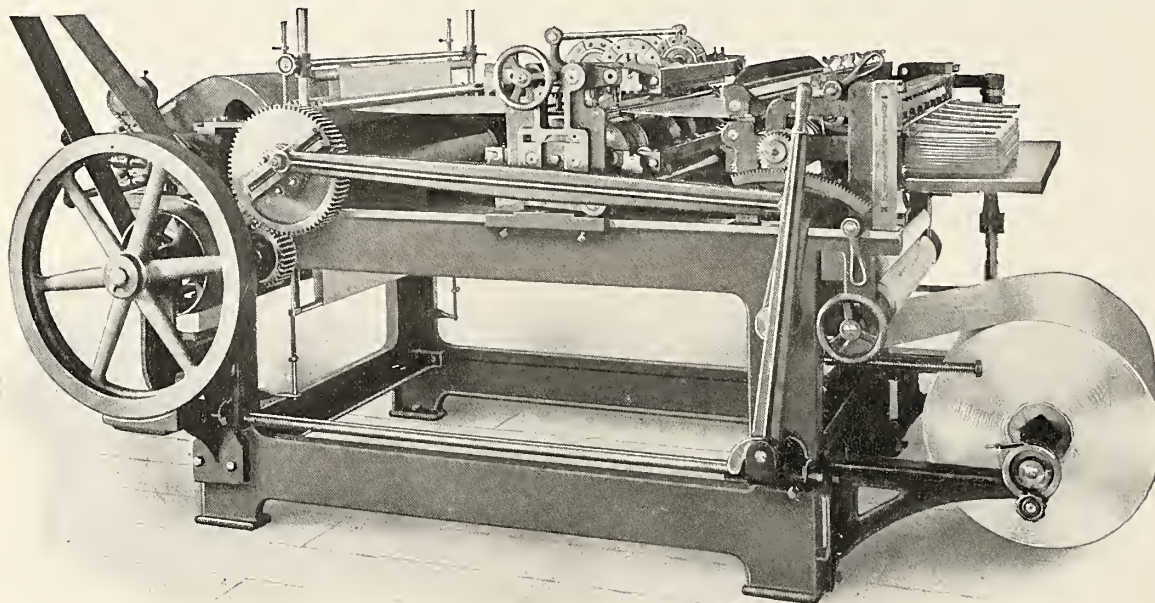
For Platen, Cylinder and Rotary Presses

Write us for price, sample and further information.

THE RHODES BLANKET COMPANY

290 Broadway, NEW YORK CITY


THE COY ROTARY Does not chew GUM — but



It has a daily capacity of 600,000 single gum wrappers, or 200,000 sheets of laundry lists. It can print and rewind nearly forty miles of wrapping paper in a day. It does good printing, too.

THE COY PRINTING PRESS CO., 107 South Sangamon Street, CHICAGO

REGISTER AND COLOR

 Before all else, the modern art of printing requires perfect register and absolute distribution of color. No matter how artistic the lay-out, no matter how harmonious the color scheme, without these two characteristics, the results are disappointing and worthless.

How often we see a piece of printing, beautiful in typography, artistic in conception, marred by the lack of perfect register or by poor distribution. "It will not be noticed by more than a few," says the easily satisfied printer. But the few who appreciate the difference are the ones for whose praise the true printer strives. If he can satisfy the exacting few it is certain that he can please those who are less critical.

The Century Press is the most potent aid in enabling the true printer to accomplish his endeavor. Its extraordinary qualities of register and distribution, which it obtains by exclusively controlled devices, place it, as is now generally admitted, in advance of all other presses.





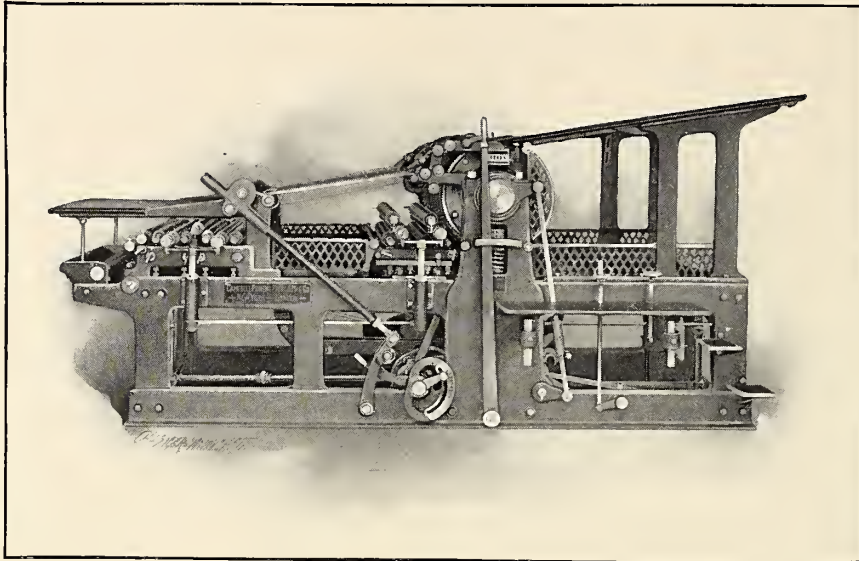
The artist and the engraver alike require the cooperation of perfect presswork to show their arts to the best advantage. If they are insistent, can the true printer fail to appreciate the heavy responsibility thus laid upon him? The Century Press shares this responsibility.



MARJORIE

The Little Mother

Perfection in a printing press requires absolute register, free and complex distribution of color, saving of time, saving of labor, saving of plates, speed and economy. No more complete description of the Century Press could be given.



*A Century
has a
Greater
Earning
Capacity
than any other
Press*

☐ It can be run at higher speed than any other press, without affecting the quality of the work. ☐ It has perfect register — not only of sheet to cylinder, but (what is found in no other press) of cylinder to bed. ☐ It thoroughly digests and super-digests the ink *before it reaches the ink-plate*, as does no other press. ☐ It “makes-ready” in less time than any other press, and when “made-ready” *stays “made-ready.”* ☐ It combines — as does no other press — a structural rigidity with delicacy of impression. ☐ The CENTURY has been designed from the standpoint of advanced mechanical science. It attains its object by means of original mechanical devices, which are patented, and, therefore, to be found in no other press, and because of these it is now generally admitted to be the most efficient money-making machine upon the market.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, *President*

1 MADISON AVENUE
NEW YORK

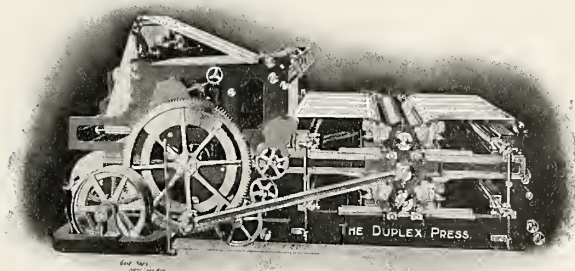
189 FLEET STREET
LONDON, E. C.

334 DEARBORN STREET
CHICAGO



THE DUPLIX

ECONOMY
CONVENIENCE



PROFITS
PROGRESS

Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

Devon and Exeter Constitutional
Newspaper Company (Limited)
G. F. GRATWICKE, Managing Director

ESTABLISHED 131 YEARS

Devon & Exeter Daily Gazette
Increase of Sales last year
1,360,000

The Devon and Exeter Daily Gazette

Published for Country Mails at 1 a.m. For City and Suburbs, 5 a.m.

London Office: 71 Fleet Street

District Offices — Barnstable, Bideford, Okehampton, Torquay, Teignmouth, Newton Abbot, Tiverton, Honiton and Crewkerne.

CHIEF OFFICE: 229, HIGH STREET, EXETER

Nov. 3, 1903.

Gentlemen:

The two Duplex Presses we purchased from you in 1895 have been running constantly from that time to this, sometimes singly, sometimes in combination, printing papers of all sizes from six pages to sixteen. They have served our purpose admirably and are doing excellent work. We have had no trouble with them. The repairs required have been practically nil, and I am extremely glad that we made the purchase. Our run is over 20,000 per issue, and I am delighted that we discovered in the Duplex the machines that meet our present requirements, and so saved us from the necessity of stereotyping. It is only due to you that I should give you my heartiest testimony in favour of your presses.

Yours faithfully,

Messrs. Duplex Printing Press Co.
Battle Creek, Mich., U.S.A.

G. F. GRATWICKE.

OUR CUSTOMERS WRITE OUR ADS.
GET THEIR OPINIONS INSTEAD OF OURS — WE MAY BE PREJUDICED

DUPLIX PRINTING PRESS CO. BATTLE CREEK
MICHIGAN, U. S. A.

The Ault & Wiborg Co.

CINCINNATI ✕ NEW YORK ✕ CHICAGO ✕ ST. LOUIS

TORONTO, CANADA

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We ask those interested

IN

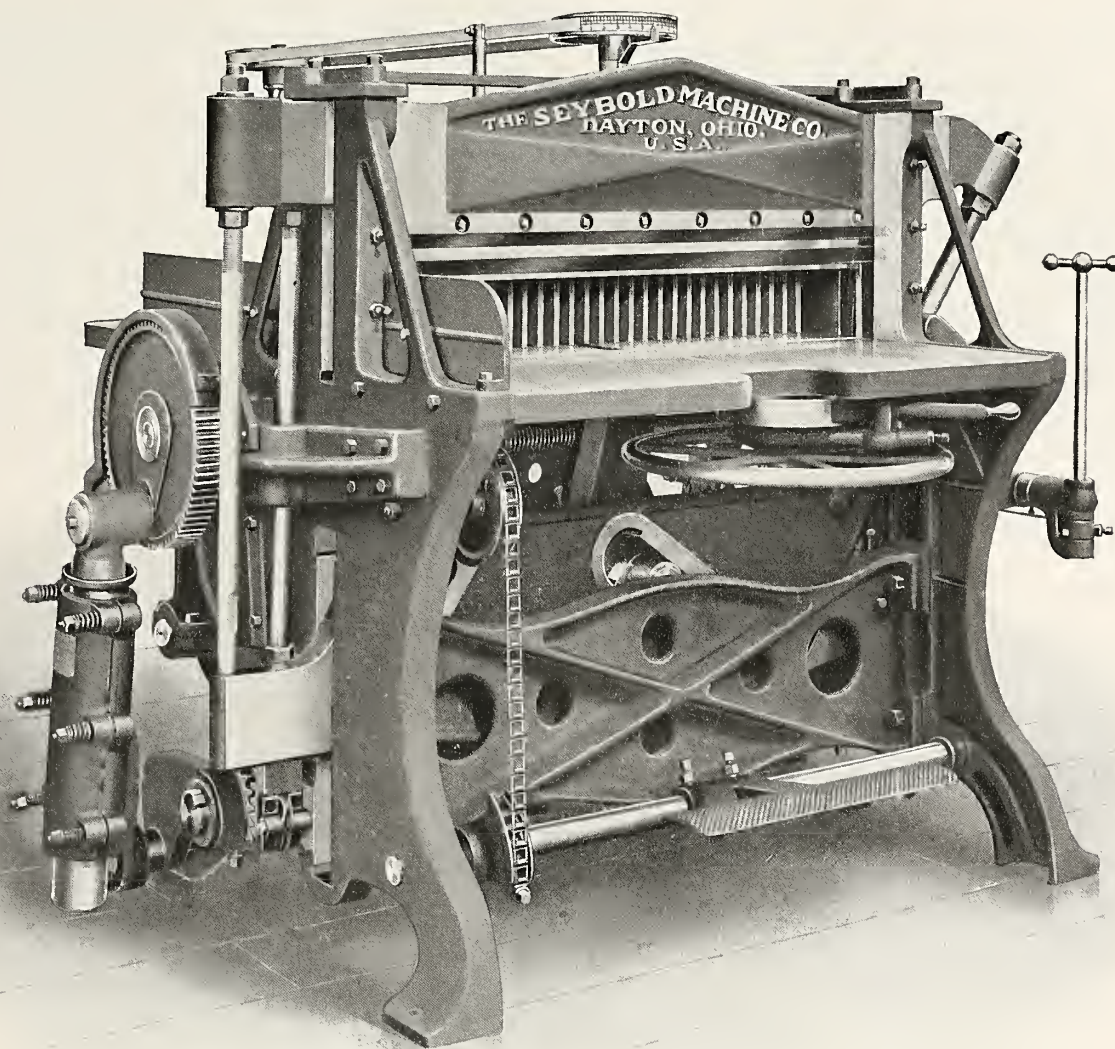
DUPLEX OR DOUBLE TONE INKS

to contrast the effects shown in
the June number of "The Ameri-
can Printer" (all done in our
DUPLEX Inks — see page 389)
with those shown in the April
number, same journal. ◊ ◊ ◊ ◊

WHEN YOU WANT FINE PRINTING INKS COME TO HEADQUARTERS
AND GET THE BEST.

The Ault & Wiborg Co.

The Seybold Improved Holyoke Cutter



AUTOMATIC AND TREADLE CLAMP

The Only Cutter Built with an INDEPENDENT AUTOMATIC CLAMP.
Cuts as accurately as a Hand Clamp.

Our latest efforts will no doubt be appreciated by many users of cutting machines, who have long felt the necessity of a fast *Automatic Clamping Paper Cutter* which would be both practical and reliable for the finest and most accurate work, and at the same time have sufficient weight and strength to withstand the strain of modern demands.

THE IMPROVED HOLYOKE WILL EASILY FULFIL EVERY REQUIREMENT.
Built in sizes 34, 38, 44, 48, 54, 64, 74 and 84 inches.

THE SEYBOLD MACHINE CO.

Main Office and Factory . . . DAYTON, OHIO, U.S.A.

NEW YORK

CHICAGO

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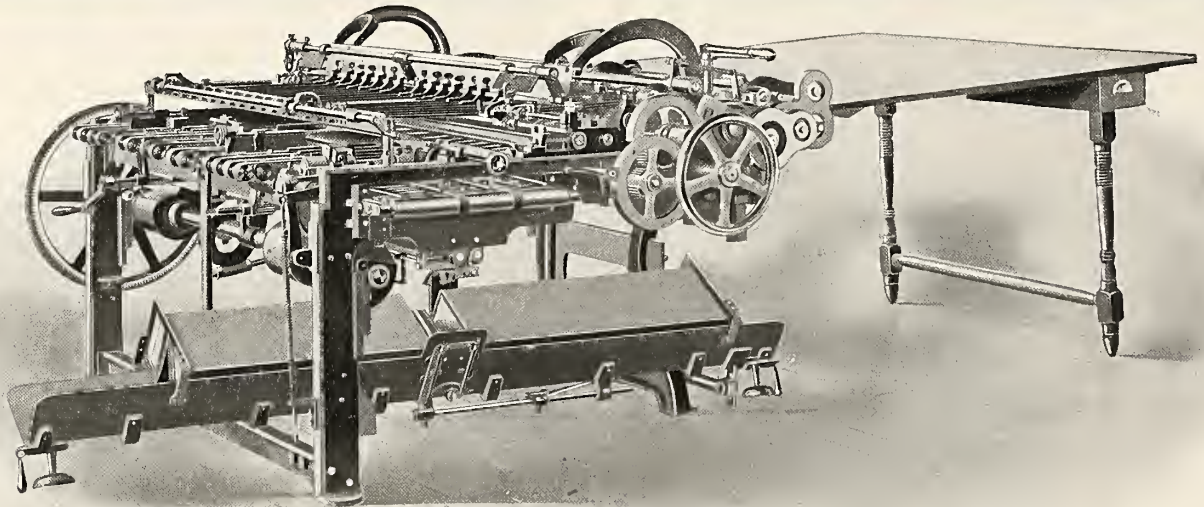
LONDON

Manufacturers of high-grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

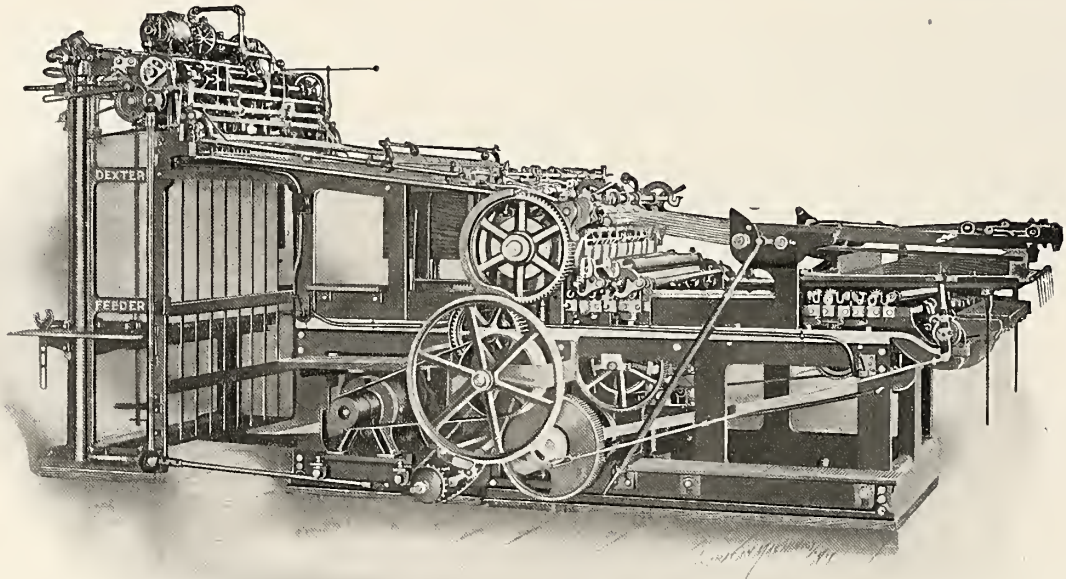
Southern Agents—J. H. SCHROETER & BRO., ATLANTA, GA.

THE J. L. MORRISON CO., TORONTO, CAN.

Dexter Folders *and* Feeders



THE DEXTER RAPID-DROP ROLL DOUBLE-SIXTEEN-BOOK FOLDER



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE

SOLE AGENTS

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T.W. & C. B. SHERIDAN, London, Eng.
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Write for Catalogues and Full Information.

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY — PEARL RIVER, NEW YORK

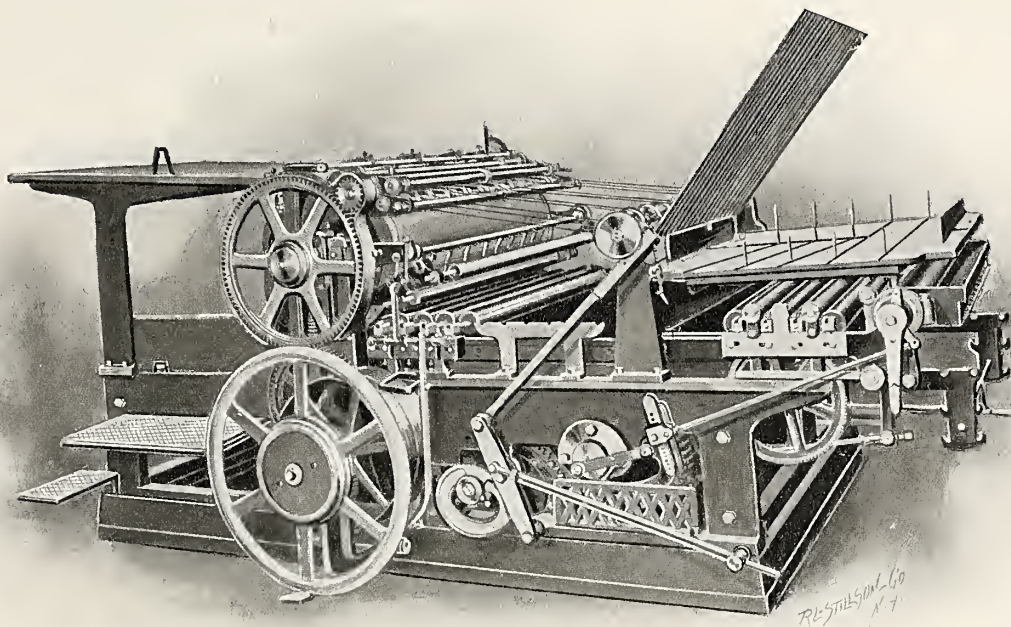
CHICAGO

NEW YORK

BOSTON

VICTORY lies with the Long-range Guns. COMMERCIAL VICTORY with a Wide- range Press.

The adaptability of The Whitlock gives it a range of work that includes every proposition the printer is called upon to handle in the line of presswork.



To be Ready for All Comers—USE
THE WHITLOCK

THE WHITLOCK PRINTING PRESS MFG. CO.
OF DERBY, CONN.

AT THE SALES OFFICES BELOW:

121 Times Building, NEW YORK

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Western Agents—AMERICAN TYPE FOUNDERS CO.,

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GOES

**Calendar 1905 Pads
Stock Certificates
Bond Blanks
Diploma Blanks**

We are the *originators* of these specialties for printers' use.

Our **Calendar Pads** are *Lithographed* (not printed), which insures uniformity of color and margin.

We have 38 styles and sizes. Samples for 1905 now ready.

Our line of blanks is recognized as the largest and most complete on the market.

100 styles Stock Certificates

47 " Bond Blanks

10 " Diplomas

4 " Check Blanks

Samples and prices on application.

Lithographers, whose facilities are limited, will find it to their advantage to have us execute their large orders for color and commercial work.

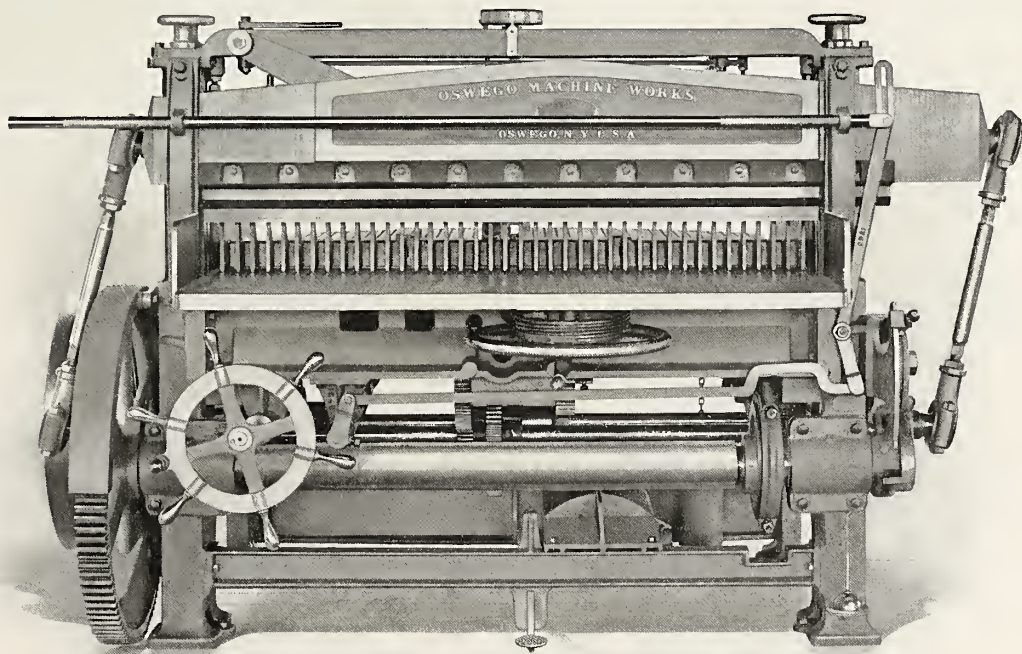
We run *eighteen* lithograph presses, sizes 17 x 22 to 44 x 64 inches (your imprint on your orders).

Trade work is one of our specialties.

GOES LITHOGRAPHING COMPANY

Sixty-First and Clark Streets

CHICAGO



As a WORK BITER, the "Oswego" Automatic Clamp Cutter has no equal. It thrives on the toughest substances. It cuts quicker than an operator can change his work. Like no other Automatic Cutter, the power of the belt goes first to clamp the work, and then to cut it. The result is double the clamping power and double the cutting power. The independent Automatic Clamp original with the Brown & Carver.

OSWEGO MACHINE WORKS

OSWEGO, NEW YORK

Makers of nothing but the best in Cutting Machines

"OSWEGO" BENCH CUTTERS.

"BROWN & CARVER" HAND CLAMP CUTTERS.

"OSWEGO" LEVER CUTTERS.

"OSWEGO" 33-INCH COMBINATION CUTTERS.

"OSWEGO" AUTOMATIC CLAMP CUTTERS.

"OSWEGO" 32-INCH POWER CUTTERS.

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Van Allens & Boughton, . . . 17-23 Rose Street, New York
 Southern Printers Supply Co., 304 10th St., N.W., Washington, D.C.
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American Type Founders Co., . . . 255 St. Clair Street, Cleveland
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Our Business

is making plates for letter-press printing—any kind—any style—any quality—for any purpose—illustrative or advertising. Design, draw, etch or engrave, nickel or electrotype them. There are many methods. We operate them all—under one roof—a separate department for each—a capable management for each. We have the facilities and skill to produce anything required in our line.

¶ We are always pleased to quote prices and furnish samples

The MONOTYPE

..THE TARIFF QUESTION..



TO the printer there is a Tariff Question of deeper interest than any mere political issue.

Mr. Harry P. Pears, President of Wm. G. Johnston & Co., of Pittsburgh, and former President of the United Typothetæ, has found, as his letter shows, a satisfactory solution of the Printer's Tariff Problem in the Monotype.

By the aid of a Monotype, installed but three weeks, and operated by a compositor of only seven weeks' experience, he was able to set the Railroad Freight Tariff) some specimen pages of which are here reproduced) with ease and economy.

As a glance will show, many fonts of job type would have been required to carry out this work by ordinary composition. Yet the Monotype matrices which furnished all the type employed cost less than \$20 (twenty dollars) and can be used on a thousand other jobs of like nature.

Further than this, the type cast and set by the Monotype can, at no expense, be kept standing for hand-correction preparatory to the printing of new editions when required.

WOOD & NATHAN CO., *Sole Selling Agent*
NUMBER ONE, MADISON AVENUE, NEW YORK CITY, N. Y.

HADWEN SWAIN MFG. CO., Representative for Pacific Coast, SAN FRANCISCO, CALIFORNIA
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RATES ON BRICK, ETC., CARLOADS IN CENTS PER NET TON.

FROM TO		New Haven, Pa. Summit Transfer, Pa. West Yough Transfer, Pa.			Dickerson Run, Pa.			Childs, Pa.			Greenock, Pa. Boston, Pa. Fleming Quarry, Pa.			Naomi, Pa.			East Charleroi, Pa.			Gallatin, Pa. Manown, Pa.			Bunola, Pa.			Glassport, Pa.			McKeesport, Pa. Riverton, Pa.		
		COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS		
		A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Fairchance..... Pa.																															
Fairchance..... Pa.																		80													
Fairmont..... W. Va.																										150					
Fallston..... Pa.			95			95			95			95			95			95			95			95			80			80	
Fayette City..... Pa.	75	85		60	70		60	70		60	70		30	30		35	35		45	45		50	50		50	50		50	60		
Franklin..... Pa.																															
Franklin..... Pa.																															
*Gates..... Pa.	75	85		75	85		75	85		75	85		60	70		65	75		70	80		75	85		75	85		75	85		
Girard..... O.																															
Girard..... Pa.																															
Glassport..... Pa.	60	60		60	60		60	60		30	30		50	50		50	50		50	50		40	40								
Glenville..... O.																															
Gratztown..... Pa.													100																		
Gratztown..... Pa.													100																		
Grove City..... Pa.			110			110			110			110			110			110			110			110			95		95		
Hillsville..... Pa.			110			110			110			110			110			110			110			110			95		95		
Homestead..... Pa.	75	85		60	70		60	70		40	40		60	70		60	70		55	65		55	65								
Hubbard..... O.																															
Hubbard..... O.																															
*Ifield..... Pa.	75	85		75	85		75	85		75	85		60	70		65	75		70	80		75	85		75	85		75	85		
Imperial..... Pa.			95			95			95			95			95			95			95			95			80		80		
Jeannette..... Pa.																															
Johnstown..... Pa.																									90	100					
Junction Transfer..... Pa.																															
Kent..... O.																															
Lake Shore Jct..... O.			110			110			110			110			110			110			110			110			95		95		
*Lambert..... Pa.	75	85		75	85		75	85		75	85		60	70		65	75		70	80		75	85		75	85		75	85		
Latrobe..... Pa.									100										100												
Leavittsburg..... O.																															
Leckrone..... Pa.	75	85		75	85		75	85		75	85		60	70		65	75		70	80		75	85		75	85		75	85		
Leetonia..... O.																															
Lisbon..... O.																															
Lowellville..... O.			110			110			110			110			110			110			110			110			95		95		
McKeesport..... Pa.	60	60		60	60		60	60		30	30		50	50		50	50		50	50		40	40								
McKeesport..... Pa.										50																					
McKees Rocks..... Pa.	75	85		60	70		60	70		60	60		60	70		60	70		60	70		60	70		60	70					
Mahoningtown..... Pa.			100			100			100			100			100			100			100			100			85		85		
*Martin..... Pa.	75	85		75	85		75	85		75	85		60	70		65	75		70	80		75	85		75	85		75	85		
Martins Ferry..... O.																															
Massillon..... O.																															
Meadville..... Pa.																															
Mercer..... Pa.			110			110			110			110			110			110			110			110			95		95		
Minerva..... O.																															
Minerva..... O.																															
Mingo Jct..... O.																															
Monaca..... Pa.			95			95			95			95			95			95			95			95			80		80		
Monessen..... Pa.	75	85		60	70		60	70		50	60		40	40		30	30		40	40		45	45		45	45		50	50		
Monongahela City..... Pa.	75	85		60	70		60	70		50	60		40	40		40	40		30	30		40	40		40	40		50	50		
Montour Jct..... Pa.			95			95			95			95			95			95			95			95			80		80		
*Morewood..... Pa.									60																						
Morgantown..... W. Va.																					130										
Moon Run..... Pa.			95			95			95			95			95			95			95			95			80		80		
Mount Pleasant..... Pa.				55						80																75	85				
Mount Pleasant..... Pa.										80																					
Newburg..... O.																															
Newburg..... O.																															
New Castle..... Pa.			95			95			95			95			95			95			95			95			85		85		
New Castle Jct..... Pa.			95			95			95			95			95			95			95			95			85		85		
Newell..... Pa.	75	85		75	85		75	85		60	70		35	35		45	55		55	65		60	70		60	70		60	70		
New Haven..... Pa.	30	30		40	40		45	45		60	70		75	85		75	85		75	85		75	85		65	75		65	75		

*No Agent. Freight charges must be prepaid.

†Rates from Pittsburgh, Pa., to points north thereof, will also apply from the works of the Harbison-Walker Refractories Co., near Lucas, Pa., Station.

°Rates prefixed (°) are subject to minimum carload weight of thirty (30) net tons.

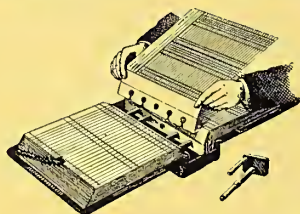
SEE PAGE 3 FOR CLASSIFICATION. (Continued)

Rankin, Pa. Homestead, Pa.			Pittsburgh, Pa.			Briggston, Pa. Shannopin, Pa.			Monaca, Pa.			Fallston, Pa.			Beaver Falls, Pa.			Ellwood City, Pa.			New Castle, Pa. New Castle Jct., Pa.			Edenburg, Pa.			Youngstown, O.			Carnegie, Pa. (P. C. & Y. Ry.)			DELIVERY ROAD
COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			COLUMNS			
A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	
								135			135			135			135					150			150			150				B & O	
																																PRR	
																																B & O	
																																P & L E	
75	85		75	85				120			120			120			120					130			130			130			120	P & L E	
																						105			105							Erie	
																						105			105							LS & MS	
85	95		85	95				135			135			135			135					150			150			150			135	Mong'a	
																						50			45							Erie	
																						105			105							LS & MS	
								60			70			70			70					85			85			85			60	P & L E	
																						75			65							LS & MS	
																																B & O	
																																	B & L E
																						40			30			40			75	P & L E	
																						75			75			75				P & L E	
																						55			45			45				Erie	
85	95		85	95				135			135			135			135					150			150			150			135	LS & MS	
																						75			75			75				Mong'a	
																																	Montour
																						150			150			150				PRR	
																																	B & O
																						75			65							B & O (PI)	
																						45			40							Erie	
85	95		85	95				135			135			135			135					150			150			150			135	P & L E	
85	95		85	95				135			135			135			135					55			55			150			135	Mong'a	
																						60			60			150				Erie	
																						60			60			60				Erie	
																						40			30			35			75	P & L E	
																						85			85			85			60	P & L E	
																																	B & O
																						75			75			75				P & L E	
85	95		85	95				55			50			50			50								35			45			65	P & L E	
								135			135			135			135					150			150			150			135	Mong'a	
																						100			100							W & L E	
																																	W & L E
																						105			105							Erie	
																						75			65							B & L E	
																																	LEA & W
																																	W & L E
																																	W & L E
																						100			100			55			60	P & L E	
60	70		60	70				90			90			90			90					110			110			110			90	P & L E	
60	70		60	70				85			85			85			85					100			100			100			85	P & L E	
																																	P & L E
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																																	B & O
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																						75			130			130				B & O	
																																	PRR
																						75			65							Erie	
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75	85		75	85				55			50			50			50					40			35			45			65	P & L E	
75	85		75	85				120			120			120			120					140			140			140			120	P & L E	
75	85		75	85				120			120			120			120					130			130			130			120	P & L E	

°Rates from Pittsburgh, Pa., to points with prefix (°), apply only on shipments loaded on private sidings.

▲Shipments consigned to the National Tube Co., or Wheeling Steel & Iron Co., Benwood, W. Va., may be forwarded with charges to collect.

MANUFACTURERS OF
DADE'S LOOSE LEAF LEDGER.



LABOR SAVING SYSTEMS.

ORDER BINDERS AND ORDER HOLDERS.
MANIFOLD SHIPPING RECEIPTS AND ORDER BOOKS.
ORDER BLANK SYSTEM. BILLING AND CHARGING SYSTEM.
CITY DELIVERY RECEIPTS.

PRINTING, STATIONERY AND BINDING.

WM. G. JOHNSTON & CO.

PENN AVENUE, CORNER NINTH STREET,

PITTSBURGH, PA.

January 18, 1904.



AS MADE AND
COMPOSED ON THE
MONOTYPE

5 Point
ABCDEFGHIJKLMNOPS
6 Point
ABCDEFGHIJKLMNOPS
7 Point
ABCDEFGHIJKLMNOPS
8 Point
ABCDEFGHIJKLMNO
9 Point
ABCDEFGHIJKLMN
10 Point
ABCDEFGHIJKLM
11 Point
ABCDEFGHIJKL
12 Point
ABCDEFGHIJK

AS MADE FOR
THE CASE BY THE
MONOTYPE

14 Point
ABCDEFGHI

18 Point
ABCDEFG

24 Point
ABCDE

30 Point
ABCD

36 Point
ABCD



THE WOOD & NATHAN CO.,

Selling Agent Lanston Monotype Machine,
No. 1 Madison Ave., New York City.

Gentlemen:

The enclosed pages from a Railroad Freight Tariff were set up on the Lanston Monotype. The machine had been installed but three weeks, and operated by a compositor with only seven weeks' experience on any machine.

The head was set in one measure and the body in two measures. You will observe that the rule used between the columns is one point only, and would yield very readily to any defect in the body of the type. The lines are, invariably, perfectly straight.

We would also add that we are using the machine for work not thought of when we purchased it, and we are finding new uses for it continually. We are convinced that the Monotype is a money maker, and already contemplate the installation of the second machine.

Yours truly,

Wm. G. JOHNSTON & CO.,

Harry P. Peas

PEERLESS CARBON BLACK

Every ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Read these letters from representative ink makers.

Look at the printing in this paper,—the ink used was made with it.

Every ink maker should use it for litho and half tone inks.

Sufficient for trial sent free.

Samples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England, to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.

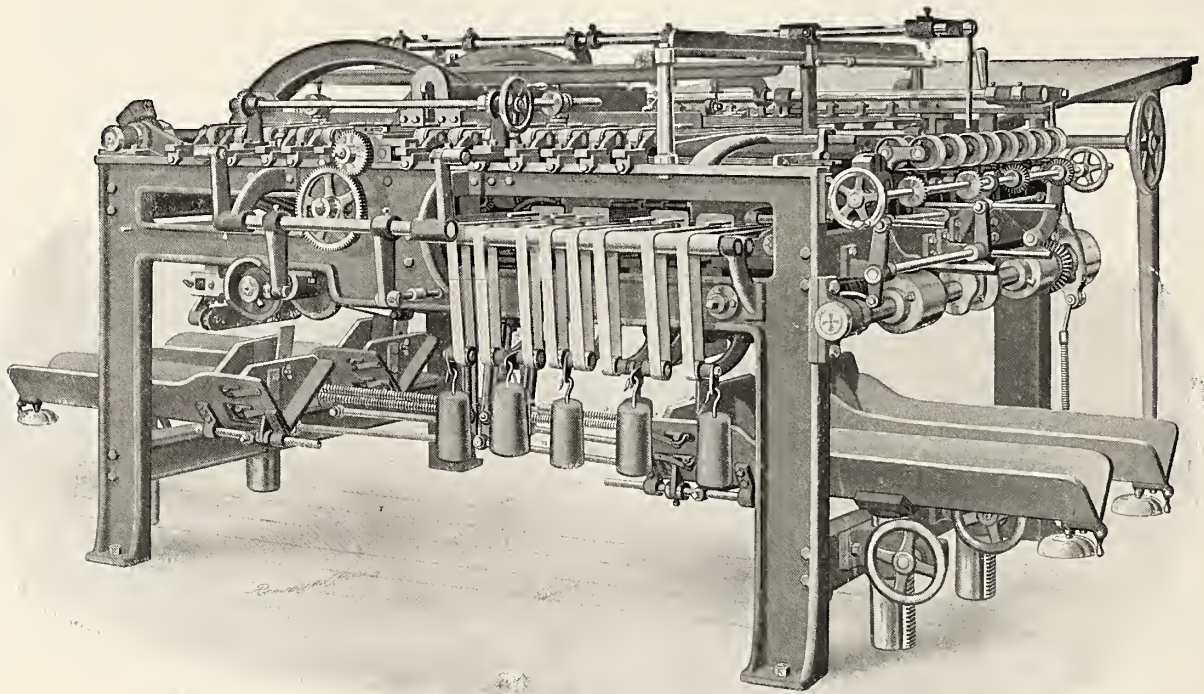


Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

Sole Agents: **BINNEY & SMITH CO.**

NEW YORK	LONDON	PARIS	HAMBURG
81-83 FULTON ST.	63 FARRINGDON ST.	15 RUE ELZÉVIR.	55-57 NEUERWALL.

THE LATEST
Quadruple 16 Book Folder
Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY

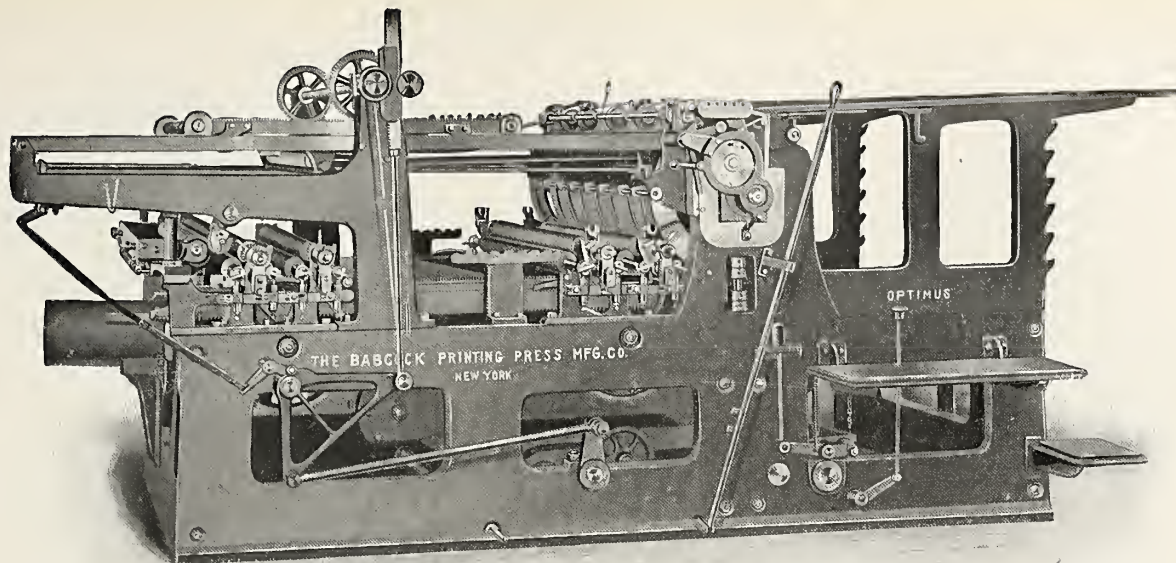
BROWN FOLDING MACHINE CO.
ERIE, PA.

AGENCIES

NEW YORK—H. L. EGBERT & Co.,
23 New Chambers Street.

LONDON—W. C. HORNE & SONS,
5 Torren Street, City Road.

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304 Dearborn Street.



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;
 Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of
 Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

OPTIMUS OPTIMUS OPTIMUS OPTIMUS OPTIMUS

The extreme and unusual uniformity of action of the driving mechanism of the Optimus makes the attaching of automatic feeders to this press an exceedingly easy matter, and insures the best possible performance of these delicately adjusted machines.

In the Optimus bed motion there is not as much irregularity as can be measured by the one ten-thousandth part of an inch. If there is any at all it is less than this infinitesimal amount, and our instruments cannot measure it. Such wonderful regularity cannot be less than surprising. It gives great ease and smoothness of operation.

This driving mechanism is nearly ten years old, and the patriarch among bed motions. It has been unchanged since adopted. It is mechanically correct, and as perfect as human ingenuity can accomplish. It is the simplest. Its unvarying action is an exclusive characteristic, and in part accounts for the perfection of register, the high and almost noiseless speed, and the seemingly unlimited endurance of the Optimus.

SET IN BARNHART BROS. & SPINDLER'S PLYMOUTH CONDENSED AND CASLON OLD ROMAN



No. 1. ENAMELED BOOK

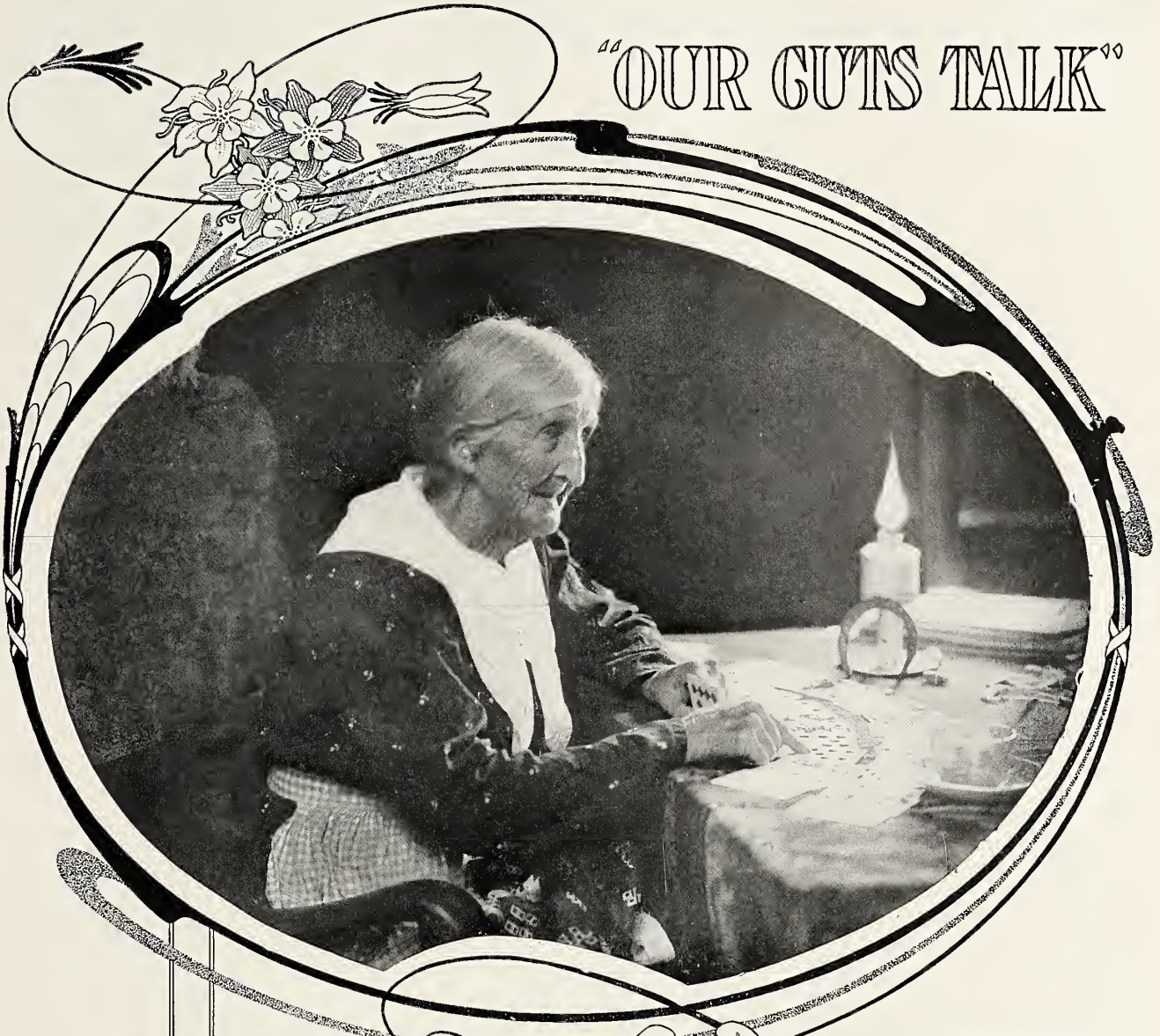
Whitest, Highest Finish
and the Best Printer

ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
HAMILTON, OHIO



"OUR GUTS TALK"



Under One Management

THE
Williamson-Haffner

ENGRAVING CO.

THE
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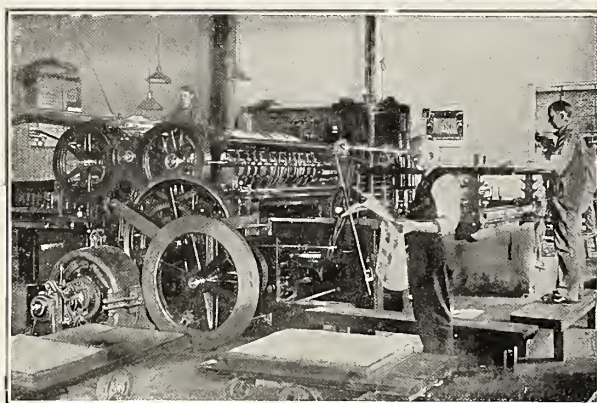
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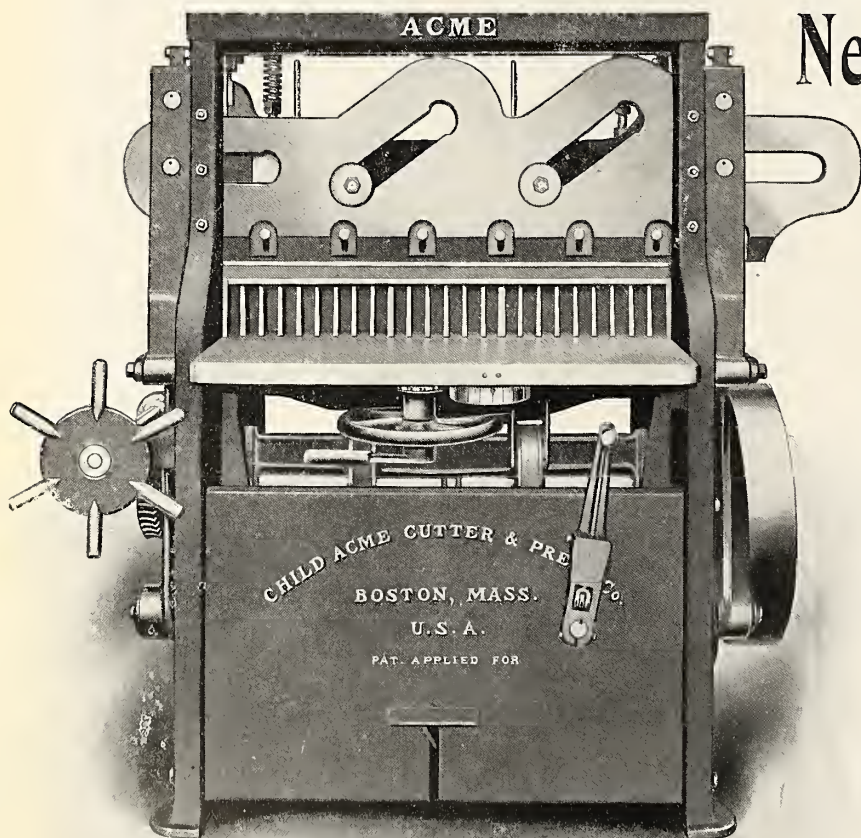
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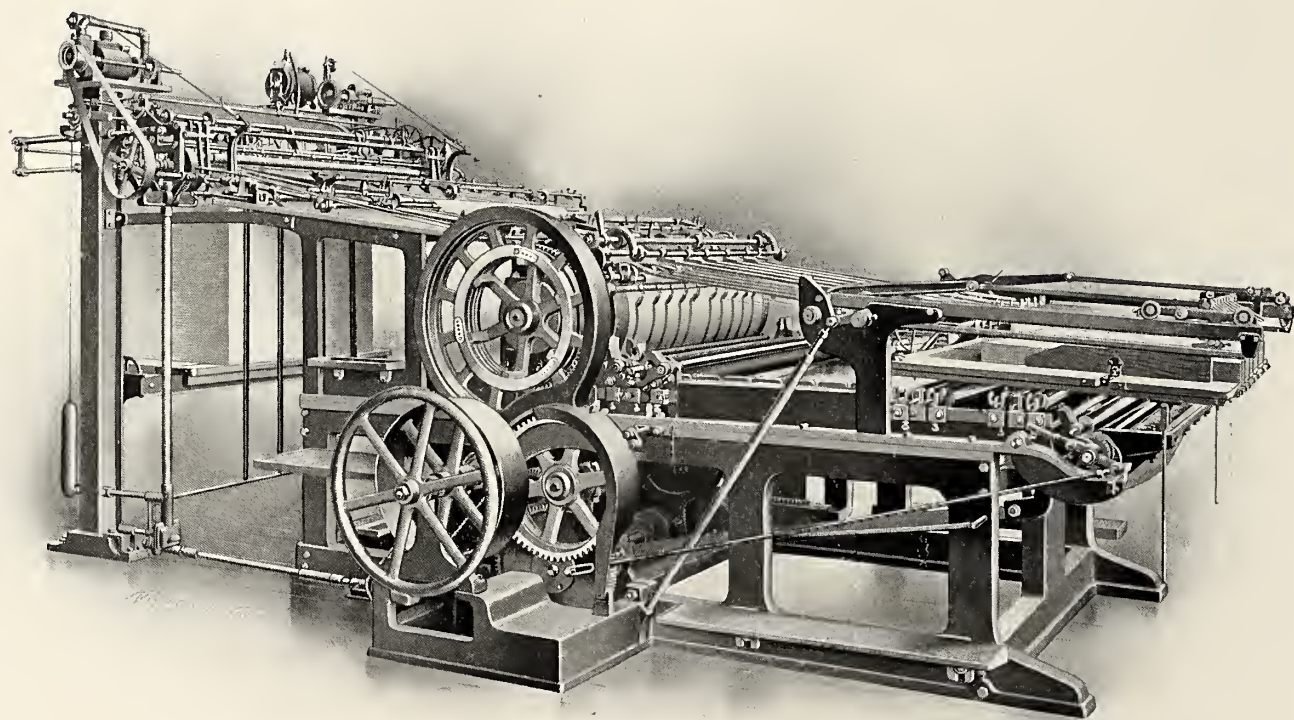
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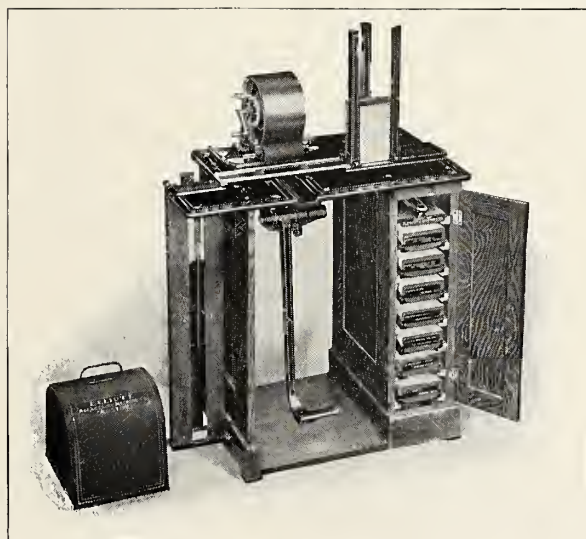
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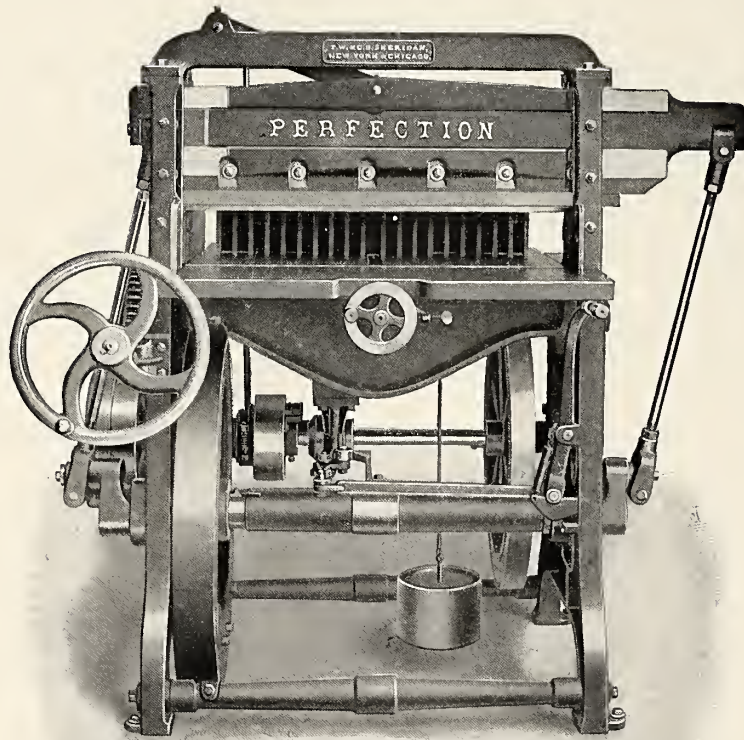
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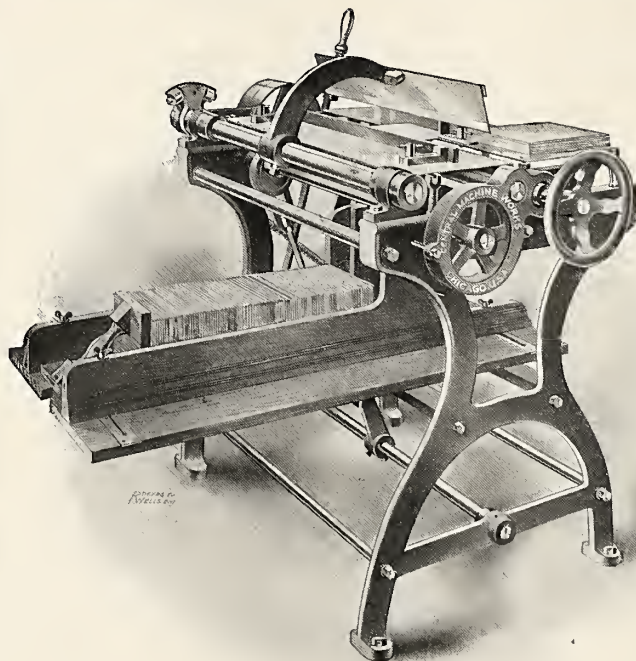
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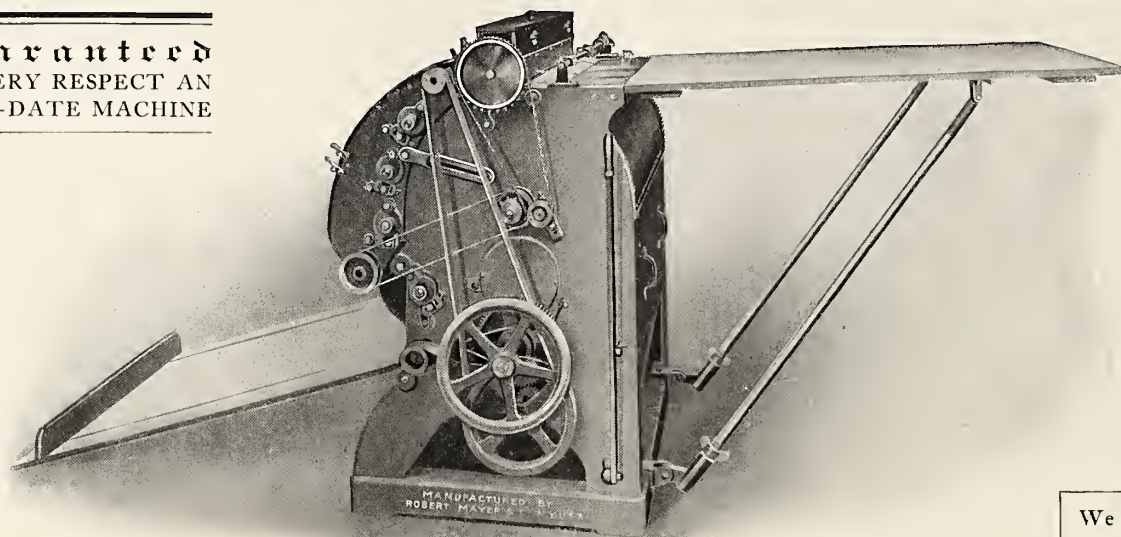
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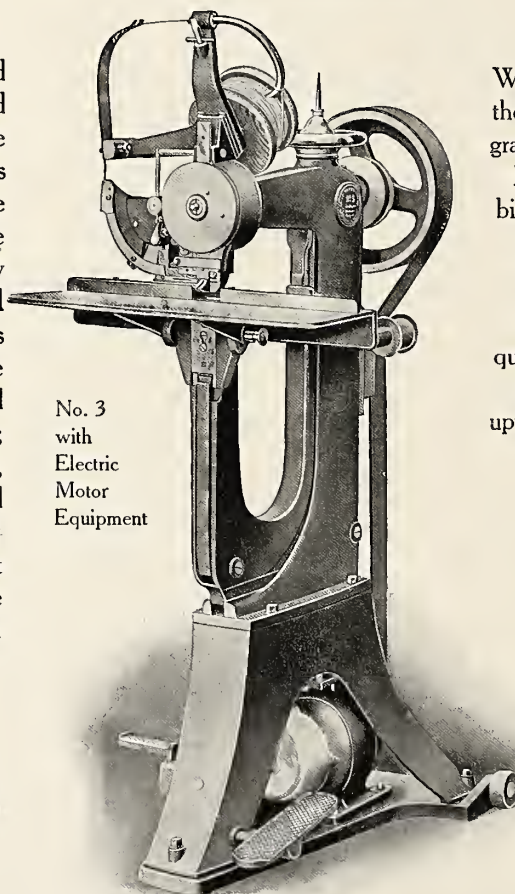
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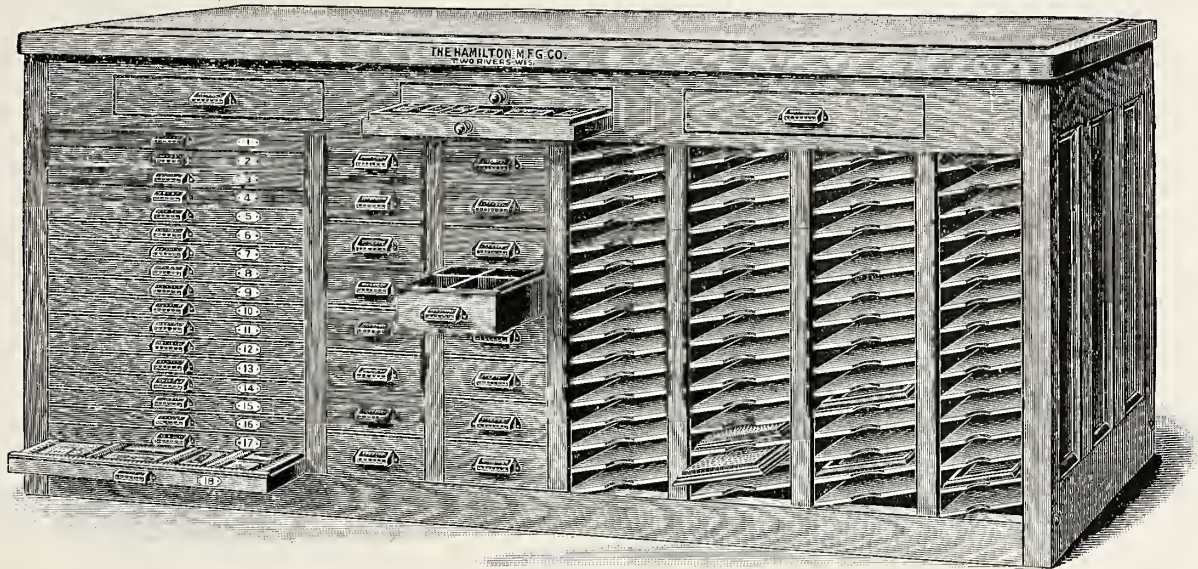
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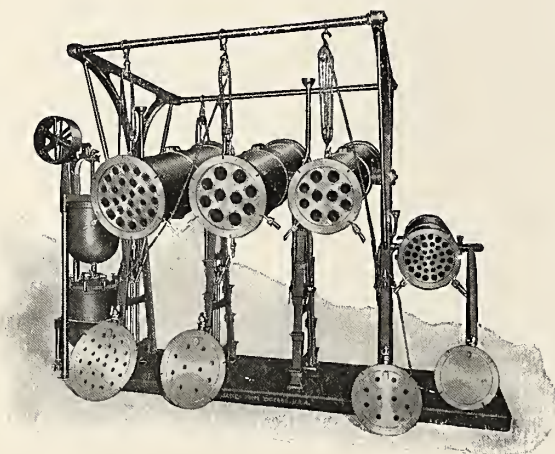
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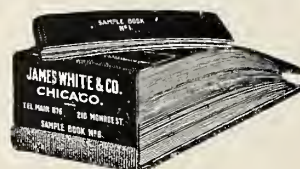
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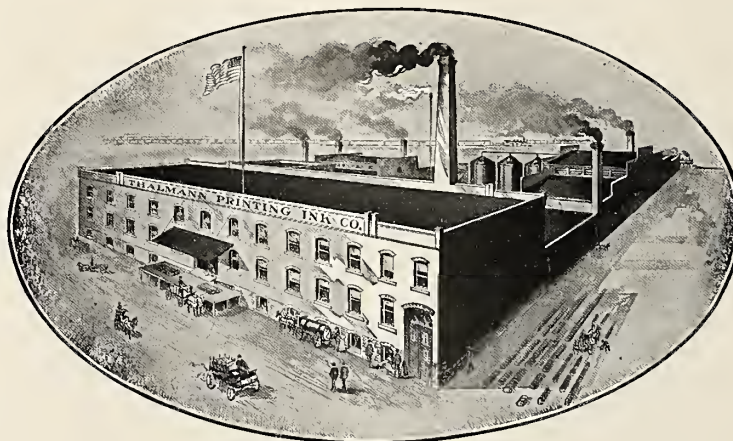
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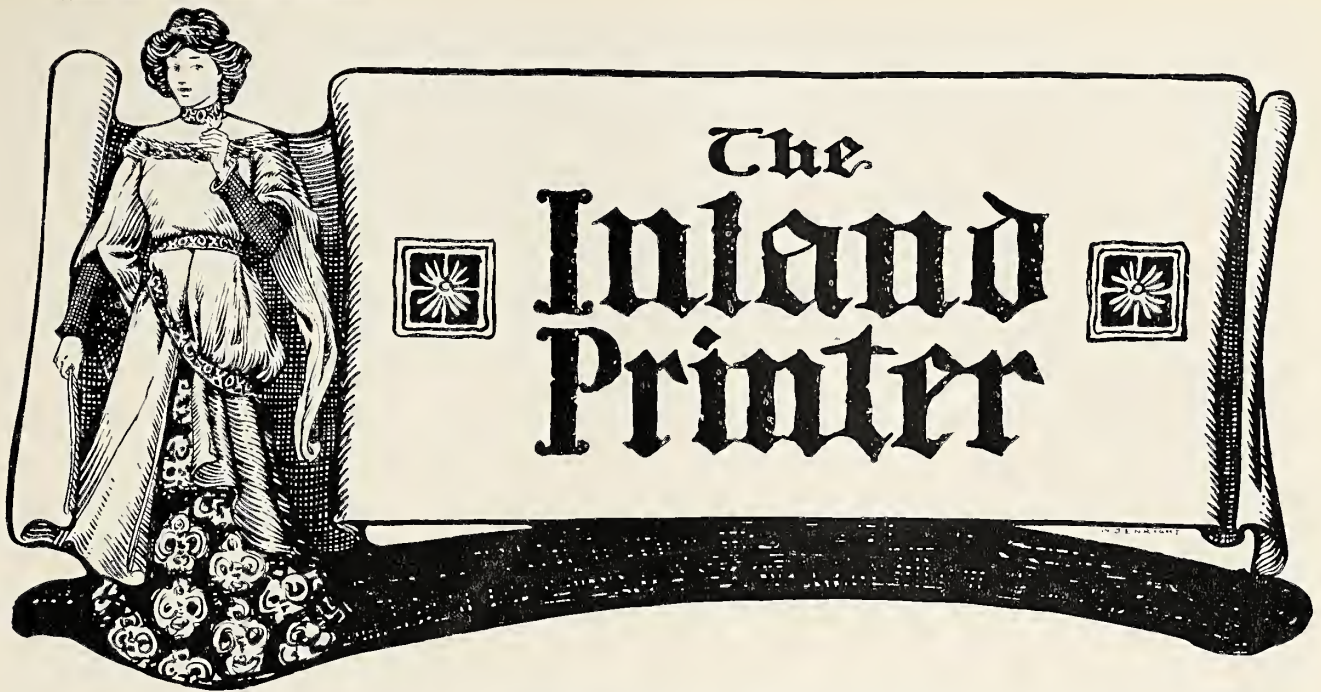
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VOL. XXXII. No. 6.

CHICAGO, MARCH, 1904.

TERMS: \$2.50 per year, in advance.
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THE DARKENED PATH.

BY THOMAS WOOD STEVENS.



HE question itself was simple enough; the difficulty arose because young Barkleigh and old Worsell looked at it from very different points of view. Young Barkleigh thought it only fair, since he had loaned old Worsell \$300 to keep his paper from being sold from under him, that he, Barkleigh the benefactor, should be allowed an occasional word in regard to the editorial policy. Old Worsell, resting lightly under the misfortune of one debt more, treated Barkleigh's suggestions as the intrusions of an unmannerly cub.

But it is probable that the matter would never have been worth a stickful if Barkleigh had not brought in Miss Betsey Willowraine with her poem on "Love, the Springtime of the Soul."

Barkleigh was masterful and unduly courteous, both at once; Miss Betsey was calm; old Worsell cleared his throat with a sound like the barking of the dogs of war, and said he didn't believe there would be any space that week, but if she would leave the poem, he would read it over and file it for future use.

Miss Betsey smiled complacently. "If you would read it now, Mr. Worsell," she said sweetly, "I'm sure you would want to print it right away."

"Quite impossible," growled the war dogs in Mr. Worsell's throat.

"Besides," pursued the lady, "my poems are always better when they are new. The fire seems to go out of them after a while. And you have several of them

already. There's my 'Ode to the Thrush at Sunrise,' and my 'Patter Song of the Raindrops,' and —"

Barkleigh interrupted with silken persuasion. "I think, Mr. Worsell, that we should liven up our pages once in a while — sweeten them, as it were, with a burst of song. And while we have in our very midst a poetess of Miss Willowraine's power and ability —"

Miss Betsey drew forth the manuscript of "Love, the Springtime of the Soul" and handed it to the editor.

Worsell took it gingerly and estimated, quite without intending to do so, the number of lines, the number that would probably break in the column, and the amazing total. "We couldn't use it this week," he said again. "We're full."

Young Barkleigh's voice stiffened. "May I inquire, Mr. Worsell," he said with some asperity, "What we are full of?"

"You may not," replied the editor, "but I'll tell you. There's news from the front; Grant has moved on Vicksburg; the cheese factory at Holding Run has burnt down; there's to be a concert at the Methodist church; Mrs. Gessenhelmer has fallen and broken her wrist; Rett Davis was married at Traskton two weeks ago and the news has just leaked out; the President's health is reported better; Jerry Gaskin has returned — his wife still on the town; and they're painting the Wirkway schoolhouse. That's what we're full of."

"And these things," said Barkleigh, "are crowding out this beautiful poem."

"The paths of the poets are darkened from the beginning," said Miss Betsey.

"They are," said Worsell.

A pause followed. The clicking of type in the back room suddenly began again, busily audible in the front office. The situation was very evidently strained. Young Barkleigh broke the silence. "Miss Willow-raine," he said in a high-pitched voice, "I think you may wish to retire. I want to talk to this—gentleman."

Miss Betsey looked up with frightened eyes. "Don't—don't be too hard on him," she pleaded. The war dogs growled again.

"Don't be alarmed," said Barkleigh, and his tone was distinctly peaceful.

Miss Betsey rose, readjusted her bonnet, and made ready to take her leave. Mr. Worsell also rose and bowed with all deference to her departure. Young Barkleigh closed the door after her and turned to the editor.

"I'd like to know—" he began.

"Nothing of the kind, sir."

"Yes, I would. I'd like to know what you mean by treating me so. It's not—it's not what I was led to expect when—when—"

"The devil, sir! When what?"

"When I loaned you that money. There. I should have some consideration."

"No consideration at all, sir. I didn't mortgage the *Sun*. I didn't sell you my immortal soul."

Barkleigh's face grew hot, but he sat down, determined to have the matter out. "I want you to print that poem, Mr. Worsell," he said solemnly. "Miss Willow-raine is a—friend of mine. I ought to have some consideration in these matters. I'll—I'll not leave till I have your word that the poem will be printed."

Mr. Worsell went back to his proofs, affecting to ignore his visitor's presence. At the end of the galley he looked up.

"Umph! Still here," he said sharply.

"Mr. Worsell," said Barkleigh, "I demand—"

"There's only one thing you can demand of me, and that's your money."

"On the other hand—"

"Nothing there. I haven't the money with me. No matter—" the editor stood up—"I'll write you a check. Will that satisfy you?"

Barkleigh gasped. Worsell sat down and penned the required instrument.

"There, sir," he said with lofty dignity. Barkleigh, startled out of his composure, took it and moved toward the door. Worsell called him back.

"You forgot the poem." The young man took the manuscript and left the office. The old man's dignity went out of him like the pride of a cat suddenly cast into a mill-pond. He chuckled. He leaned back and laughed till the tears oozed along the furrows in his cheeks. The type ceased to move in the back room, and the boy appeared brazenly in the doorway. Still

the editor of the *Sun* made merry. At length, wholly breathless, he stopped with a little gasp.

"What's the game?" asked the boy eagerly, but with respect.

Old Worsell chuckled. "Bless my soul," he said. "I gave him a check on the bank at Cardonville. Bless my soul. There's no bank at Cardonville any more. Hasn't been one these seven years."

He chuckled again. Then his face turned grave. He bestowed a moment's envy on the darkened paths of the poets.

"I suppose," he said to himself, "I suppose he'll come back."

Written for THE INLAND PRINTER.

A NEW FIELD FOR THE "FOLLOW-UP" SYSTEM.

BY ARTHUR K. TAYLOR.

WILLIAM HENRY STIMPSON, having a fervent desire to better his financial condition, avails himself of the opportunity offered by a correspondence course of instruction in advertisement writing in the moments left at his disposal after his hours as elevator boy at the Equitable Trust building. He becomes thoroughly convinced of the efficacy of the "Follow-up" system, and when in the fullness of time he gets a situation as one of a number of clerks in the office of a cemetery company, he believes that the time of deliverance is at hand—the time to demonstrate whether or not there is in him the eternal fire of genius, so far as advertising is concerned, so he burns the midnight oil in evolving a great scheme for advertising the cemetery business, with the result that he prepares the following series of "Follow-up" letters, and simply awaits a favorable opportunity to bring it to the attention of the superintendent.

The first letter of the series is intended to be addressed to a selected list of persons over sixty-five years of age. Stimpson thinks it is probable that he could get a copy of such a list from a friend of his, an undertaker.

NEW JERUSALEM CEMETERY COMPANY.

VENERABLE SIR,—It is our desire to earnestly call to your attention the beauties and the advantages of the New Jerusalem Cemetery, laid out in the most attractive location to be found in the State. The calm, peaceful atmosphere of its surroundings are wonderfully conducive to those quiet meditations so essential to a graceful weaning-away from the things of earth, and we would esteem it a personal favor if you would avail yourself of the street-car tickets enclosed to come and stroll through our beautiful walks.

Take any car going west on Eternity street. We are,

Yours sincerely,

NEW JERUSALEM CEMETERY COMPANY,

Supt.

To those who fail to accept within a reasonable time the invitation contained in the foregoing, the following communication is to be addressed:

NEW JERUSALEM CEMETERY COMPANY.

VENERABLE SIR,—We regret that we have not been honored by your inspection of our cemetery, which we invited you



From oil painting by H. Bradshaw.

"WORSELL TOOK THE MANUSCRIPT GINGERLY."

to make some time ago. We trust that you have not been prevented from so doing by any indisposition, for, paradoxical as it may seem, we are never inclined to unduly press for business, as we hold that the perfect satisfaction of our present patrons can but have the effect of eventually bringing to us an ever-increasing number. The management has provided elegant and comfortable rolling chairs, which will be propelled by careful attendants. These are at all times at the disposal of any who may wish to make use of them in inspecting our cemetery.

We wish to again extend to you an invitation to make use of the enclosed street-car tickets in paying our cemetery a visit in the near future. Respectfully,

NEW JERUSALEM CEMETERY COMPANY,

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Supt.

To be sent to those who avail themselves of the invitation:

NEW JERUSALEM CEMETERY COMPANY.

VENERABLE SIR,—We are pleased to know that you availed yourself of the opportunity to inspect our cemetery, and trust that you have felt repaid for the effort. We feel—we think justly—proud of the improvements we have effected within the past ten years, and believe that we are able to offer inducements that can not be surpassed in this part of the country. That we have been successful in meeting a public need is amply evidenced by the number of interments made here where the deaths have occurred at a great distance. In most cases the attractions of the New Jerusalem Cemetery Company have prevailed and we have been favored with the interments.

The well-beloved Reverend Johnson, you recall, died in France. Ignoring the renowned cemeteries near Paris, the widow did not even hesitate in bringing her beloved husband to our cemetery. William Henry Walker was stricken almost within the shadow of the far-famed Westminster Abbey, but the charms of the New Jerusalem Cemetery did not permit of any other choice. We could go on at great length multiplying like instances to show the high esteem in which our cemetery is held, but as you have been there in person, it is not necessary.

For those who prefer cremation to burial, we have established a complete crematory, which is equipped in the best possible manner. We recommend cremation to those who shudder at the possibility of being buried alive. After a body has passed through our crematory, we have no hesitation in certifying to the death certificate, no matter how young or inexperienced the attending physician may have been.

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Trusting that the arguments setting forth our claims for the support of the public may result eventually in your hearty coöperation, we remain, Sincerely yours,

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.....
Supt.

Doctor Dippy, the celebrated alienist, called in by the superintendent of the New Jerusalem Cemetery Company to make an examination, says that Stimpson's trouble is one that, while exceedingly rare in the annals of lunacy, was undoubtedly brought on by overwork and long continued employment in riding up and down

on elevators, and while he would not say that he would ever become dangerous, still he would advise his associates to be continually on their guard, and suggests that for some months it will be best to give his mind a complete rest.

Written for THE INLAND PRINTER.

PRINTERS AND SUPPLYMEN IN ENGLAND.

BY J. A. HUNTER.

THE sale of goods to British printers is not a subject that can be discussed if the individuals themselves are left out of the equation. To generalize about a mass of eight thousand persons in any trade would be easy enough. In endowing them with all the eccentricities whereof the Anglo-Saxon character is capable, one would be on sure ground. Extremes meet and flourish among this crowd and counterbalance each other, while certain qualities are constant and common to the whole. To get a penetrating view of British printers' nature, one must have a certain experience and some opinion of one's own. At its best the view will be personal and liable to error, but so that it is honest and clear it is likely to be helpful. The more perfectly a customer is understood, the easier it becomes to transact business with him, and in the beginning it is needful to take an average printing man as an example. As to whom the representative printer is, there can be no two opinions. He is chiefly in the letterpress branch, and he is one of the great middle class, neither large nor small, rich nor poor, the assiduous head of a steadily growing business. What then are his characteristics? He was trained, of course, to the trade, has done all the different work of the office and still works in his shirt sleeves. If things are busy, you are likely to find him presiding at the cutter. Guillotining is the master's job. He will have been busy for several hours before you call, and it will be late before he leaves. The office is his home and he takes an interest in it that is not confined to its money-making capacity. Nothing passes on the premises that he does not see. His workmen are his familiars in every sense. He knows their fortes and their foibles, and he makes reasonable allowance for shortcomings if the intention be good.

The type and machinery are fully as well known to him as the men, and they share with him a trifle of his sentimental regard. A press in its old age is not to be lightly discarded if it did good service in its youth. Type is not to be sent to the hell-box as long as there is any remote resemblance to life in it. But this conservative tendency to cherish the past does not interfere with a whole-souled pride in something new and capable in the way of appliances. When he has brought himself to buy a thing, the Englishman will admit it into his circle of household gods and think as well of the new thing as its demerits will allow. If it be American, he will say that these Yanks beat us yet. If it be English, he will boast that England is ahead forever. And this inconsistency is natural to

him and praiseworthy, inasmuch as it is better than a narrow insularity. If it be a machine, one may be sure it was not bought without mature deliberation and two or three visits to see the machine at work, and discreet inquiry from other users. Sure of its goodness, he will be slow to believe that another is better, and he is not likely to exchange it for some long years to come. If these qualities have their defects, they have equally their virtue, and in any case they have to be accepted as facts.

Business leaves him little time for reading. It is almost his boast that he does not read the trade papers. The English organs, being for the most part creatures of the advertiser, are circulated gratis and the waste-paper basket claims them for its own, unread. There are exceptions, but a paper that is given away is properly assessed at its cost to the recipient. Not every circular is heeded, either. A feature that catches the professional eye, something to criticize or admire, is surer of a glance than a featureless print. Still there is small probability that the English printer will keep the circular or be able to find it again if he does. The same preoccupation that prevents reading is an effectual barrier to much writing.

He can find time to talk, and it is by word of mouth that he orders or reorders his supplies. British printers can be worth little to the postmaster-general for any correspondence of their own. The traveler he likes is just the kind of man everybody likes and whom it would be superfluous to more closely describe. Further, he shows a preference for men who have worked at the trade and know more of its difficulties than their business strictly demands. The regular traveler who calls opportunely is the man to take the orders. The printer will wait for him at no end of inconvenience to himself until in an hour of desperation some other traveler wheedles out the order for paper or ink, if the regular man be late on his journey. The new account may stop at that point, as it not infrequently does. A regular business is not opened up instantaneously. On the next visit the new traveler may find it insuperably hard to get an interview, and the more so if his goods proved unsuitable.

It follows that a man who does not read loses touch with some of the wrinkles that are afloat. Accustomed to have his supplies in a particular condition invariably, the Englishman resents any departure therefrom. It may be due to his want of adaptability, but he declines to learn the method of procedures with goods that are slightly different from those with which long custom has familiarized him. To the seller that characteristic appears as pigheadedness, ignorance, unintelligence and in all manner of uncharitable lights. The seller may reconcile himself to the fact that the fault was his own, as no circumspection is too great in learning precisely what a customer expects. The seller after all must accommodate himself to the buyer's prejudices or suffer. A wide outlook on the buyer's part is doubtless desirable from all points of view,

but it is a foolish salesman who says as much while attempting to sell.

The salesman may not know to what extent the internal supervision is undertaken by the employer. The first thought that occurs is that he has been victimized by a workman whom a competitor has bribed. There is no reason to minimize the extent of the system of corruption of workmen in England. Its summit is reached in the trade in ink and roller composition. The larger offices are the worst. London is more to blame than the provinces, and managers and



SILHOUETTE PORTRAIT BY R. R. SALLOWS, GODERICH, ONTARIO.

buyers share the culpability of machine-men. Beginning innocently, as money paid for cans returned empty, as a sort of *pourboire* for the men who cleaned the ink-balls in ancient days, the bribery has grown until now the illicit commission on purchases means as much as their salary to some mongers in duplicity. Bribery in the ink trade is a direct commission upon the volume or value supplied, and it notoriously leads to practices indistinguishable from common theft and conspiracy.

The attitude of master printers to the deception that proceeds under their noses is remarkable. Nothing is so repugnant and unrealizable and certain as death. Every man knows it must come to him and most men try not to believe in it; at least they are displeased when told they must die. The case is the same with illicit commissions. For any outsider to tell an Englishman that his men are corrupt is tactless and injudicious. Far from earning any gratitude toward the informant, it may likely have an opposing tendency. First there is the difficulty of proof, and second there

is the tale-telling that no Anglo-Saxon likes. The news may be taken as an insult; it may be regarded as a poor excuse for poor goods; it is hardly likely to be of any benefit to the seller in the future. Only the most conclusive evidence and the most adroit handling can make the announcement beneficial to one's own interest with the employer.

Then begins the trouble with the workpeople. It is a tradition in the trade that one traveler was ruined and removed from the road in consequence of the antipathy of machine-men toward him. He had exposed one of the secret brotherhood, and a vendetta was declared. His goods were tabooed and his firm had, reluctantly and with many apologies, to withdraw him. Such is the story that may well be true in part. Those who know the trade will be aware how information travels from city to city by means of the personal visits, conferences and what not that the leaguers exchange. The employers cut a ridiculous figure as they sit in state trying to believe against their own better minds that no robbery and corruption goes on in their particular offices. To that piece of pious self-hocussing discriminating sellers are agreed to pander, and it would be too much to condemn them for so doing until it be known that a revelation would be welcomed by the party especially aggrieved.

The rampant corruption in the printing-offices of the United Kingdom is due to the ostrich-like proclivities of its master printers. Perhaps no other trade is more honeycombed by deception; certainly many others are purer. Although there are employers so lynx-eyed that to deceive them is impossible, they are few among the more important tradesmen. The printing-office is a good school for craftsmen and an indifferent one for learning the general principles of business. It does not teach the Englishman the attitude of detachment from which all things are regarded callously for their profitability to himself. It too often fails to train a man to see that working for nothing is as unremunerative as playing at the same price. It does not produce the keen dealers who advantage themselves step by step, waking or sleeping, year in and year out. Its tendency is to instil traditionary methods into the learner's skull and to make printers, broadly, after one and the same pattern.

The school turns out a finished product that is admirable in many ways but conservative in all things. The Englishman applauds push and cleverness in business and gives ungrudging praise to his superiors at the game, but he is not to be hustled unduly. Impatience ruins the effect of preparations that may have pleased the printer without actually screwing up his enterprise to the buying point. He makes money slowly himself and looks to others to do the same. Those who expect him to pitch his old ideas away and to adopt new ones in a moment err grievously. His motto is, or ought to be, "*Ad tempus nobis*"—"Give us time." In a long time he does a good deal, and many eager Americans in the printing-supply and

other trades have found with some disgust that a little time, given to spasmodic effort, yields very indifferent results, if any. The only English printer who is in haste to buy is the man who has no thought of paying. A few of that kidney flourish in every land, and the fertility with which they provide excuses when money is more desirable compensates amply for the absence of trouble in selling. Confidence is a slow-growing plant in England, but it lasts long and waxes progressively, given adequate attention to its needs. But if time and patience are required, they are paid for too. Very handsome fortunes have been realized by a long succession of machine-builders, paper, type and ink-makers and merchants. Prosperity is decidedly the rule, and if the channels to fortune are now more crowded than ever there is always room for those who bring room with them.

Written for THE INLAND PRINTER.

A SCHOOL FOR APPRENTICES.

BY WILL J. ROHR.

UNQUESTIONABLY the subject of apprentices in the printing business is a theme that has brought out, and will continue to call to its aid, the best thought obtainable. After a careful study of conditions, one can not but see that there is apparently vast room for improvement, from the viewpoint of the employing printer as well as that of the journeyman.

Take the boy who secures a position in an office where several journeymen printers find employment. The embryonic printer-to-be is set to work; it matters not at what. He receives his orders from the foreman, the journeyman and perhaps from another of his kind who may have preceded him by a few months in service. Time passes only too quickly for his young and immature mind to grasp the many details and technicalities pertaining to what may, in his case, prove to be a vocation for life. Such a thing as regular instruction is unknown. He is allowed, in the majority of cases, to shift for himself as best he may. When at last four years have rolled around, the young man declares that, inasmuch as he has served an apprenticeship of that length of time, he should be regarded as a journeyman, and as such should receive journeyman's wages.

While it is not the writer's desire to take issue with any organization upon the admission of any one to their ranks, yet it can truthfully be said that, in justice to a great many of its members, there is a laxity in demanding a standard of competency in a great many places.

Now, is this apprentice truly and duly qualified to take unto himself this prerogative? In a great many cases he is not. Why? Because in the majority of instances the fact remains that no one had been sufficiently interested in the crystallizing process to honestly inform the apprentice what would be expected, and what constituted a full-fledged journeyman.

It would appear that all employing printers, and especially the journeyman, owe it to themselves, as well

as to their coming competitors, to make them as good, if indeed, not better craftsmen than themselves. This is readily possible in this age of progression. The coming printer might be placed under the immediate charge of the most competent and skilful journeyman in the office, whose duty it would be to instil into his young mind the basic principles of what constitutes a successful artisan, pointing out to him that if he desires to make a success and reach the top of his chosen profession, it will be absolutely necessary for him to acquire a working knowledge of the English language (a smattering will not do); impressing on his mind that by so doing he better fits himself to properly perform the task placed before him; along with this, creating a desire for instructive reading matter, and not forgetting that there are many valuable lessons to be learned by reading such an excellent treatise on the art of printing as every issue of *THE INLAND PRINTER* contains within its covers. And it may be truthfully said, that of all the great helps accorded in past years and at present, the writer can not recall any one source that has been of greater assistance. This peerless publication needs no testimonial as to its worth; yet one of the best investments employing printers of to-day can make is to have a copy of this publication on file in their office, and in such a place that the so-called "devil" may have unobstructed access to its pages. Let him read it from cover to cover, observe the style and set-up of its many and varied advertisements; in fact, make him feel that if he clings to the art preservative for a livelihood, he may possibly be able to improve upon its matchless appearance.

Now let the foreman or some honest-minded journeyman take him in hand, or better still, if there are a large number of apprentices in the town or city, devote one evening each week during the winter months, and as often as possible during the summer months, in holding what may (in this instance) be termed "An Advanced Course for Apprentices."*

Here there could be shown samples of composition, presswork, and in fact everything pertaining to the craft. It might resolve into a course of lectures by the best and most competent workmen in the city. The outcome would not be difficult to see. Instead of the apprentice being looked down upon and reviled, a better and more intelligent class of boys would be attracted. Parents would readily and gladly take to and assist in anything which would tend to make their sons skilled artisans in one of the most interesting and self-educating trades.

The writer believes that there are men who would be glad of the opportunity to assist their coming competitors, and who are sufficiently broadminded to take an unselfish interest in the little fellows, who, in time to come, will assist them in doing better and more work and thereby receiving a higher remuneration.

Written for *THE INLAND PRINTER*.

PARTNERSHIP IN JOB-PRINTING PLANTS.

BY FREDERICK F. TURNER.

THE partnership plan of starting and conducting a small job-printing plant is sometimes more profitable and satisfactory than single ownership.

An agreement should be made in the beginning, however, regarding each partner's field of endeavor. Each should conduct his part as he sees fit. Nearly every man has his faults, eccentricities and virtues, and wise is the business man who strives to condone his partner's faults and praise his virtues. Trust one another and work with might and main for each other's welfare. This is companionship, and no partnership is wholly successful without it. In practicing this, friction is avoided. An amicable agreement arranged and lived up to, and two men instead of one bent upon the success of the venture, both having their capital invested, and interests centered therein, has all the elements of success. It is sometimes more difficult to do the work than it is to procure it. For this reason the services of a thoroughly practical workman, who can establish a system and work by it, and whose knowledge of management has come to him as a result of years of experience, is needed to take charge of the mechanical department.

On the other hand, a thorough printer who is possessed of a vast knowledge of printing trade economics and some clerical and business ability is required to attend to what is generally termed the unproductive but necessary labor that attaches to every job-printing plant, no matter how small. If he can, in addition, control work, this in a measure makes his labor productive.

Seldom is one man found who is possessed of or who can ever cultivate all these qualities, because two widely different temperaments are represented, both essential to success. This is one reason why many small printers work so hard and wonder why they receive so little recompense.

As one such proprietor of this writer's acquaintance put it: "For a long time I tried to run my plant alone, scorning to trust even a foreman. But at last I came to realize that from the case to a customer was a far cry, and it involved more work than I could properly and profitably attend to. What with estimating on work that some other printer had cut down to the last mill of profit, and which I hoped against hope to receive at a higher price because of my superior workmanship; in keeping books that were not half kept, making out statements, paying and collecting bills, ordering stock, reading proofs, keeping my help busy, and in doing the thousand and one little jobs that must be done in every well-appointed job office, it all but sapped my boasted goodly store of vitality, and I have little more than these gray hairs to show for my industry. I was glad to share the work with a partner, and everything is running serenely now. If a thoroughly conscientious working foreman or partner is not in charge of any

* Chicago Typographical Union has such a plan in contemplation.—
EDITOR.

job office, believe me, the proprietor has hard rows to hoe. You will see him there early and late, as it has often been the case with me, striving to meet his expenses and to keep up with the work, and none of it is done as it should be done because sufficient time can not be devoted to the job in hand to do it properly."

There is in Chicago a certain job office that is a model of correct management on the partnership plan. The working hours are no less than the union rules require, but everything is done so systematically that the output has increased at least twenty per cent since a thorough working system was put into effect. More work is accomplished here in eight hours than in other offices of practically the same equipment in nine hours. None but the best help is employed and all are paid commensurate with their ability regardless of the scale, though none are paid under the scale. If they do not come up to the standard of the office, they are not steadily employed. This plant is operated on the principles above outlined, one partner having charge of the mechanical departments, the other attending to the business interests of the office. The former is constantly on the floor acting as foreman. No conversation other than that pertaining to business is permitted here. There is no "slave-driving," as some will anticipate. It is conducted simply on strict business principles—a job office in which any self-respecting job compositor or pressman would delight to be employed. Only circumstances over which the proprietors had no control have been responsible for a job not being delivered when promised—surely an enviable record.

In the mechanical department it is the constant aim to keep composition ahead of presswork, so that the presses shall be continually running, and also if two or more jobs are to be printed in one color they can be run in succession, thus doing away with the necessity of washing up the presses so often, as is so frequently the case in many offices. The economy of time and labor as a resultant of this is significant and should be more widely practiced.

There is a system here of "borrowing" help that may be suggestive to other proprietors. Rather than advertise or send to the union rooms for help to "turn out" a rush job, as is the usual custom, the necessary help is borrowed whenever possible from a neighboring printer (it is not unusual for many printers to be located in one building here). For this method it is claimed that the "borrowed" help soon become acquainted with the office and, as a result, give better satisfaction than hiring strangers, for it is argued, and rightly, that the stranger must needs have time to get used to the lay and methods of the office before he is capable of doing the most or producing his best work. This being discounted to a great extent, the work is greatly facilitated. Terms are agreed upon between the two offices, and the men thus "borrowed" are given a bonus for their services. This, with the overtime that usually accompanies it in such emergencies, swells the worker's pay envelope considerably.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. V.—ON THE NATURE OF PROPER NAMES.

A PRIVATE criticism suggests an explanation that had better be made now. It affects this sentence in an earlier article: "They (this series) are conceived for the purpose of exhibiting different authoritative opinions in juxtaposition, and as far as possible indicating a choice between them, or an absence of real choice in some cases, but always expressing a personal preference, with reasons for it when possible." The critic says that this sentence constitutes an assertion that the articles "are to be mere compilations, with notes to indicate a choice, and therefore there is no conception—no first idea, no original thought," and that "you fail to give us the name of the grammarian or grammarians upon whom you rely." The author had and has no thought of compilation. He meant that authoritative opinions would be stated from time to time, when that seemed desirable (this same critic is likely to insist that what should have been said here is "will be stated when that seems desirable"). No promise was intended that every grammarian should be named who held any certain opinion, for that is impossible. Many disputed points are decided in one way by a large number of grammarians, and otherwise by a similar number, and sometimes the author's opinion may differ from both of these decisions.

Proper names are entitled to a careful consideration here by themselves, though it can not be made exhaustive in the way of covering every possible point of doubt in detail. The classing of a noun as proper or common is of more practical importance to printers than any other matter of classification, for on it depends the use or non-use of a capital letter. As a name may include a number of words, the question is more inclusive than that, for each word in a proper name is affected. No rule is more widely accepted in English practice than that every proper noun should be capitalized, and each word in a proper name. For this very reason a fuller definition of "proper name" is needed than any yet given in the books, since the old ones all leave it possible for some persons to insist that the classification belongs only to the name of a person or a place, or to such names and those of books, periodicals, and things named as if they were persons, as animals, or days, or months, or planets.

No grammar text-book and no printers' style-card has ever indicated in sufficient detail what words were to be capitalized and which were not. A few rules are given, with examples, for guidance by analogy, and that is all. It has always been, and probably always will be, impossible to nullify the personal equation in the application of analogy, beyond the range of the simplest categories; and every proofreader who tries to preserve consistency has to make corrections differing in the work of different compositors, because the compositors do not reach similar results from the same

rule. A possibility of attaining comfortably consistent practice seems afar off, for the attainment seems to depend on work that would not be thought profitable —

shown by quotation from a large number of writers, but that would be tedious, to say the least, and the fact may be as forcibly illustrated by citing only two



Photo by R. R. Sallows, Goderich, Ontario.

"HE LOVES ME, HE LOVES ME NOT."

exhaustive listing of all terms at all disputable. Reasoning from analogy must still be the main guide.

Lack of agreement among printers undoubtedly results from lack of agreement among grammarians. That such consensus is wanting would most fully be

authors who supply typical examples of difference in general understanding.

G. P. Quackenbos, in his "Advanced Course of Composition and Rhetoric," which his son, J. D. Quackenbos, said, in a revision dated 1884, had been

for thirty years a standard on its subjects, defines proper nouns as "names that distinguish one individual of a class from another." In his rules for the use of capital letters he says: "Begin with capitals all proper nouns, and titles of office, honor, and respect." This, of course, implies that the titles are not proper nouns; but one thinks its author did not sufficiently realize this when he says in a following paragraph that such titles are common nouns when used without reference to a particular individual, which contradicts the earlier implication. Again he says: "Begin with capitals common nouns when spoken to, or spoken of, in a direct and lively manner, as persons." The opposite opinion, which agrees in this respect with that of the present writer, is shown in our next quotation.

A. S. Hill, in "Principles of Rhetoric," says: "A capital letter should begin every word which is, or is



Pen-and-ink sketch by Helen Leonard, Pupil, Art Institute, Chicago.

used as, a proper name. We should write England, not england; the American Indian, not the american indian; Shylock, not shylock; the White Star Line, not the white star line; the Bible, not the bible; Miltonic, not miltonic. We should distinguish between the popes and Pope Pius Ninth; between the constitution of society and the Constitution of the United States; between the reformation of a man's character and the Reformation of Luther; between a revolution in politics and the Revolution of 1688; between republican principles and the principles of the Republican party: the foundation of the distinction in each case being that a word, when used as a proper name, should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it."

Some of the particular cases here mentioned are specified by Quackenbos in other rules, but without classing the uses as common or proper. Hill's expression "is, or is used as," could be improved, for every name that is used as a proper noun in that use actually is a proper noun, and every particular or individually specifying application of a phrase makes that phrase (as White Star Line) a proper name. Departures from the rule stated by Mr. Hill far more probably originate, however, in the deliberate opinion of author or printer that in the cases mentioned the terms are not used as proper names. Some of the departures are far from originating in inadvertence. Such must have

been the practice of one Republican newspaper which always printed its own party name with a capital letter, but in which its opponents were called democrats. It is not only in newspapers that such differences can be found. Henry Cabot Lodge's "George Washington," for instance, speaks of the Chief Magistrate of the United States as the President, but of the ruler of Great Britain as the queen.

It is a comfortable logic that decides that only personal or place names are proper, for consistency of practice is thereby secured more easily than in any other way. Thus we get what is found in one very prominent newspaper, and maybe in others, but not in many, and at least very seldom in books. In the *Springfield* (Mass.) *Republican* the President (as most people have it) is the president, and the national legislature is the congress; each State is a state, and its Governor is the governor; the Constitution is the constitution; and we read of the senator, the Sulu islands, the supreme court, the republicans (for the party), the czar's government, the Pennsylvania railroad company, the Northern securities company, the Springfield automobile club, and many other analogous names appear without capitals. Of course, this indicates that such names are there held to be of the common nature.

This is not a treatise on the use or non-use of capital letters, notwithstanding that so much has been said on that subject. A capital initial is the distinguishing mark of a proper noun, and each proper noun is, by universal text-book prescription, entitled to such distinction; this accounts for the incidental, though prominent, consideration of capitals. In such consideration is to be found the clue to the differences in opinions on this item of grammatical classification.

The grammarians have not drawn a distinct line between common and proper nouns. Every one of them has omitted from his exemplification many terms that need attention before we may know how to write them, except that each writer may follow his own inclination and make his own practice at least almost independently. Hardly any two large books show similarity all through; indeed, it may be almost safe to say that hardly any large book shows real system.

Thus it is with full consciousness of the probability of widespread dissent that the writer offers his definition of the nature of proper names. He holds that the nouns capitalized in the quotation from Mr. Hill are all, in those uses, proper nouns, and that all others standing in similar particular, individualizing application are proper nouns. He can not, on the other hand, agree with some who would carry the analogy away beyond all reasonable bounds, as was done by one who, in talking with him, insisted that the naming of a century ordinarily, as the eighteenth century, constitutes a proper name, and that such phrases should be capitalized, as the Eighteenth Century. The individualizing character of such a name is too plainly inherent in the ordinal word to need any other indication.

(To be continued.)



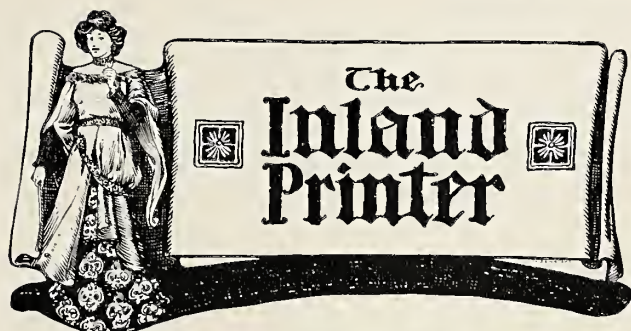
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ADVANCE IN SUBSCRIPTION RATES.

INCREASING the technical value of THE INLAND PRINTER by a specialized work in every line of effort in the printing trades, and by the preparation of high-class specimens of typography, illustrative and decorative work, has made it necessary to increase subscription rates to \$3 per year—an advance of 50 cents a year, or 5 cents a copy.

Subscriptions at the present rate will be accepted in advance until the first day of July, 1904. All subscriptions on and after that date will be subject to the advance.

Plans are under way to make important improvements in the publication and to extend the power of the magazine in aiding the printers, pressmen, binders and engravers in their work. THE INLAND PRINTER pays the highest cash price for meritorious suggestions and articles of interest to the trade, and contributions are cordially invited.

FINANCIAL.

ADVANCE in commodity prices was insistent in the midwinter months, cotton, coffee and cereals sharing alike in a vigorous bull sentiment. The element of fictitious value can not be ascertained in a rising market, for advances are based upon the preponderance of sentiment, and it is useless to place individual judgment in the balance. Caution and conservatism were largely disregarded as the prices whirled, and the goals of the earlier markets became the stepping-stones to higher prices.

The cotton speculation was favored not so much by the short-crop estimates as by the enormous shipments to Europe. Ordinarily these shipments represent the purchases of foreign spinners, but in a period of wild speculation the leaders of the campaign leave no weak place, and shipments are assumed to have been swollen by the long cotton of the pool sent abroad to strengthen the market. It is not an unfamiliar trick in commodity speculation. When Mr. Leiter was running his wheat corner, the greatest boosting of prices followed enormous shipments to Europe. After the deal collapsed, the money syndicate supporting Mr. Leiter was two years in marketing the stocks stored in Europe. Three years ago the copper speculation was worked by a similar transfer of immense stores of the metal abroad, and there followed two years of declining exports while the surplus was being marketed.

The process is a simple one; the cotton is shipped to agents abroad, the bills of exchange are negotiated on this side with the banks, and the operators count upon the sales of other holdings at higher prices and settlement of accounts of a speculative character to bring in funds to meet the bills at maturity. If unsuccessful within a short period, loans are made abroad on the cotton until the deal is concluded. A break in the market far below the price at which the goods were bought transfers the obligation to the bankers discount-

ing the bills of exchange. That is what happened to Mr. Leiter's deal.

Higher prices for cotton and grain have been of immeasurable help to the planters and farmers who kept out of the speculative markets. The distribution of money throughout the interior points has been reflected in growing bank balances and directly helpful in making a fairly good business during the winter. Lagging prices affected general trade and purchases by the retailers have been small; it has been a sort of hand-to-mouth existence, but a healthy condition, because it brought about a reduction of indebtedness in the interior and a transference of the top-heaviness to the reserve centers. Country bank deposits since the turn of the year increased largely in the reserve centers, indicating a surplus of funds. Like influences have not been at work in the cities. In the two months of national bank statements, the Chicago institutions lost \$7,000,000 in individual accounts, but gained \$21,000,000 in deposits from the country. New York made a gain in the individual deposits of \$86,000,000; its bank deposits increased \$54,000,000.

The larger increase in the individual deposits in New York arises from the import of \$26,000,000 gold in the interim of the statements. The showing of the two reserve cities is not altogether favorable to a uniform decrease in the interior loans, but sufficient to encourage a better money outlook. There is another influence impending over the money market, which counteracts the good showing of the movement in the regular channels. The Treasury Department is preparing to finance the payment of the \$50,000,000 Panama purchase. It is assumed that this will be made out of the funds now on deposit with the national banks, which amount to \$172,000,000.

Government deposits have been used in the expansion of loans. There is \$5 of loans to \$1 of bank deposits. A contraction of \$50,000,000 in cash means a contraction of \$250,000,000 in loans, a serious menace to all business interests. Secretary Shaw is confident that he can finance the transaction without disturbing the money market. It may be that he will take advantage of the canal bill to issue bonds, and thus meet the payment, but the speculation concerning the probable method has emphasized again the awkwardness of our independent treasury system in relation to business. Of all the Secretaries of the Treasury, only one has called attention to the danger of a large Government surplus redeposited with the banks. Hon. George S. Boutell, when Secretary of the Treasury, gave warning of the danger to the money market and business interests through a sudden calling of the deposits. True, the adjustments would even up in the long run, but it is during the transition period that trouble arises. If the surplus funds are gradually withdrawn, there is no danger, but to call so large an amount as \$50,000,000 presents serious complications. Mr. Boutell's warning is now recalled, and until the Panama payments are disposed of there will be more

or less restriction in granting loans by conservative bankers.

The piling up of funds in the Eastern money market developed an enormous demand in loans, the cotton, coffee and grain speculation absorbing a great deal of the \$100,000,000 increase reported by the clearing-house banks. The more pressing demand came from railroads which have heavy indebtedness to take care of which they are striving to convert into bonds. During the month of January the new bonds brought out and announced by railroads aggregated \$250,000,000. The winter has not been a profitable one to the public carriers. Anticipating a falling-off in traffic, or at least a decline in the heavy gains, the managers of the larger companies attempted to cut down expenses and save a larger proportion in net receipts, but the severe winter defeated the reduction plan. The reports since October present a uniform heavier increase in expenses than in gross revenue and losses in net, and there is no prospect of a change in their character before the spring months.

To the larger prices received by farmer and planter must be taken into consideration the helpful influences to the business of the country by the severity of the winter. It is the period of the year when productivity is at the lowest, when business depression is at the highest. An open winter would have turned two hundred thousand men out of the railway shops and yards; it would have compelled half-time in coal mining. The steady employment of these important interests has been a decided benefit to all trade. How far this will extend into the year is speculative, but it at least gives an impulse that may go far to the maintenance of a conservative business attitude. Cessation of activity in the steel and iron and related institutions has brought about a reduction of wages, and as business had not been profitable in the final months of last year, there is here another incentive to betterment.

The spring months will open with a contentment among the people. Though the unrest of the cities may not be settled, aggressive labor leaders have taken alarm at the depressive signs and are not apt to encourage a revival of the disturbances in building trades that marked most of last year.

All business depressions have been attended by the projection of some special interests as a disturbing feature, bewailing its losses, magnifying its condition, and alleging unfairness against the public or some portion of it. We recall how the farm interests of the West in the last period of depression brooded and bemoaned their unhappy fate and laid it all to political chicanery, to the barons of finance, and not until recurring bountiful crops extricated them from debt did they abandon their political organizations. A similar movement is now in its inception, and will run its course. The cattle-raisers charge the "beef barons" with robbing them of their natural profits, and as distinguished and prominent a public official as Secretary Wilson, of the Agricultural Department, has assumed the leader-

ship of the cattlemen. It is worth while looking into the facts. The eminent Secretary bases his claims upon the price paid for cattle and the price he pays for a porterhouse at the meat-market, a very deceptive mode of reasoning when so many of us who were raised on bacon have developed the porterhouse appetite with larger incomes, while the cattle have not developed their choice-cut anatomy at the expense of the rounds, the flanks and the shins.

Here are some comparisons on the beef issue. In August, 1902, the average price paid for cattle on the hoof at Chicago was \$4.44; in February, 1904, the average price was \$3.92, a loss of 52 cents or twelve per cent. So far, the Secretary of Agriculture and the cattlemen are right. They assert, however, that the retail price of good steaks in 1902 was 18 cents; in 1904, 25 cents. Fortunately for the unprejudiced facts, Dun & Co's index number tells another story. August, 1902, the wholesale price of meats was 11.679. In 1904, it was 8.138, a decrease of 3.541, or thirty-two per cent. Is there any corroboration of these figures required? The annual statement of Swift & Co., one of the incorporated beef barons, which is under the necessity of reporting to its shareholders, had a profit in 1902 of \$3,573,000; in 1903 of \$3,240,000; a loss of \$333,000, or nine per cent. This company, with an annual business of \$210,000,000, had to turn its capital over seven times in the year, which makes its average profit on products $1\frac{1}{4}$ per cent. It is doubtful if any other business in the country is operated on so small a margin as the packing-houses. The disappearance of the small packers in Chicago followed decreasing profits. The only house of international reputation which has made great fortunes for its proprietors has always been a leader in the grain markets and made its money there, and not in the packing-house. There are trusts and combines which have fattened at the expense of the public, but the Chicago packers do not belong to that class. Some years ago cattlemen made fortunes grazing on public lands, and compensated the public for free grazing by making meats cheap. Now that the land graft is passing away, they turn on the packer, and he is the target of a cross-fire — the cattlemen who want more money for their product, the public which clamors for cheaper meat, especially the porterhouse cuts. Natural adjustment will furnish the remedy here, as the rains and sunshine in season has made of the Populist of ten years ago what an observing friend of mine characterizes as the "plug-hat farmer."

P. S. G.

NEWSPAPER AMENITIES.

A Kansas newspaper contains the following fraternal greeting to its esteemed contemporary who has just commenced the publication of a rival newspaper: "A dreamy-eyed duck from the dark wilds of the way-back East has reached town with a hand press and a shirt-tail full of type, and proposes to start a rival paper. His hide will soon be added to those already hanging on our back fence."

TYPE AND PAPER HARMONY.

IT is easy to choose a type-face that is unsuited to the purpose intended or the paper used. Before me lies a volume of statutes, machine-finish paper; a review, not too smooth antique laid; a magazine, seventy-pound coated. Each printed from ten-point slugs direct, each the same style of type precisely — withal, symmetrical and pleasing in design and excellent in general appearance. But the difference the paper makes when one seeks the result in the finished page! On the coated, the lines seem faint, the serifs too sharp, the page weak and not easy to read. On the antique, the effect is as of blackness, and the amount of ink and impression necessary to make the type show well gives it a semblance of harshness, almost, though perhaps less wearying to the reader than the effeminacy shown by the coated paper. But on the page of statutes, the smooth but not too heavily machined sheet, the eye lingers restfully and lovingly. The darkened lines that loomed too black and coarse on the one hand, and the serifs that were so sharply defined as to be all but invisible on the other, resolve themselves into true proportion of light and shade. Spacing that was fancied too wide in one and too close in the other is now seen to be just what was needed to make it possible to read words, sentences and pages upon pages with pleasure that does not fail. So great variance is there between the effect of type and paper chosen because appropriate to the matter and harmonious each with the other, and type or paper chosen because convenient or that for which the one choosing has a penchant. There are fads in body-type not less than in display. The wise author is he who subordinates his own unreasoned preferences to the technical knowledge of his publisher; the wiser printer is he who can resist demand for what is merely new or unique if it be not also conformable to the canons of good taste and typographical perfection. R. C. M.

SHALL IT BE DONE OPENLY?

MUCH doubtless can be said in favor of the non-publicity feature of the associations of master printers organized for the purpose of maintaining fair prices. Granting the force of the best arguments that can be arrayed in favor of a secretive policy, they are in our judgment wholly overbalanced by the reasons that can be put forward by those who advocate the open-and-above-board line of action.

We can readily understand the disadvantages that would arise in endeavoring to conduct a "stand and deliver" style of "hold up" business out in the open, with the possible accompaniment of a brass band, but we fail to see how a legitimate organization having for its object the bettering of a trade condition that has long been a reproach to the craft — an organization called into being by the veriest necessities of self-preservation — we fail to see how such a cause can otherwise than gain in strength by being conducted

in essentially the same manner as any other respectable enterprise.

It surely seems reasonable to believe — and instances in support of it are not lacking — that when

gence and better nature in a manner that it would be impossible to do were he to be left free to suspicion that something underhanded were “doing.”

While it is probably true that there are in exist-



Photo by R. R. Sallows, Goderich, Ontario.

THE TRYSTING PLACE.

a business man is confronted with a candid — not arrogant — statement of a situation that is the result of the application of sound business principles, it will in a vast majority of instances appeal to his intelli-

ence to-day many secret organizations that would in a short time totally go to pieces were the mysterious element surrounding much of their ritualistic twaddle removed, still it is inconceivable that the cause of the

master printers in their present campaign for a reasonable return for their energy and investments should need aid of this character.

If there is to be a fight, let it be out in the open, where both sides can at least maintain their self-respect.

It is our conviction that it will be largely the customers who have been profiting most from the former "cutthroat" prices, who, when they are brought to realize what a different condition confronts them and knowing it is of their own making, will much resemble the frog in the nursery rhyme —

"So he tied his tail to a hickory stump
And he reared and pitched, but he could not jump."

A. K. T.

DEMAND FOR COMPETENT PRINTERS.

JOHN W. CAMPSIE, himself a superintendent of many years' service, thus ably defines the duties and the qualities of the ideal superintendent of a printing-office: The ideal superintendent is a man of intelligence, who by reason of conscientious work has come up from the bottom. He is a man who leads a clean life, who associates himself with the business organizations of his city, and enjoys and merits the confidence of his employer and his employer's customers. He not only safeguards his employer's interests, but helps maintain the good reputation of the office with which he is associated, to the end that the business men he comes in contact with may feel that their interests will be well served and that they will be given full value for their money. . . . The position of superintendent is one of the most important in any large printing-office. He should be a man fully conversant with all the branches of the business. He should be able to take the copy from the customer, make such suggestions as will tend to the betterment of the work, after studying the possibilities the copy seems to offer, and then take it up with the foreman of the composing department and see to it that it is handled in accordance with the ideas and promises agreed upon with the customer.

Scarcely a man who has had experience in a large printing-office, as superintendent, proprietor or foreman, will fail to read this with care and thorough acquiescence, and he will lay down the sheet with a sober conviction that while there is the very essence of truth in all that is said, yet, "And where may such a one be found?"

Where, indeed?

To-day there are cities — I had almost said by the score — in the New England and Atlantic States, and I doubt not in the Central and far Western States as well, where those in management of printing-offices as proprietors are seeking anxiously for some one to take charge as superintendent. It is not that there are not men enough. Of those who are as good as the average, perhaps there were never so many. But here is the parting of the ways. There are plenty of men

as good as the average man, beyond doubt. What is wanted — nay, is urgently demanded — is that the average of acquirement shall keep pace at least with the average of requirement as that mounts continually upward. It goes without denial that many a man who was a capable and satisfactory superintendent a score of years ago, or even half so many, is not now in the van of the army of successful printers. This is not because he has failed or fallen, but simply because he has not advanced with the rest. Unconsciously, perhaps, he has been marking time in complacent goose-step while others were striding on.

Again, there is many a man in the position of superintendent who is not entirely fitted for the duties of the position, or possibly that exact position. Yet he is retained because there is none better to be had. And this is the gist of the whole matter. It is not a question of money, nor of anything else save the hard, cold proposition: Can this man handle the office and the men and the work to better advantage than that man? If he can, he shall have the position. If he can do the work, the money will be ready for him.

Nor does this apply solely to the superintendent of an office that has machinery by the floor and men by the double-score. "I have a position that is aweary waiting for the right man to fill it," said a printer, a man of a few cylinders and jobbers, a short time ago. "It is not so difficult, but I have not been able to find the man. I'd far rather pay \$40 than \$35 — but when I pay \$40 I want a \$40 man, not merely a \$30 man who thinks he can get \$40 without earning it. And one who has not tried to find such a man has no adequate idea how few there are who are really worth it."

So that it comes to this: The man who is capable, the man who knows his business, the man who is willing to earn his pay, whether that pay be one dollar or ten a day — that man is the one sought after far and near. There await him both honor and riches and all that goes therewith, not least of which is a contented spirit and a clear conscience.

R. C. M.

HOW TO KEEP DESIRABLE EMPLOYEES.

ON another page is printed a letter from a job-office employe who is considering the acceptance of a position on a morning newspaper, thereby following the example of a friend. Both are evidently among the "desirables," and those who wish to know why there is such a constant movement of good jobmen toward the newspaper office can find one explanation in the communication referred to. It illustrates very lucidly an effect of ill-conceived agitation on people who are usually considered to be immune from such influence, or rather, to be incapable of helping themselves. Employing printers have difficulties to contend with of which the publisher knows nothing, but few of them are doing all they can or should do to bind their employes to them. Some apparently persist in a policy because it is distasteful to the men, forgetful of its being injurious to their business. The letter referred

to furnishes an apt illustration of how some men are practically driven into the newspaper field. That the writer received \$10 a week more than the scale is proof of his proficiency, and that he is satisfied argues strongly against his being of a roving disposition. Yet, owing to hints or threats doubtless designed to terrorize him, he may accept a position at night-work at the same wages. The newspaper job gives promise of permanency and freedom from disturbances on account of "fights with the union." Newspaper managers have learned that it pays to have their mechanical employes full of that contentment which comes from feeling their positions are secure. Once the scale has been adopted, they live up to it and do not engender ill-feeling by resorting to petty evasions or by continually whining about provisions which have been settled at the conference table. There was a time when business managers and superintendents seeking positions urged the intensity of their hostility to unions as being in their favor. We do not hear of that class any more. The schoolmaster has been abroad, and as publishers want results rather than fruitless disturbances, fair treatment is the order of the day. They go even farther and do what they can to make things pleasant, and the fact that they are being treated as men is appreciated by the employes, who reciprocate by being manly in the best sense of that term.

This brings to mind a composing-room force which enjoyed the reputation of producing matter at the cheapest rate of any in its class and neighborhood. Every one on the paper, from business manager and managing editor to the devil, is proud of its achievements. As individuals, the printers are not above the average, but the collective output is a record-maker. It was a tribute to good management and considerate treatment. The men were told it was the management's desire that they should have not only good positions, but be happily situated as long as the newspaper issued; that as the employes had to occupy the workrooms, the management invited them to submit at any time suggestions tending to make their environment more comfortable and healthful. There is no office stint; what the men do constitutes "the average of competency," with what result we have seen. Neither is there a human nor a mechanical timekeeper, and there are no habitual latecomers; when one loses any time it is left to his honor to place it on the slip. Contrasted with the penitentiary-like conditions and aggravating cheese-paring methods prevailing in many job offices, this sketch reads something like a romance, yet the composing-room referred to is an actuality, and there are scores of newspaper-offices conducted on much the same lines. While the jobrooms were crying aloud for men, their star employes — men who received over the scale — were willing to work in this news-room for less wages. That does not argue that fair treatment is wasted on the workmen. Employing printers are slow to learn that there is vastly more profit in hygienic workrooms than in filthy, ill-lighted

dens; that more and better work will be turned out by satisfied, respected and self-respecting men, than by those who are badgered, spied upon and held continually under the lash of threatened discharge. Fear is a hard taskmaster and the father of eye service, indifferent workmanship, "soldiering" and other ugly children that disturb the dreams of struggling employers. Appreciation and kindly encouragement do much to lighten the managerial burdens. Almost every employer is acquainted with the fact that capital is a timid agency, but seems to be ignorant of the fact that the competent, desirable worker is usually possessed of some manly dignity and very human sensitiveness that should be recognized and respected lest he become timid, too, and seek new fields of endeavor.

BRITISH AND AMERICAN PRINTING.

IF Joseph Chamberlain ever succeeds in overcoming British conservatism sufficiently to induce his countrymen to recede from the citadel of free trade and take up steadfast position within the bounds of protection as we understand it, there seems to be a fair indication that one of the matters he will give attention in his first schedule of protective tariffs will be printed books and catalogues. There is a wail of no mean proportions from British printers, individual and collective, that times are hard and becoming harder. Either because of habit acquired from us, or because they really think so, they are claiming that the cause of all this is the tariff, or rather the lack of it; that is, that so much good printing that ought to be done within the four seas is in fact done beyond them, e. g., in America and elsewhere, but principally in America, it would seem. "All the foreigner has to do is to print on the corner, or anywhere visible, 'printed in Chicago,' or 'Berlin,' or 'Paris,' or 'Vienna,' or 'Timbuctoo,' if they print out there, and dump it here free of duty," is the way one disgruntled Englishman expresses himself. And he would have us believe that this question of the tariff is the only one that has to do with the loss or the regaining of printing for British manufacturers and tradesmen by British printers.

Were this true, it would be necessary, probably, for Mr. Chamberlain to impose on the product of foreign print-shops a duty at least equivalent to that which keeps the British printer from competing for the work of the foreigner. In our case that would be twenty-five per cent ad valorem, this being the duty laid on the importation of bound books and pamphlets by the United States tariff laws of 1897, which made no change in this respect in the schedule of 1894. The addition of twenty-five per cent to the prices at which American printing is now sold in England would largely reduce the volume of such work, if indeed it would not practically destroy it. Again, it is very likely that in order to make assurance doubly sure the Chamberlain schedule would provide for an impost of



307 FUJI FROM OTOMETOKE

FUJI FROM OTOMETOKE

thirty-three and one-third per cent ad valorem—a rate that would seem almost prohibitive.

But it is not entirely true. It is not alone the absence of a fatherly and protective tariff in England and its presence here that makes our printing so deservedly popular on the island. The same qualities that have secured for us an increasing share of the world's trade in iron and steel products have made American printing take precedence over that of the lands which Americans have commercially invaded. Price is by no means the only inducement. There is a note of distinction, a snap, a vitality, in our printing, unattainable by the foreigner. Really, it is as much a test of the American workman as of the American manager or the American business method, this question of the supremacy of American printing.

And should the plans of "my right honorable friend, the gentleman from Birmingham," as Austen Chamberlain speaks of his father when in debate, prevail, and a differential or retaliatory tariff be laid on American books or catalogues or general printing, there must yet be great development and advancement among British job printers ere there can be turned out work which will be as satisfactory to discriminating users of printing as that to be obtained from the United States, even with the great difference in price that might then prevail. And as all foreign printers would doubtless be on equal basis, the merit would rest, then as now, upon quality merely. And upon that the American printer feels secure. R. C. M.

RESPONSIBILITY FOR SPOILAGE.

THERE have been printing-house proprietors who sought to recoup themselves for the loss caused by inevitable spoilage by charging the value of the spoiled job to the workman who caused it, and withholding it from his pay envelope. This is a short-sighted policy. If the damage were caused through wilful negligence, the negligent workman should be discharged. If through accident, or purely unintentional error, no intelligent workman but realizes instantly the extent of the loss he has caused and is distressed thereby; but to compel him to pay for it is to create a feeling that he is treated unjustly, as indeed he probably is. It is hardly in human nature that such a workman should do as good work, or as faithful, as before. A word of warning would in such case be far more effective and produce more satisfactory results.

And this seems to be the view taken of the matter by the courts, although, of course, their reasons are based upon purely legal and technical considerations. A Connecticut corporation held back 67 cents from the pay of an \$18-a-week man, claiming that he had spoiled work to that amount while in charge of machinery. He declined to accept the balance, and sued for his wages; his claim that he had no knowledge that work was spoiled, but if so it was without his fault and for which he could not be held responsible as for negligence, was upheld, and he was given

judgment in both trial and appellate courts. In the latter, the court put the matter upon the ground of contract, saying that there was nothing in the contract of hiring, or agreement to work, that allowed the employer to hold the employe responsible for work spoiled in such manner. This contract could not be implied; it must be expressed in terms. R. C. M.

MORAL INFLUENCE OF THE MACHINE.

I DOUBT if some of my good friends the prohibitionists and the ardent advocates of voluntary total abstinence in all matters pertaining to drinks alcoholic could be made to acknowledge it willingly, but it seems to me that one of the greatest factors in the creation of sober, steady, reliable workmen in the printing-office of to-day is the introduction of the complicated machinery which makes the mechanical end of a print-shop resemble a factory more than "a place where they print." It takes a man of temperate habits and steady nerves and clear brains to manage a Linotype or other typesetting machine, or handle a two-revolution or web press properly—hence the reform that is so widespread and so evident.

No doubt there is something to be said in favor of the purely moral and ethical side of the question. No doubt the tolerance of intoxication and dissipation in the old days was responsible for a great deal of both that might easily have been avoided. No doubt there is still a proportion of men in all the allied divisions of the art preservative who are not and do not pretend to be total abstainers. But the fact seems to be undisputed that it was not until the requirements of the changing trade made it imperative that sobriety should be the rule everywhere did there come a marked change for the better in the morale of the men of the craft at large. Nor can it now be gainsaid that such a change has been brought about.

Hand in hand with this goes the substitution of modern hygienic and sanitary science in the construction and maintenance of buildings occupied as print-shops, whereby the men have incentives to better things unknown to their forbears—things mental and intellectual as well as things merely physical and material. And the outcome of it all is to bring the printer of this age more nearly in line with the best printers of a bygone age, printers who were more than mere workmen at case or desk and who were proud to be printers and to be known as such. R. C. M.

APPROPRIATE GIFTS.

EMPLOYING printers who realize the importance of having their workmen educated up to the highest standard of craftsmanship are those who place in the hands of their employes such educative literature on the subject of printing as is obtainable. Certain firms make a practice of presenting annually as a gift to each employe a year's subscription to their favorite trade paper. Searcy & Pfaff, printers and binders, of New Orleans, Louisiana, is one of those who adopt

this method of pleasing the men and improving the quality of their product, and in ordering a year's subscription to THE INLAND PRINTER for each of their eleven employes, write: "Every year we realize more and more how impossible it is for us to get along without THE INLAND PRINTER." The Print Shop, St. Catharines, Ontario, also ordered THE INLAND PRINTER sent for one year to each of its ten employes; an example which might profitably be followed by employing printers generally.

Written for THE INLAND PRINTER.

THE OPEN-SHOP POLICY.

BY W. B. PRESCOTT.

HOW the open-shop policy is viewed by some printers is disclosed by the following letter:

I have read with interest your articles in THE INLAND PRINTER, and I believe you to be pretty well informed on the trend of events in the printing trade. I therefore request your opinion on a matter which has caused me some uneasiness of mind. What is your view of the apparent disposition on the part of job-office proprietors to operate the so-called 'open office?' Among many of my associates in the job line, this has been a topic of discussion for some time, and the idea prevails that a man should accept the first available position tendered him outside the jobbing field. One of my friends, who was a valuable workman in a job office here, and who received wages in excess of the morning newspaper rate, recently accepted a position on one of the morning papers on account of his repugnance to the idea of working in an open office. He is doing very well in his new position, and, though a day situation would be preferable, he is well satisfied, as he says, because of the feeling of security from agitation of this character a man enjoys in a newspaper office. As for myself, the same conditions which prompted my friend to change his environment impel me to seriously consider a change. I receive now \$10 a week in excess of the scale, and have been offered an increase to remain in the office. I have under consideration an offer of a position from the foreman of one of the morning newspaper offices, which he will hold open for two weeks, and he promises me that, if I prove capable, the wages question will not stand in the way of my advancement. My wife is an invalid, and on her account I hate to make a change from day to night work, but the open-office idea is so repugnant to me that I would sacrifice a great deal of personal comfort rather than submit to the fluctuating conditions and the petty tyrannies that prevail in open offices; and I know also that the best guarantee of stable wages is the strictly union office. Unless you have worked in a job office you can not fully appreciate the grounds of my concern. Under normal conditions, the offer which has been made me would not be for a moment considered, but now I am tempted strongly to accept it.

The foregoing is from an operator in New York city, and he was advised to remain in the job-office if his only reason for making a change was fear that trouble would arise out of the open-shop agitation. This advice was given on the assumption that his employer is not an especially pugnacious man, anxious to have "a round with the unions." If, however, he happens to be embittered against labor organizations and prone to seek quarrels, the operator was told it would be well to have an anchor out, it being among the possibilities

that anti-union employers might induce this particular one to be a martyr and raise the issue.

While much is being said about the open shop, and the secretary of the United Typothetæ emphasizes the idea in the "declaration of policy" of that organization, it is highly improbable there will be any attempt to enforce the change on a large scale. As yet, the opponents of the union shop have made all the noise. But, as in the late lamented clamor for the compulsory incorporation of unions, the arguments advanced are so superficial and the alleged statements of fact so palpably unfair that many unionists do not think them worthy of reply. The talk we hear about the "inalienable right to work" is pure buncombe, as such a right does not exist, except in the sense that a book agent has a right to sell his wares. It is patent to the most obtuse that there would be no involuntary idleness — no long, weary tramps from shop to shop in quest of a job — if workingmen had a "right to work." What the luckless unemployed do enjoy is the right to seek employment, which is a far cry from the much-talked-of "right to work." Another form of stating the anti-union case is to say the closed shop infringes on an employer's right to hire whomsoever he may please. This is one of those half truths which are more misleading than a falsehood cut from the whole cloth. No one, and least of all sensible unionists, seriously denies the exercise of this right to an employer; but this concession in no way impairs the right of ten or a hundred employes to refuse to work with an obnoxious fellow craftsman. That is what union men do in some instances; they do not in reality ask that a man be discharged, but simply refuse to work with him. Associations of lawyers and physicians do exactly the same thing, saying the objectionable one has been guilty of "unprofessional conduct" or a "violation of the ethical code," while the unsophisticated workmen, with commendable frankness but deplorable lack of finesse, blurt out that the object of their hostility "is a scab." The underlying cause and the purpose in view are the same in both instances, but few, if any, seem to find fault with the professional associations. The homely admonition that "It is not so much what you do as the manner in which you do it," seems to apply here.

Many good reasons are advanced in defense of the union policy, but it is not the purpose to discuss or even outline them here. There is abundant evidence that these arguments, when presented fairly, appeal with force to the general public. A well-known educationalist, who has made a special study of labor unions, says he finds it easier to convince people of the mercantile and professional classes with whom he comes in contact of the fairness of the card-shop policy than of any other phase of militant unionism. This writer also knows of a club of twenty or so men, not one of whom has a remote connection with the wage-earning class, who, after investigation, think the strict union policy is justifiable, if not a necessity, under

existing conditions. Some of this is due to the feeling of revulsion that accompanies the discovery that what has been written on the subject is a riot of misrepresentation. This also demonstrates that the unions will not be without forceful and friend-making arguments if the matter gets beyond the academic stage.

It is stated above, that in many instances union men refuse to work with non-unionists. In explanation of this it must be remembered that, contrary to current general belief, exclusion of non-unionists from the workshop is not a cardinal principle of all unions. The members of some organizations work with non-unionists, and though it may be true that many of these are weak sisters, yet some of the strongest and most successful unions are in this category. The determining factors in shaping the policy of the various unions will be found to be the economic conditions surrounding the various industries. If an industry is conducted in such a manner that non-unionists can not be utilized to menace the position of the unionists, the lines are not drawn tightly, and the most determined and effective opponents of the closed shop are among the unionists of such crafts. On the other hand, if circumstances are such that non-members may be instrumental in endangering wages or working conditions, their employment is looked on with disfavor.

Trade-unionists are aware that this policy has its weaknesses, the principal one being the impressment into the union of men who are unconvinced of its efficacy or desirability, and who are consequently far from being a source of strength. There are also unionists in the printing-trade organizations for whom the open shop has no terrors. They believe any possible temporary decrement in membership following its institution would be more than offset by the progressiveness resultant from relief from the load of dead wood. It is a surety the unions would have to "spruce up" and pay more attention to those features which serve to attract non-unionists. But this unterrified minority is seldom heard from, for its dreamy speculations are answered by the assertion that the open shop in the printing trade would lead to the adoption of unfair practices and reduction in wages by unscrupulous employers, with the inevitable climax that fair and generous employers would be compelled to do likewise. In this way, the workers reduce the question to a dollars-and-cents proposition — and that is plainly what it is. Notwithstanding all their grandiose talk about sacred rights, it is as plain as noonday that most of the advocates of open shops think they see "money in it." Their love of liberty is a newly found emotion, but the pursuit of the dollar — clean or dirty — has been the ruling passion of their lives, and it is too much to ask us to believe that their grand passion has naught to do with their present hysterical agitation. In the printing trades, the institution of the open shop — even with the union's consent — will merely remove a wholesome restraint on the unfair and unscrupulous employer, thereby making more

difficult traveling for his straightforward and square-dealing competitors.

If the issue becomes a live one with us, there will not be wanting employers taking some such view of the situation. There is another reason why the United Typothetæ is not likely to force the question. It is on record as approving the principle of collective bargaining, and insists that such questions as the length of the workday shall be determined by the international organizations of both parties. It can not be gainsaid that a prerequisite for collective bargaining is the maintenance of a strong organization on the part of the workmen. Without it, the recently adopted method of doing business in the printing trades must degenerate into a farce. It is as certain as anything can be that the open office, even with the unions consenting, will cause a revival of chapel strikes on any pretext and at any old time, with the modern union accessory of financial support for the strikers. If these considerations do not serve to stay the hand of the open-shop campaigners, there is another powerful deterrent — the unions. Let the cry go up that the offices are going to be "ratted," and there will be such a relegation of minor differences, getting together of officers and quickening of interest among individuals as will astonish even sanguine unionists. They may be wrong, but the journeymen printers generally believe the union office to be the bulwark of their wages and the preserver of desirable trade conditions, and they are prepared to fight for that belief. The only way in which they can be worsted is by the employment of non-union labor. It is difficult to secure competent men now, but to find thousands of them outside the union pale may be catalogued among the impossibilities. The majority of employers who want to open their offices, employ unionists because they can not get suitable non-unionists. And if a few offices are put to their wits' end to secure this class of labor, how can many of them do so? Perhaps it is expected a declaration by the United Typothetæ will cause a large number to leave the union, and that a long strike will starve more into submission, as many have "ratted" in the past in like circumstances. In this connection it would be well to remember that "ratting" is not nearly so fashionable as it once was. Fifteen or twenty years ago more men would desert the union in a strike involving two or three hundred than now go on the blacklist in a year. Then, too, the "starving striker" is obsolete in the printing-trade unions. More money is being paid into their treasuries than ever before, and there is legal machinery for raising funds designed to meet emergencies, but, what is more to the point, there is a larger recognition of the fact that it takes money to win industrial battles, and a willingness amounting almost to anxiety in some instances to provide the sinews of war.

As the New Yorker was informed, there is little need to fear a struggle over the open-shop question — there is neither peace nor profit in it.



HIS FIRST PANTS.

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BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to *The Inland Printer* Company, Chicago.

We are in receipt of a copy of "The Lucky Dog, a Magazine of Heart Appeal," published at Cleveland, Ohio, by Mr. Tim Thrift; also a letter from Mr. Thrift—whom we may as well call Tim, first as last—explaining how the trick is done. It may be noted here that "The Lucky Dog," typographically, is far better than its class, being printed, owing to certain limitations, one page at a time; and all very carefully, with a luxuriousness of stock and color forbidden to its more professional contemporaries.

In looking over the pages of heart appeal I am carried back into the misty past, and brought face to face with three boys in a basement, working a Pilot press far into the night, and wondering just how many thousand copies of the first number will be needed to stay the ravenous maw of the reading public. And then I am tempted to set forth the merits of "The Lucky Dog" and adjure all good men and lovers of struggling American art to subscribe at once. It is not my conscience that forbids, for I know bitterly how few would take me at my word; it is the intuition that Tim might be disappointed. And then, I'm fairly sure he does not really want a flood of sordid subscriptions.

No, Tim Thrift (let me fall into your way of speaking for a moment), you want "precisely no more of me than you have now." Sympathy and envy, that's all. There are a few points I might give you, but they're not vital. What you want is the doing of the thing. I might mention that when Mr. Roy Rolfe Gilson does his heart interest in the second person, it is widely considered an affectation of manner; behold the glorious freedom of your position—nobody will accuse you of anything so base. When Mr. Holman F. Day writes heart-stuff in the good old-fashioned way, men say that it is a trick to reach a peculiar clientèle; nobody will say that of you, Tim Thrift. You need not trim to the bones, scale off the most delirious gems of your fancy, cut and blue-pencil and cut again, till the stuff fairly bleeds to death; you are not at the beck of a tyrant who has no appreciation of the best that is in you—or, at least, the part in you that you like best. Make the most of your freedom, Tim Thrift; it is a single spring-tide—no longer. I wonder if you appreciate it.

✻ ✻

In "The Reign of Queen Isyl," Gelett Burgess and Will Irwin have written a book of the curious tales-within-a-tale structure that is familiar in Chaucer, *The Arabian Nights* and the *Decameron*. The likeness extends only to the scheme, wherein a number of stories, occupying more than half the book, are told by the principal characters.

The trouble with the plan is that when the main story pauses for a minor narrative, the reader is piqued; and when the shorter tale winds up and he is brought back to the main story again, he is offended; so if the book conquers at all, it must be in the fashion of *Petruchio*, by browbeating the reader's curiosity.

The main story in "The Reign of Queen Isyl" concerns a fiesta in a California town; the disappearance of the queen of the carnival on the night of her coronation; the crowning of the maid of honor instead; the appearance of a tall, red-

haired fellow who speaks in a language compounded of Browning, Herbert Spencer, George Ade and ingredients unknown, and who serves as a hero, appearing in a new costume and a new flood of eloquence every time you don't expect him; and aside from these things, we find a political boss, three or four schoolteachers of various erudition, a Spanish nurse-girl, and a few incongruous characters who tell stories; as for the plot, it is too involved to explain, but the main points are the elopement of the queen and the capture of the maid of honor by the red-haired hero.

These are the chief characteristics of the book, except perhaps the matter of the chapter heads, which are long and incongruous, and founded directly on those supplied by William Caxton for his edition of Sir Thomas Malory's "Le Morte d'Arthur."

As for the short stories contained, they may be classed with those included in Mr. Burgess' story, "Vivette," but are for the most part longer and not so clever. In fact, the whole book is similar to "Vivette" in plan, but is never so good in execution. But this still leaves room for praise, and for what it purports to be, a pure fantastic, it is worth while. There is so little that is intentionally fantastic, and the line is so welcome for its amusing side, that a worse book than "The Reign of Queen Isyl" would find a warm place in the world.

This work is also interesting as affording a fair test of the new Cheltenham type, under the regular conditions of a commercial text-letter. The book is set in it throughout, even the cover-stamp being so composed; and it can be confidently said that the effect is worth attention; the book can be read from one end to the other without weariness (so far as the eyes are concerned), and while some eccentricities of the design may be irritating to one of classic taste, the supreme test is met with real success. This use of the type tries it as a limited edition set in a larger size could not do, and the result should be a hint to the publishers who cling to types too delicate for the comfort of the reader. The book is published by McClure, Phillips & Co., happily without the commonplace illustrations which accompanied its serial publication.

✻ ✻

If you do not know the town of Bird Center, there is, of course, no way to introduce you to it. Unless you can look up the Monday cartoons in the *Chicago Tribune* for the last few months, Mr. John McCutcheon's truly remarkable village will be nothing but a name to you. But if you already know the place, and have taken up your abode o' Mondays in the Town of Perpetual Encomium, there are some things to be learned from a note about the Bird Center play recently written by Mr. George Ade and given by members of The Little Room, of Chicago. There have been Bird Center plays and parties galore, but this one, being in a way Mr. McCutcheon's own, should settle all vexed problems that may remain.

Thus we know positively, as we have suspected from the first, that Riley Peters, he with a hundred sweethearts, has red hair; Riley has been the favorite of his creator from the start; he has been a toy of fate, it is true, but for each bereavement he has been offered fresh and equally charming consolation. The play also ratified our previous opinion in regard to the color of vest worn by Mr. Gus Figgey, of Chicago; and it assured us beyond peradventure that Mr. J. Milton Brown, of the Bird Center Tintype Studio, speaks with a pronounced drawl, wholly consistent with his standing in the world of art.

But these are personalities too slight, perhaps, for even the industrious pen of J. Oscar Fisher to chronicle. The central fact about Bird Center is that the place is a creation not wholly literary nor yet pictorial, but lying in the borderland between them; and that it is a remarkable achievement in character-drawing and humor of the most rare and genial kind. There is a theory that it is printed on Mondays to soften the wash-day rigors and light the dark-blue places. This may or may

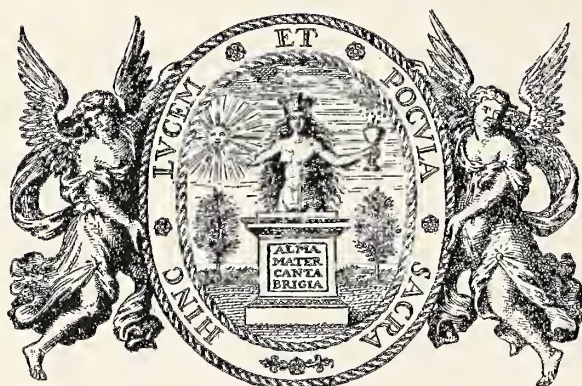
not be true. We only know that without it the day would be dreary in the extreme; with it, we can live through the week in anticipation.

The success of Bird Center is due to a variety of causes. But with only a list of satirical characters to carry its appeal, no matter how cleverly done, it could not but fail. It is not the constantly moving plot that winds about itself and never gets anywhere; nor yet the incidents themselves. Bird Center does not exist in response to Mr. McCutcheon's invention or his technical skill. It is wrought out of his sympathy. It is heart-stuff. And because it carries its sentiment in the same pack with its humor, it wins.



There is no phrase more threadbare, in matters written about the craft of printing, than that which details—to the author's delight and the reader's somnolent acquiescence—

MICRO-COSMOGRAPHIE OR, A PIECE OF THE WORLD DISCOVERED; IN ESSAYES AND CHARACTERS. BY JOHN EARLE.



PRINTED FROM THE SIXTH
AUGMENTED EDITION OF
MDCXXXIII AT THE UNIVERSITY
PRESS, CAMBRIDGE, & PUBLISHED
AT THE CAMBRIDGE UNIVERSITY
PRESS WAREHOUSE, AVE MARIA
LANE, LONDON, E.C. MDCCCIII.

TITLE-PAGE.

how the art sprang perfect from the hand of its maker, how the first books are best still, and little progress has been made except in the line of degeneration. You can not expect a man who has space to fill to give you credit for a moment's inner light; he does not know that you know why these things are partially true, the degree of their truth, and all the reasons concerned. He will not admit that you see the meanings of things, and that in such matters, a minute's imagination, a flash of thought upon the causes, will tell you more than he intends to give you in a folio volume.

And if you will turn his ponderous conclusion back upon him, it will not be less effective, nor more unwelcome.

Whistler said that art had never progressed logically; that if it is rare in the world now—no matter, it was never less rare. The instinct of art progresses as men progress, lives as they live and dies as they die; as for its accomplishment, that is a matter of expediency. Literary art has advanced in delicacy and spelling; whereof the latter is not much to our advantage, since, being more uniform, it is the harder to learn.

Observation is not keener, characterization not more per-

fect, wit no sharper; only there are more men to exercise these faculties, and more readers to keep the wolf from the sill. In casual support of these things, we will open the Cambridge University Press's new edition of Earle's *Micro-Cosmographie*, and quote a few lines; this, for instance, from the learned Bishop's essay on the "Younger Brother":

His brothers old suites and he are much alike in request, and cast off now and then one to the other. Nature has furnisht him with a little more wit upon compassion; for it is like to be his best revenue. If his Annuity stretch so farre, he is sent to the Unversity, and with great heart-burning takes upon him the ministry, as a profession hee is condemned to: by his ill fortune others take a more croked path, yet the Kings high-way; where at length their vizzard is pluckt off, and they strike faire for Tiborne: but their Brothers pride, not love gets them a pardon. His last refuge is the Low-countries, where rags and lice are no scandall, where he lives a poore Gentleman of a Company, & dies without a shirt. The only thing that may better his fortunes, is an art he ha's to make a Gentlewoman, wherewith he baits now and then some rich widow, that is hungry after his Blood. Hee is commonly discontented and desperate, & the forme of his exclamation is, that Churle my Brother. He loves not his Country for this unnaturall custom, & would have long since revolted to the Spaniard, but for Kent onely which he holds in admiration.

It is frequently held against the presses which make claims about their artistic or literary aims, that they are unduly fond of very old work, and that they are wont to betray buyers into the purchase of things too dry for any possible modern consumption—literature fit only to burn. Sometimes, undoubtedly, the presses are guilty. Now and then a work is brought out in sumptuous form and at a ruinous price which remains still a work in its decrepitude. But while such matter as the "Cosmographie" is available, there is still reason for looking back.

As for the present edition, it is not to be so highly commended. The new type, "designed for the University Press and cast solely for it," has no advantages over several existing faces. It belongs to the general family of the Golden and Jenson—the Venetian romans—but is distinctly inferior in both design and legibility to the Doves, and in America to the Montaigne and the Village types, not to go further for comparison. Not only is the letter rather lacking in character of its own, but it seems to have suffered in the execution, a number of letters being ill-set and falling in awkward combinations when arranged in words. The capitals are better than the lower-case; and it may be that the whole is better than it looks, its faults being in that it has omitted to take advantage of the recent solving of some old problems.

The paper is a hand-made of excellent quality and the presswork uncommonly good; also the arrangement of the book is simple and sane. The binding is in blue boards with parchment back, rather loosely done, and inclined to curl. The title is not shown on the back—a palpable omission in so large a book—but is printed and pasted on the front cover, and outlined with a black line apparently drawn with a pen, not too carefully; a feature which we should expect to find among amateurs and those of little workmanship.



A FEW of the English magazines find a limited footing in this country, either by means of American editions or by shipping in sheets, to be fitted with new dates and American advertisements on arrival. Some have American followers so nearly in the same field as to render even these plans impracticable. Thus the English "Country Life" has its prototype in "Country Life in America," and the market is apparently closed thereby.

Not to indulge in a comparison of the two magazines, it may be noted that they resemble each other in form and appearance, have the same elements of charm, and the same artistic principles, allowing only for the difference in the buyers. But country life means more to the Englishman than to the American; his shooting, fishing, gardening and the like occupy more of his thought, and his magazine is correspond-

ingly broader, though the age of the periodical has something to do with this characteristic.

The Christmas number of *Country Life* may be taken as typical in this regard: it is a ponderous volume in the proportion of its advertising—rather unusually so, for the English public is not so fond of losing the literature among the commercial pages, probably because of the florid dignity of the British advertiser—and its contents include all lines of matter. There are not only the regular articles on subjects connected with the country home, the beautifully illustrated article on Italian gardens, and all the matter to be expected from the title; the magazine goes beyond this, and prints a number of good poems, some serious reviews, stage criticisms, and even fashion notes; invading, in a single number, the whole domain of the popular magazine.

A magazine of this kind is of the greatest value to the artist, its well-classified collection of half-tones from photographs presenting a wealth of legitimate material. It is equally welcome to the man with a love of outdoors, even when that love does not carry him to the more active sports; and to the woman who feels the attraction of all that has to do with gardens and houses. The fact that we have a similar magazine in this country in no wise detracts from the welcome we would bespeak for *Country Life*. Though we are bound to admit that we do not admire the custom that gives over two-thirds of the front cover to advertising matter.

FROM AN AUSTRALIAN'S VIEWPOINT.

The Melbourne (Australia) *Argus* contains the following interesting interview with Mr. E. R. Peacock, a prominent Melbourne printer, who recently returned from an extended tour of the world:

"In regard to Germany," said Mr. Peacock, during a recent chat, "I had a rooted prejudice against her rigid military system, which appeared to me an incubus the country was groaning under. I found, however, that public opinion there was in favor of it, and investigation showed that indirectly it is a powerful factor in her industrial greatness. Her young men learn habits of application, of training and discipline, which not only set them up and improve their physique, but develop habits of patient application and thoroughness, which never leave them. Then, too, the length of service they have to give in the military schools depends on education. An examination somewhat equivalent to our matriculation test lets them off with one year's service, while lengthened periods have to be served if they are not so well-grounded. This has given a filip to education throughout the Fatherland. The German parent spends his money freely in educating his sons. It has spread through the whole industrial life of the country, and is the secret of her rapid rise in manufacturing greatness.

"In Great Britain the thoroughness which is a national characteristic of German training is absent. Nor are the graduates of the higher schools and universities taught, as in America and Germany, to respect the true dignity of labor. The ideal which everywhere permeates the industrial life of the United States is that the poorest boy in the land, by habits of industry and application, may rise to greatness. They point with pride to their successful men who have risen from the ranks. This ideal is always before them. The boy is taught that success in life depends on his own initiative. In America the influence of education is everywhere apparent. The people of the States have discovered that the true method of abolishing strikes and industrial strife is to educate the workers. The universities of Yale and Harvard are crowded with young fellows who have to work for their fees and their living while they are still undergraduates. It is an open boast of Professor Eliot, the head of Harvard University, that he has never let a boy remove his name from his class list through

want of funds. Young fellows will enter, and then volunteer for two or three trips daily on the trams, ticket-punching during the busy hours, or serve in the city restaurants during a rush, or open a shaving saloon. If they can not find work elsewhere, they turn janitor and sweep out the college buildings. The educational authorities, the large employers and public men foster this spirit of manly independence. I visited one very large business establishment in Chicago, and I was so struck with the superior character of the young men at work there that I asked the manager how he was enabled to get such a fine staff. 'Oh,' he said, 'we work in with the universities. We get them to furnish us with a marked list of undergraduates who are paying their way. That shows the men who have grit in them. We tick them off and watch their career at the schools. If they succeed, it shows they are not devoid of ability. When they are through their course we write to them and offer them a trial at \$20 or \$30 a month. If they display aptitude and ambition, we push them along. We find it pays. They take a keener interest in our business. We get along without strife and discontent.'"

CHARLES KEENE AS AN ETCHER.

The extraordinary excellence of Keene's pen-and-ink work has come to be accepted and acknowledged, and is now a tenet of artistic faith even among those who have agreed to take the opinion on trust. But how many have been aware that Keene was also an etcher—an etcher, it is true, whose *œuvre* is but modest in extent—who has achieved a technical perfection in some of his plates that has aroused the enthusiasm of the leading artists of the day? That he should have accomplished this is surprising enough in the circumstances; but more surprising still is it that he was quite unconscious of the importance of his performance and that he proved his indifference by one or two characteristic demonstrations of nonchalance. Two examples may be given, the one passive and the other active. When the late M. Henri Béraldi was engaged on his great work, "*Les Graveurs du XIXe. Siècle*"—a veritable monument of research and appreciation—he discovered in a collector's possession a series, more or less complete, of Keene's proofs, and he wrote to the artist for information and assistance. Keene was startled at the notice with which Béraldi proposed to honor him, and instead of replying direct to the critic, he wrote to Mrs. Edwin Edwards (wife of his intimate friend, the etcher) to explain how unimportant was his work in this direction and how few his plates, concluding his self-depreciation with an urgent appeal to her to "try and choke the French biographer off." The lady had long been one of the most skilful printers of etchings in England—(they were few enough five-and-twenty years ago)—and, although an amateur, she knew pretty well all there is to know of the art she practiced for her husband, for Charles Keene and for one or two other friends. So she knew better than Keene the importance of his work; she was aware, too, that his plates numbered considerably more than he imagined. Nevertheless, she respected his wishes and the biographer was as far as possible "choked off." Notwithstanding this discouragement, Béraldi described twenty of Keene's best plates in the eighth volume of his *catalogue raisonné*.—*M. H. Spielmann, in the February Scribner's.*

THE AMERICAN WAY.

EDITOR (to new reporter)—Well, how did you get on with your interview with the champion footballer?

REPORTER—Very badly. He said that if I came back he would break every bone in my body.

EDITOR (enthusiastically)—Splendid! Go back at once. We will make a couple of columns out of it, and I will be waiting for you at the door with an ambulance van.—*British and Colonial Printer and Stationer.*



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

RECOMMENDS THE JOB COMPOSITION BRANCH.

To the Editor:

AUSTIN, ILL., Jan. 25, 1904.

It gives me pleasure to say a few words in behalf of your Technical School. Though I was a practical printer of long experience, I considered it worth my while to take a course in your Job Composition Department. I find the training and instruction received there very helpful and beneficial to me in my daily work, and I heartily recommend your school, not only to the beginner in the printing business, but to any one in the profession who is without its advantages.

Respectfully yours,

DAVID L. HICKS.

TYPEFOUNDERS' LABELS.

To the Editor:

DECORAH, IOWA, Jan. 21, 1904.

About "Labels on Type Cases," permit me to suggest that the founder's label on the outside of every package of job letters is a good-enough label, if it is supplemented by another label put on the extreme right end of the case (or both ends if it is a case of caps, only) stating the size, namely, "six-point" or "ten-point," as the fact may be. If the latter is made of larger sizes, say forty-eight-point, in black and white, the comp. knows at once where and what case he wants by reading both labels. True, the founder's label is pasted on, but if this is thrown into a basin of water and left to soak five or ten minutes, it is an easy matter to get it off; and while moist the label takes on paste that sticks forever and a day. The large white labels have a tidy look if put on uniformly, and aid the compositor who is looking for something that will meet his wants. He is not looking over the twenty-four-point cases when he wants a six-point or an eight-point. That is a country-office view.

A. K. BAILEY.

[The Inland Type Foundry's practice is to furnish separate detached case-labels with all fonts supplied by them.—EDITOR.]

THE PORTFOLIO OF SPECIMENS.

To the Editor:

NEW YORK, Dec. 20, 1903.

Your portfolio of specimens reached me yesterday, and I have given them careful examination. I am much pleased with them. They show simplicity, directness and excellent workmanship.

Good job-printing must begin with good taste, not only in the combination of lines and letters, but in the selection of faces. A job can be made "indescribably mean," as Mr. Strange wisely says, by the selection of uncouth and malformed type. I never could understand why a well-to-do man of business who would not be seen in the street in garments of shabby slovenliness will allow himself or his business to go before the public in types and composition that are just as slovenly. Men who work in muddy subways must be dirty, but I see no reason why there should be foul forms and fantastic shapes of letters. "Catchy," without doubt, but what impression is left on your mind after seeing a painted or tattooed Indian or a circus clown?

As I understand it, good taste is propriety, or the putting of the right type in the right place. It has been called an

"unteachable and indefinable quality." To a certain extent this is true, but the apprentice can be taught that types fit for a poster are not fit for a title-page, and that a profusion of decorative composition acceptable and indeed graceful in some forms of jobwork are horribly out of place in a business circular. Our great mistake in modern jobwork is useless decoration. How fleeting fashions are! Think of the petty combination borders, the type-metal flourishes, the rule twisters, the ornamental types, etc., of forty years ago! How paltry they seem now! Yet, how worthy are compositions of that period in plain Roman letter, symmetrically constructed!

To my notion, mean jobwork is the consequence (1) of the desire to show new faces of type, and (2) the desire of the compositor to show his superior skill. These are not good motives. It is not wise for a compositor to select queer types and make needlessly artificial arrangements when they have not been specifically ordered. It is a mistake for the typesetter to strive for the superior position. The man who writes a card or circular wants his business to be the attraction. The compositor should help, not hinder him. I know that many will flounce over this remark, but I hold to the belief that the horse, not the cart, should be first. The printer as a helper should be secondary.

The young compositor especially needs the teaching that his composition is made to be sold, and sold at some profit to his employer. If that employer pays him \$2 for his labor on a job that was correctly estimated at \$1 only, he need not be grieved to know, as he will know finally, that his fancy work is not appreciated. He is always the most acceptable compositor who does the best work in the least time.

I have written more than I intended, for which I apologize. Yet I can not close without again commending you for the good work you are doing in technical education.

THEO. L. DE VINNE.

THE ILLEGIBILITY OF TEXT LETTERING.

To the Editor:

SPRINGFIELD, OHIO, Jan. 7, 1904.

The December issue of THE INLAND PRINTER, while *very artistic* and brimful of good things, contains some faulty examples in the form of inserts, the work being that of students in your technical school. Two examples are open to severe criticism, and I sincerely protest against their style—that is, as to choice of type. It is wrong, *very* wrong, to pass it is O. K., and thus leads the student into the belief that he has done something extraordinary by showing the finished design in the pages of THE INLAND PRINTER without the criticism which it deserved; and at the same time, by practically commending it by publication, lead the apprentice into the belief that he has accomplished something worthy of praise, when in reality his faults should be shown. Now, the matter does not end with the apprentice. Others see the example set and say: "Why, THE INLAND PRINTER gives it prominence by printing it on different colored stock as an insert and in putting it in colors, and they would not do this if they did not approve of it."

I refer to the insert next to and facing page 404, and to the cards of Aspinwall Manufacturing Company and P. P. Mast & Co. The trouble lies in the selection of the type. The text type absolutely should not have been employed, for the reason that cards of this character go to a class of people who can not read it. Not more than one implement dealer in fifty can read it, because they are not educated up to that point. Now we will reverse the order and say that forty-nine out of every fifty could read it. It would still be wrong, because the fiftieth man might prove a patron if he could have read and understood what the company manufactured. Compositors must not go on the supposition that every one knows the company for whom they are getting out printed matter, and consider the class of people the manufacturer is trying to



B 412 FUJI FROM SUZUKAWA

FUJI, FROM SUZUKAWA

reach. It is not safe. It is not reasonable. It is not so. Therefore it is wrong to employ types that can not be easily read by every one. I could write more on this subject, but believe that enough has been said. ED. S. RALPH.

[Mr. Ralph's criticisms would perhaps have been eminently just some years ago, but they are not applicable to-day. The American farmer has risen to a standard of intelligence and cultivation which makes him the peer of any in other vocations of life. In substantiation of this an examination of the quality and style of catalogues and other advertising matter prepared by the manufacturers of agricultural implements and the various seed houses is invited as evidence, and also the style and quality of the literature and mechanical execution of the various farm journals and the departments in the metropolitan papers. That Mr. Ralph is correct to some extent may be admitted, but the immoderate condemnation offered by him of the specimens can not be fully justified for the reasons above given.—EDITOR.]

LABELING TYPE CASES.

To the Editor: ADAMS, N. Y., Jan. 22, 1904.

I noticed in a recent issue of your valuable journal that W. W. was getting various opinions in regard to labeling cases. The accompanying copy of a label is very helpful when you

18 Point Roycroft.

Am. T. F. Co.

5 Fonts 7-A, 10-a.

happen to have more cases than you wish to carry in your head; also when you take an inventory. In case of additions to the series, the label can also be easily replaced with a new one, corrected. Also "helps a heap" when you wish to know how much you have of any size, in case you run short on a certain piece of composition.

This, of course, is of use only to those who can not remember what and how much of each font they have; but where a person is so familiar with the cases as to know their exact location without labels, he also should know the amount of their contents as well. W. J. I.

AGAINST ANY CHANGE.

To the Editor: RED WING, MINN., Jan. 17, 1904.

Being a subscriber and an interested reader of your valuable and practical magazine, I am naturally interested especially in the Job Composition Department, as that is my forte. I have been engaged in printing for more than ten years, part of which time I have been a subscriber to and all of which time I have been a close student of THE INLAND PRINTER. I owe what success I have had in a great measure to your magazine.

Since the change in the manner of conducting the Job Composition Department, I find myself losing interest in the department, and thus to some extent in the magazine. I thoroughly concur in the remarks by A. S. Foreman in the December number, not because the department has at different times reproduced my work with favorable criticism, but because I believe two or more good heads are better than one, and I care not how good a compositor one may be, his work is certain to always have a sameness about it which, if not constantly broadened by taking in what may be good of others' work, will lead him in a rut.

Mr. Clay says that he considers the new way better than the old, because the old way was of benefit to only a few. I can hardly see wherein the strength of his argument lies.

The benefits which now accrue to the many through the ideas of one man would, in my estimation, be a hundred times

greater, because formerly the ideas were the fruits of a hundred or more thinking and studying compositors, any one of whom might be placed in the class with experts.

C. E. SYKES,

Printing Instructor, Training School.

LAYING THE FOUNDATION.

To the Editor: SPRINGFIELD, OHIO, Feb. 14, 1904.

You may be interested to know that I secured the foundation of a thorough knowledge of the pressroom end of the printing business entirely through "Pressroom Queries and Answers," and other contributions to THE INLAND PRINTER of other years now done. In 1896, at that time proofreader and associate editor of *The Boys' Industrial School Journal*, Lancaster, Ohio, I was unexpectedly thrown in charge of the printing-office there, without the slightest knowledge of presswork. I wrestled with that problem more than a year without any other aid than what I could find of suggestion in THE INLAND PRINTER. Of course, I subscribed at once and borrowed back volumes from a printer friend.

Since then I have labored in pressrooms, large and small, from Toronto to New Orleans, and from 'Frisco to New York, touching elbows with some of the ablest men in the business. I still find much of benefit in THE INLAND PRINTER, and am glad to know it is still at the head of the procession, up-to-date and in the van, after the lustrum since I first became acquainted with it. There are many who have read the paper longer, but I doubt whether any have done so to better advantage or with more enjoyment than yours truly. You can never imagine how much you have helped others in those years and recently.

The little weekly at Lancaster, Ohio, alluded to was something of a novelty. The editor (myself) was but eighteen, and the lads in my charge were younger, so we proclaimed at our editorial head that our paper was the "only eight-page weekly paper in the world, printed, edited and published by boys in their 'teens.'" The venture wouldn't have lasted many issues, though, if it hadn't been for the suggestive INLAND of those days.

EUGENE ST. JOHN.

WANTS A STATE PRINTING-OFFICE.

The Superintendent of Public Printing, Pennsylvania, A. Nevin Pomeroy, has just made public his annual report for the year ending June 30 last, the complicated operations of his department being held responsible for the delay in issuing the report. He suggests that a new law is required under which the department can act more intelligently, explaining that the laws governing his department are so many and conflicting that his exact duties are somewhat obscure. He recommends that the State should own its own printing-plant, and believes that thereby the work could be done more economically in point of time and money than is now possible, but points out that a constitutional provision requires that contracts for printing, paper and binding shall be given to the lowest bidder, making a constitutional amendment necessary before a State printery could be established. The expenses during the year are reported to have been \$131,942.84 for paper and supplies, and \$233,924.79 for printing and binding, a total of \$365,867.63.

INDISPENSABLE.

For several years we have bought our INLAND PRINTERS of a local newsdealer, but several times lately he has failed to reserve our copy, so rather than lose such a valuable asset even for a few additional days we send herewith money-order for \$2.50, and in return we expect twelve copies of a journal which we would think of parting with as soon as throwing away all our type.—Low Brothers, Evanston, Illinois.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

ON TEACHING PROOFREADING.—H. H., Minneapolis, Minnesota, writes: "I should like to study proofreading, but have some difficulty in getting instruction here. I should like to study right here if possible. The business colleges here do not teach it." *Answer*.—The only instruction offered is by correspondence schools, the studying to be done at home. It may be that such instruction has enabled a few to become good proofreaders, but it may be doubted that such is the case. Business colleges do not teach the subject anywhere. Proofreading is commonly, and most properly, done by persons promoted to that position from those who have learned the printing (typesetting) trade. Such persons may well enough

be helped toward promotion by proper teaching; but any other person would probably succeed without instruction no more poorly than with it. The work, after all, simply consists in seeing what is wrong and having it made right.

NONE.—Evidently, this word is in question elsewhere as well as in the United States, for it is discussed at some length in the "Proofreading Gossip" of *The Printing World*, of London. Here is some of what is there said: "Two friends have, independently of each other, asked me whether I regard the word none as being singular or plural. Friend A thinks that it should always be treated as a singular. Friend B thinks that it is sometimes singular and sometimes plural. I should like to get these two to fight it out. This matter of the word none can not be decided dogmatically by a decisive yea or nay. Friend A, holding that none signifies not one, would have us say, 'None of my friends was at home.' That is no doubt very precise; but is it pretty? Doctor Abbott, himself rather inclined to the rigor of the game, admits that in this sentence 'the verb falls naturally into the plural.' Mr. C. P. Mason states that 'its substantive use as a singular is becoming obsolete, but was formerly common, as in 'None but the brave deserves the fair.'"

PERSONAL TITLES.—Two letters have been received relating to such titles as "Mrs. Dr." One, from Ex-Proofreader, is as follows: "I have just been reading the Proofroom Notes in the January issue of THE INLAND PRINTER, and was interested in Mr. Teall's comments on the use of a husband's title in connection with a woman's name. Mr. Teall says that no one speaks of 'Rev. Jones' without initials, and so 'Mrs. Rev. Jones' would not be right. As a matter of fact I have noticed that quite a number of Western newspapers have acquired the abominable practice of referring to a minister as 'Rev. Smith,' and not long ago, while I was residing in Michigan, I invariably insisted upon the use of 'Mr.' in connection with the title when initials were not used. Personally I can see no objection to 'Rev. Mr. Jones,' but would like to learn Mr. Teall's views on the subject. Your Proofroom Department is well conducted. Its editor's comments on matters referred to him for disentanglement are sound and full of common sense. As an ex-proofreader, I agree with him in nearly every instance. THE INLAND PRINTER, in its entirety, is the best text-book I can recommend to the ambitious young apprentice, and I have been studying it myself since its very first issue." *Answer*.—Mr. Teall thinks "Rev. Mr. Jones" is unobjectionable. The saying that "no one speaks of Rev. Jones" meant no one that knows and preserves propriety.

The other letter is signed with a company name. It says: "We note what you have to say in the January issue in regard to the use of the abbreviation Mrs. We have always thought it wrong to use the title before the name of the husband if the husband's name was preceded by his professional title, as Mrs. Dr. Bruner, unless the lady was herself a professional. In the light of your explanation that Mrs. means the wife of, we are at a loss to know just how to use the title. In the case of a grass-widow it would not do to say what is equivalent to 'the wife of' Dr. Bruner, she being divorced, yet she may be the mother of children, and can by no possible stretch of the imagination be called Miss. Then, again, in referring to a widow, it is often said, 'Mrs. Mary Bruner.' Now, she is not the wife of Mary Bruner, and the title is certainly misplaced." *Answer*.—Many others agree in thinking and practicing as in the first sentence; but I am not one of them. In the case of a grass-widow, "Mrs. Dr. Bruner" would mean "the wife of Dr. Bruner" in the sense of her having been such. The only way by which a woman may legally become "Mrs." is by becoming a wife. "Mrs. Mary Bruner" is possible only by her having been wife of a man, and such titles are conventionally so much used that the title is certainly not (as a matter of usage) misplaced. Of course, they

can not mean the wife of a woman, but they do mean that the woman was the wife of a man.

QUESTIONS OF FORM.—V. L. N., New York, asks: "Is it proper to write 'Dr. Sacks's school' when the man's name is Sacks? Is it right to call Sacks Bros. Company sole agent, or successor to another firm, or should one say sole agents and successors? The Big Store way of doing things, or the Big Store's way? Is a comma always required before and after too, as 'It is bigger, too, than the other'? Last month's or last months special sale—apostrophe or no apostrophe?" *Answer.*—All of these questions have been answered here, at least impliedly, many times. The first three are indeterminate, in that some people choose one form, and some the other, and no special authority has yet settled the matter so that it may be said dogmatically that one is right and the other is wrong. Personal choice of the one who here answers the questions is all that he can state now. "Sacks's" is right. "Agents" and "successors" are correct—but so are the other forms. It depends on whether the company is thought of as one aggregate person or as meaning the individual members. The next question seems simply impossible of choice on any ground that can be explained; one form is absolutely as good as the other. Commas are better, but required only by those who choose to use them; that is, if written in copy they should be used, but they should not be if the writer or customer does not want them. As to the last question we may be positive. Omission of the apostrophe is wrong.

DEAD OR ALIVE.—A Baltimore Linotype operator contributes the following regarding the vagaries of newspaper style cards: "About a month or so ago, to be exact, during the intervening period of the death of the pope and the election of his successor, a stranger worked two nights, and referring to the dead pope used cap. p's all through the take, which were marked 'l. c.' on return of the proof. Indignation sent him to the proofroom, where the proofreader told him: 'Leo is pope no more, and, therefore, it is the style to lower-case the word when used to specify the pope.' The next night the same gentleman had a long take, referring to the Pope (but unfortunately there had been an election of a new Pope), and he took great pains to follow the instruction of the proofreader, and was horrified to find that the reader had marked every one a capital. This time he was consoled with the information that, 'We now have a new Pope, and, therefore,

in referring to him it is the style to capitalize the word "Pope."' Whereupon the operator replied: 'I want a messenger boy.' 'What's that for?' asked the proofreader. 'Well, I want to know if the mayor of Baltimore is dead or alive, so as to print a take I have on my machine right.'"

AN ARTIST'S SUCCESS.

A German editor contracted serious trouble some time since over some sketches he accepted and published in *Simplicissimus*. Some months ago he received the sketches, which appeared to him novel and remarkable, and he therefore accepted them. The drawings were signed "Hellmuth Eck-

mann," a name entirely unknown to him. A short time afterward the editor received a letter from a member of the Eckmann family begging him to accept no more drawings from the young artist, as the fact that *Simplicissimus* had accepted his sketches had turned his brain and he was now in a madhouse. Herr Heine became suspicious after reading this letter. His reply to it was that the drawings sent to him were not those of a fool; that, on the other hand, they came from a youth of talent, and that he saw no reason why he should not publish them. Furthermore, the caricaturist considered that it lay within his province to lay the facts before the public, and he accordingly sent a letter to the *Frankfurter Zeitung*, in which he expressed his conviction that young Hellmuth had been unjustly sent to a madhouse. It turned

out that Herr Heine's conviction was badly founded, and he has just declared before the Munich Court that his suspicions were unjust and that he is now fully convinced of the madness of Hellmuth Eckmann. He has, moreover, expressed his great regret to the family of the young man for the trouble and annoyance his interference has caused them.—*British and Colonial Printer and Stationer.*

AN ENTHUSIASTIC FRIEND.

Please forward me your portfolio of specimens of printing. It is in no small measure due to a conscientious study of THE INLAND PRINTER that I am to-day manager of a good-sized newspaper and job office. May its light never become dimmed.—P. H. McEwen, Petrolia, Ontario.

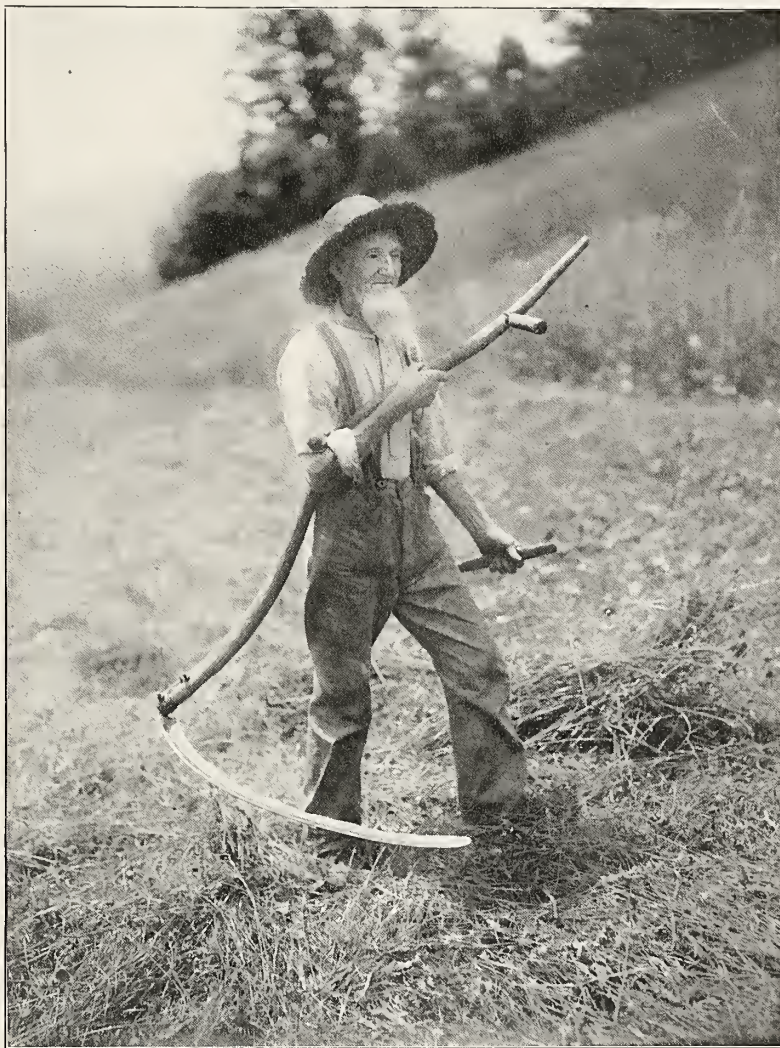


Photo by Lewis Emmert, Huntingdon, Pa.

HAYMAKING.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

A KNOWLEDGE of some of the elementary principles of design will always be useful to the job compositor and help him to arrange display without unnecessary experimenting. Quite often after a design has been composed, particularly a rulework design, the result is not entirely satisfactory. Instead of being clear and distinct, it is confused in appearance. An appreciation of these elementary laws would prevent to a great extent errors of arrangement. It is not always possible to compose a job correctly the first time, the first proof generally revealing errors of arrangement or type selection that it is difficult to foresee. Unlike the artist, whose every brush stroke is a visible and actual addition to his picture, the compositor must first see a proof of the completed work before he has an opportunity of judging or criticizing its appearance. He only has an impression of its appearance in his mind's eye until he sees the proof, and the preconceived idea does not always coincide with the looks of the finished job. Experience has shown that type and other material arranged in certain ways will produce certain printed effects, and the good appearance of these printed effects depends very much on the compositor's natural or acquired knowledge of the elementary laws of design or arrangement. The importance of this foreknowledge is illustrated by two examples (Figs. 1 and 2). In type, both arrangements promise equally well, but a proof reveals a marked difference in appearance. In Fig. 1 the equal space between the type and the two border rules gives it a confused appearance that is remedied by moving the inside

rule from its mid-space position very near to the outside rule, thus removing the monotony and confusion caused by the equal space division, and the result is shown in Fig. 2. In Fig. 2 are two unequal measures of white space: between the rules and between the inside rule and type. It is this variety in space measures that is one cause of its improved appearance. The eye is pleased by variety and easily tired by monotonous repetition. We are interested in watching a parade so long as it is varied by brass bands and companies in varying uniforms, but if unrelieved by bands and banners we soon become tired

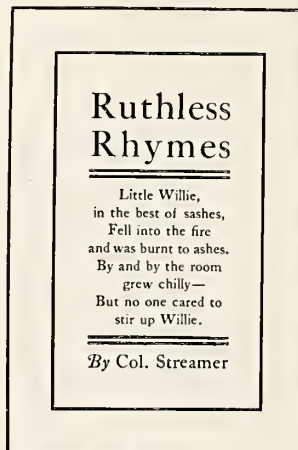


FIG. 1.

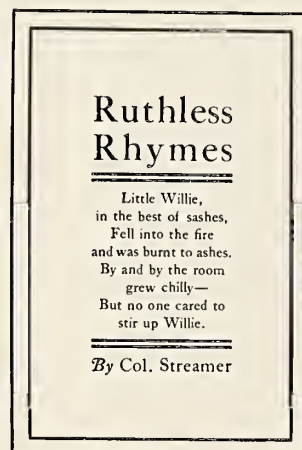


FIG. 2.

of watching the monotonous repetition of the files of marching men. Another reason for the improvement caused by the change is that the type and borders do not conflict with each other. The eye prefers seeing one thing at a time and a better chance for so doing has been given by the change.

APPROPRIATE type selection has an important bearing on the right appearance of a job, but not nearly so much as an appreciation of correct arrangement. Type is an accident, and the compositor may or may not have the face that is most suitable, but apart from the consideration of type selection

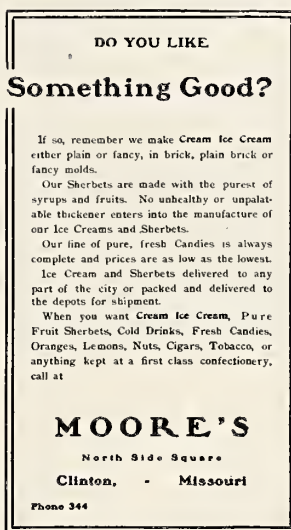


FIG. 3.

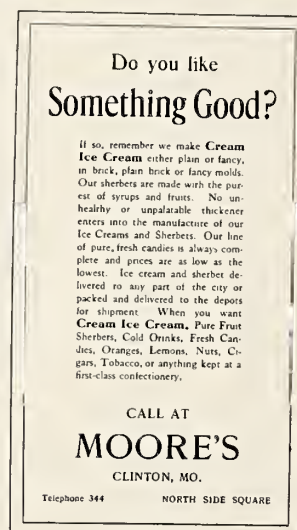


FIG. 4.

there still remains the important point of type arrangement, and the latter is responsible for more failures in displaywork than the former. Type is incidental, arrangement is everything. No type face is so hopelessly inartistic but that intelligent arrangement will make it distinctive, while often the most attractive designs are perverted and mistreated by failure to arrange them in a manner regardful of their legibility and grace. Indefinite spacing and a failure to arrange the matter in a shape harmonious with the panel border is apparent in

Fig. 3. The awkward spacing combined with the use of an extended lower-case line and the unnecessary puncture of the panel rule makes a display page that can be improved very much by a few simple changes. These are shown in Fig. 4. A condensed type-face is generally an expedient, but it fulfils a special artistic function in narrow type designs by agreeing in shape with the page or panel, and permitting a larger and more effective line to be used. By setting the middle paragraphs in a narrower measure we gain distinction by the additional white space between type and border. Proper "whiting out" it might be termed, a rather vague term used by printers to designate good arrangement. The breaking of the border rule shown in Fig. 3 is an expedient scarcely worth the while. It simply takes more time without any corresponding added effect. Displaywork is not bound by the conventions that circumscribe straight matter, a freedom of arrangement and design being permitted that is based on fundamental principles of good design, and the only restraining condition imposed is that the type must be easily read. As a rule, the design well arranged and pleasing to look upon is usually the one with plain and legible type display, as subordination of ornament to the type is a principle always to be remembered by the compositor, as in like manner ornamentation of a building is of secondary thought with an architect, the adaptation of the building to some useful purpose being the first consideration. Fig. 4 is not only more shapely but also more readable, which shows that pleasing arrangement and legibility usually go hand in hand.

Words and letters of the English language are written and printed from left to right, and any departure from this arrangement is a trial to the eye and a detriment to any bit of printing that contains such perverted arrangement of type lines. They

FIG. 5.

FIG. 6

are particularly bad in advertising printing, where insistent legibility is the chief requirement. In Fig. 5, the vertical arrangement of the city name renders it very illegible and hard to read, except perhaps to the occasional Chinamen who might happen to see it, although it probably was not designed to attract the attention or invite the immigration of the yellow race. It is not absolutely essential that the display should be so large on the title of a small folder, and Fig. 6 shows the same matter reset in smaller type and in legitimate English fashion. The city name is a size smaller than in Fig. 5, but much more striking and plain. White space and shapeliness of

arrangement give distinction and style to the matter in Fig. 6 that in Fig. 5 is elaborate but ineffective. A simple design, besides being time-saving in composition, always wears better than the overdone or eccentric shape. Vertical alignment of words is simply an eccentricity that does not accomplish anything or add to the attractiveness of the page by its oddity. It is not catchy, an element that all advertising composition should possess. Catchiness may sometimes mean the most simple effect possible to attain, and never means abnormal or perverted arrangements that are direct violations of the first principle of advertising display—legibility. A feeling or appreciation for the needs of the advertiser should prevent the compositor from assembling type in ingenious forms solely for the personal gratification of creating unique shapes.

A LETTER-HEAD is an embarrassing proposition to the compositor when it demands the arrangement of long lists of agencies and articles in addition to the legitimate matter usually found on commercial paper. Considerable ingenuity

FIG. 7.

is required in such a case to make the display effective, and Fig. 7 shows a heading that fails in its style of composition to exploit the subject matter in the best manner. The firm name is not large enough, and particularly in this case should it be the dominating line because the business of the firm is indicated in the title, and where space is valuable and so much matter is to be displayed it is important that one line should be the feature of the job, as secondary display is confusing.

FIG. 8.


The main lines are piled up in a heavy, awkward fashion and no attempt has been made to separate the different items of the heading in any way, and the result is a confused mass of type without feature or distinction. The panel style of composition is perhaps sometimes unnecessary in headings, but this example offers an excellent opportunity for the use of that arrangement, and Fig. 8 is the result. The improvement is obvious, and a plain, legible and dignified heading is shown, in which the agent lists are separated and taken care of in the side panels, and the firm name and other lines are gracefully arranged in the center. The term gracefully is used advisedly in comparison with the display of Fig. 7. It is sufficient and appropriate, and shows how a confusing amount of matter can be coherently arranged and effectively displayed. Some compositors have an impression that a job is not appropriately typed unless some of the ornamental letters are used. On the contrary, the best printing is the plainest printing and it is an improved taste that requires plain type faces, and this is borne out by the product of modern typefounding. Although new and artistic type faces are being constantly

produced, they all will bear the test of legibility, a requirement that was not always asked for in former years.

TWO ADVERTISING designs composed by a student of the Inland Printer Technical School are interesting as examples of display composition and the different treatment that can be accorded such work. The first (Fig. 9) might be called an artistic ad. Harmony and attractiveness of type arrangement have been considered rather than assertive and forceful display, as shown in Fig. 10. The question of which is the more effective ad. is an open one. Both have certain elements of attractiveness which differ in quality, and consideration of position and the medium used would affect the style of the ad. somewhat. On a page surrounded by competing ads., Fig. 10 would be the most effective, on account of the strength of its display, which would give it at least an equal chance with other claimants in arresting the attention of the reader. The other one (Fig. 9) is better suited as a page ad. in books of a more permanent character than the casual magazine, and in which the reader has some leisure to examine and read the advertising pages. In such cases, strong display should give way to attractive and harmonious arrangement, and the advertiser will be benefited just as much by the favorable impression created by the artistic typography of the ad. as he was by the association of the name and article advertised which is impressed on the reader by the forceful display of Fig. 10.

THE AULT & WIBORG CO

MAKERS of Letterpress Steelplate, Copperplate and Lithographic Inks, Dry Colors, Varnishes, Oils and Dryers. Importers of Lithographic Stones, Supplies and Bronzes



CINCINNATI, NEW YORK, CHICAGO
ST. LOUIS, TORONTO, LONDON

FIG. 9.

The style of composition of an advertisement should vary according to the location and class of publication for which it is intended. The matter of effectiveness depends largely on the write-up of the ad. Although indifferent display will sometimes lessen greatly the desired effect of good writing, the reverse is also true, that complex and involved argument requiring conflicting display is the chief cause of many ineffective ads. Effective display is simple display, and the more plain and concise the argument of an ad. is made the better chance there is of setting it in effective style. The two ads. under consideration are simply announcements, and are interesting as examples of the different expression in type of the same matter.

IN order to show the importance of intelligent spacing, a title-page has been reproduced and reset (Figs. 11 and 12) that illustrates effectively the monotony of even space between all lines on a title and the variety and distinction gained by clustering certain parts and irregular space division. This monotony of space division is not improved by the little catch lines that alternate with the main lines of the page. Some arrangement with a view to eliminating these obnoxious little connectives was one of the chief motives for resetting. A semi-extended letter in all cap. lines should be used only on broad pages, as it generally has a flat appearance on a normally shaped one. Another fault with Fig. 11 that shows the inability

THE AULT & WIBORG CO.

Makers of Letterpress, Steelplate,
Copperplate and Lithographic

Inks

Dry Colors, Varnishes, Oils and Dryers.
Importers of Lithographic Stones,
Supplies and Bronzes

CINCINNATI, NEW YORK, CHICAGO
ST. LOUIS, TORONTO, LONDON

FIG. 10.

RULES AND REGULATIONS

AND

COURSE OF STUDY

OF

THE PUBLIC SCHOOLS

OF

HAMBURG, IOWA

1903-1904

ADOPTED BY THE SCHOOL BOARD.

1903
THE DEMOCRAT PRESS
HAMBURG

FIG. 11.

to meet unforeseen conditions or to depart from the sphere of the commonplace in order to effect a slight improvement in appearance is the insufficient space between the words of the

RULES AND REGULATIONS

AND COURSE OF STUDY

OF

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1903
THE DEMOCRAT PRESS
HAMBURG

FIG. 12.

line "the public schools." It is customary, of course, to set the title the same measure as the rest of the book, but if, after some experimenting, a line is found suitable, but a trifle large for the measure, there is no objection to setting it in a measure one or two picas wider, so that the selected line will come in and be properly spaced. The line referred to could easily have been two picas wider, and so permitted normal spacing. In Fig. 12 the rearrangement has cleared the page of most of the catch lines, and by grouping the main lines a more coherent shape and one that is more easily comprehended by the eye has been attained. The arrangement of Fig. 12 might be questioned on the score that the line "the public schools" is not of chief importance and should not be larger than the two top lines or the line following. But as long as the title is large enough to be readable, arrangements are permissible that will make the page more shapely. It could have been set as a straight paragraph, in one size of type, either capitals or lower-case, but the effect is rather formal and precise. So long as the line displayed is not misleading, there is no objection to giving the greater prominence to a subordinate line for the sake of better balance and appearance.

WHEN panels are used within panels they should be of the same general shape. This does not apply to a panel divided by inside rules into several space divisions, but where a panel is placed inside an outside border, but in no way connected with it, as shown in Fig. 13. It crowds the margin, the two panels conflict, and the desirable effect of white space that would have given the type more distinction is lost, and type

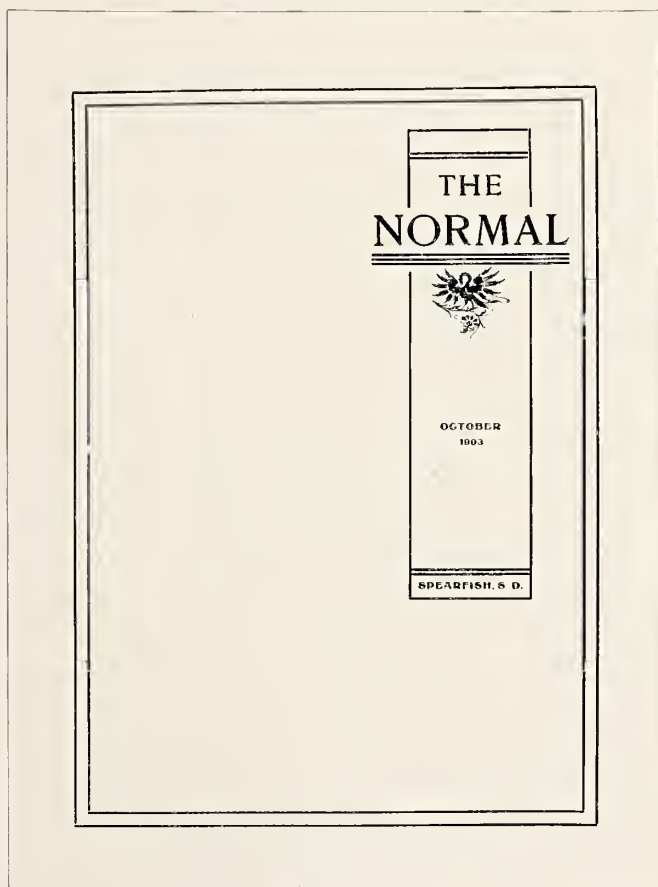


FIG. 13.

and rule interfere with each other. The type is rather small for so large a space, and the inside panel design is not appropriate for a cover-title of the character shown. Fig. 14 shows a resetting, leaving off the inside panel arrangement, which detracts from the display and is a little bit fussy, and by centering and using larger type greater dignity and better balance are attained (Fig. 14). A simple arrangement is generally more

effective than one overloaded with ornamentation, and will "wear better." In educational publications, with which are associated the numerous high-school periodicals, a very plain, orderly and neat style of composition should be followed. Tendencies toward the slap-dash and ornamented styles of

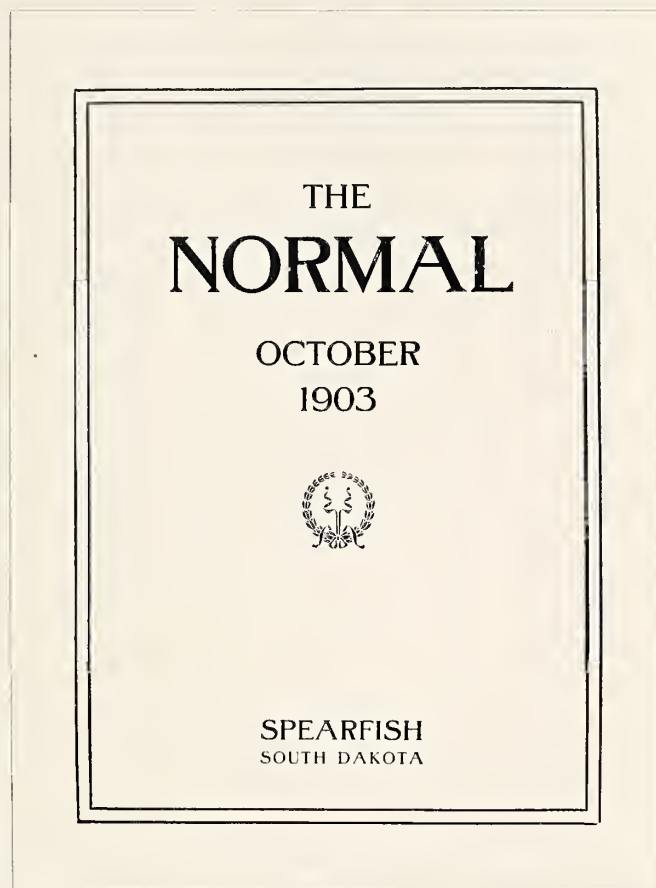


FIG. 14.

composition that are sometimes seen in the latter class of publications should be avoided, being out of harmony with the intent and purpose of education. By following quiet styles of type display, no sacrifice of artistic appearance is involved; in fact, good style and appearance are furthered by such considerate treatment. The publications of the larger colleges are excellent models for school printing, and the careful avoidance of extravagance shown by their typography is the chief feature which we wish to commend to the producers of high-school journals. Next to the name, the month is most important on a periodical cover, and should be large enough to be seen without trouble. This is a common error with some of the standard monthlies, the month being so unobtrusively printed that it is difficult to find. Moving the inside panel of Fig. 13 away from the outside panel would have been a simple method of improvement. There being nothing to balance it as shown, a more central position would have removed the suggestion of unbalance made by its up-in-the-corner position.

COMMERCIAL work generally should be small and neat rather than large and coarse. Particularly should printing for the professions and the finer classes of mechanical endeavor be in a quiet and refined style indicative of the callings represented. Fig. 15 is a good advertising design and might be acceptable as a business card for a blacksmith or hardware merchant, but a jeweler's card should reflect the delicacy of the occupation advertised or announced. Small sizes and plain type in series are proper for such a card, and Fig. 16 shows an appropriate setting. It should be printed on the very best two-ply bristol

and so reflect in printing and material the high grade of skilled and refined workmanship implied by the term jeweler. Perhaps the type at hand is not entirely suitable. In that case the compositor simply uses what type he has to the best



FIG. 15.

advantage, remembering that selection of sizes and arrangement counts more than mere accessibility to desirable type-faces. An understanding of the needs or requirements of the job under consideration and of the right way of setting it com-

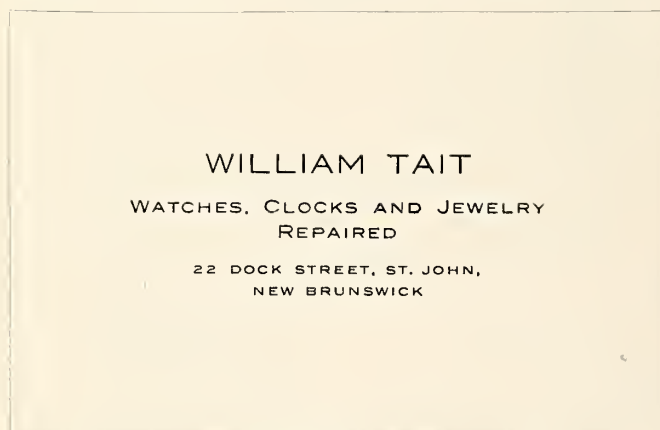


FIG. 16.

prises the art of the compositor, and the type is merely the instrument of expression, the quality and variety of which may vary in different offices, but usually the type-faces and sizes are sufficient to allow intelligent and proper arrangement. In this connection it might be well to add that a study and knowledge of type-faces and their adaptability to different grades of work are very necessary and should be very interesting. In a general way, certain faces are associated with some particular kind of work. For commercial work, the smaller sizes of the heavy and light gothics, the old styles and the various imitations of engravers' faces supplied by the type-founders are in good taste. Mr. De Vinne's "Plain Printing Types" is a book that would be an interesting and profitable means of acquiring a historical knowledge of what should be to all compositors a most fascinating subject, and which would be a distinct help to them in the practice of their art.

To MANY users, printing is a medium of bare utility, and their practice in buying is a reversal of the adage "Not how cheap, but how good." It is this market that permits and encourages the operation of printing-offices by those whose previous experience is not sufficient and whose practice and taste in type affairs are not varied and sound enough to warrant their incursion into the printing field. These ventures are sometimes accompanied by pretentious advertising whose type expression gives the lie direct to the printed words. The term "amateur" does not apply, because it would mean

undesirable association with much good printing produced by men whose avocation it has been to study and practice the art of typography and give expression to their ideals by the making of beautiful books entirely apart from any consideration of gain. A reproduction of a card is shown (Fig. 17) that is unembarrassed by any motive of good design or of the usage and style ordinarily observed in the composition of a business card. It is this style of printing that brings down the general average and shows the necessity of some elementary education in the principles and practice of job composition. It seems entirely superfluous to point out the errors in this card. The use of five different type-faces, the obtrusive word ornaments and chiefly the ineffective display are self-evident faults that any intelligent compositor will appreciate. It shows that job composition is not the easy, natural thing to do—even the plainest forms—that some people imagine, but that observation, study and a keen interest in the

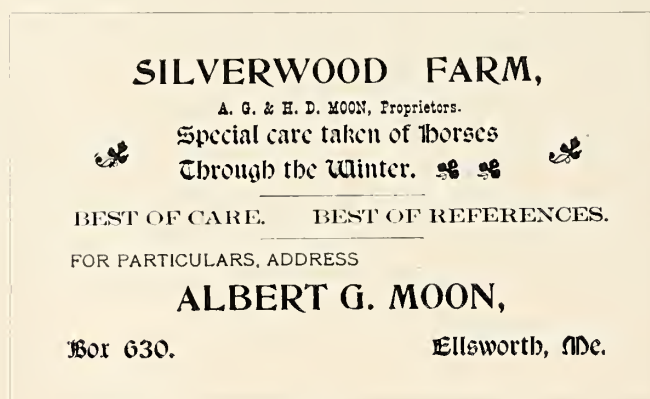


FIG. 17.

work must go hand in hand with the practice at the case. In the resetting of this card (Fig. 18) an ordinary, neat arrangement is given that would not tax the material of any office, but is decidedly more effective and useful, and even more artis-

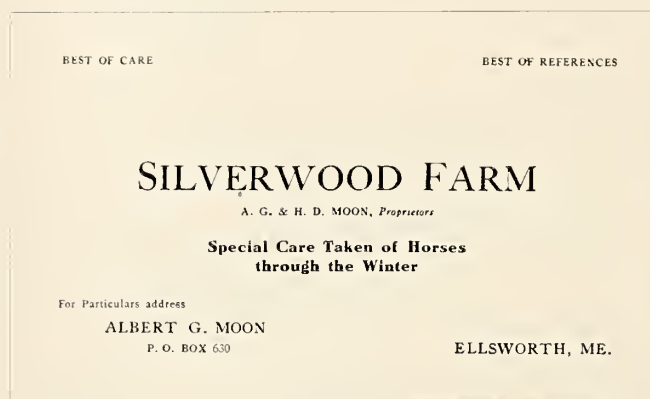


FIG. 18.

tic, than Fig. 18. This comparison will show that the knowing how and reasons for doing are as essential in printing as any other art, and although the method and application differ from some processes of the graphic arts, yet the underlying principles of balance, harmony and other requirements of good taste are the same.

An appreciation of the fitness of things is not apparent in the composition of the title-page shown in Fig. 19. A desire to make it attractive is evident by the ornament used, but a confiding faith in the power of ornamentation to lift the design out of the commonplace has blinded the designer to the essentials that would have accomplished what the ornament has failed to do. In fact, the ornament emphasizes the crude and heavy type selection and arrangement that utterly perverts

AN OUTLINE OF THE LIFE
AND WORKS *of* COLONEL
PAUL REVERE

WITH A *PARTIAL* CATALOGUE OF
SILVERWARE BEARING HIS NAME

"That was all! And yet, through the gloom and
the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat."



TOWLE MFG. COMPANY
SILVERSMITHS

NEWBURYPORT, MASSACHUSETTS

GIVE me an ideal that will stand the strain of
weaving into human stuff on the loom of
the real. Keep me from caring more for
books than for folks, for art than for life. Steady
me to do my full stint of work as well as I can;
and when that is done, stop me, pay what wages
Thou wilt, and help me to say from a
quiet heart a grateful Amen.

Henry van Dyke

Goyer's Maplecane Syrup

There
is no
substitute



G. W. Goyer & Co.
Canners
Memphis, Tenn.

Chicago Title and Trust Company



100
Washington
Street

Office and Factory, Long Distance Telephone, West 1465
Salesroom, Long Distance Telephone, Main 4754

Nelson & Kreuter Company

Improved Laundry Machinery

General Office and Factory
955-975 NORTH SPAULDING AVE.

Salesroom
42-44 SO. CLINTON ST., CHICAGO

Two Simple Title Pages
and a Business Card
Inland Printer
Technical
School

TO be original in any sense of the word is, first, to find out what has been done, and then to learn the further possibilities both of material and treatment. Otherwise originality becomes a travesty, and creation, so called, merely a borrowing.

Examples of
Business
Cards

80 Batterymarch Street, Boston

22d and Dearborn Sts., Chicago

Murphy Varnish Company



96 St. Clair Street. Cleveland

Chestnut and McWhorter Sts., Newark, N. J.

300 South Fourth Street, St. Louis

GENERAL OFFICE
TRIANGLE BUILDING, ROCHESTER, N.Y.

SALES DEPARTMENT
70-86 W. JACKSON BOUL., CHICAGO, ILL.

Stromberg-Carlson Telephone Manufacturing Co.

MANUFACTURERS OF
TELEPHONE APPARATUS

FACTORIES
CHICAGO, ILL. ROCHESTER, N. Y.

CHICAGO

Inland Printer
Technical
School

MANUFACTURERS OF

Machinery for
Transmission
of Power

Elevating and
Conveying
Machinery

Belt
Conveying
Appliances

INCORPORATED 1882

REINCORPORATED 1903

Webster Mfg. Co.

Engineers, Founders
Machinists

ESTABLISHED 1870

OFFICE AND WORKS
1075-1097 West Fifteenth Street
Chicago, Ill.

God be thanked for books. They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all who will faithfully use them, the society, the spiritual presence of the best and the greatest of our race.

Channing

A Business Proposition

to be effective must be presented
in an attractive, convincing way

Attractive designing
and effective printing
with a good argument
constitutes the kernal
of advertising

Years of experience and
close study of the art-
science of preparing busi-
ness literature and one
of the most completely
equipped plants in the
United States are at
your service

The Henry O. Shepard Co.

Designers
Printers



Engravers
Binders

Telephones, Harrison 4230-4231

120-130 Sherman St., Chicago

Good printing is a silent salesman
—works for your business
among people who can't see you;
in fact, increases your
business and your profits.

R. L. Polk & Co.



**CHINA
GLASS
SILVER FOR
HOTEL
RESTAURANT
CAFE**

WE'VE GOT THE GOODS AND WHEN YOU
LEARN THE PRICES, SOME OF THE FOR-
MER WILL BELONG TO YOU o o o o o

Tilden-Thurber Co.
Cor. Westminster and Mathewson Streets, Providence, R. I.

FIG. 19.

what should have been in some degree a graceful and harmonious title. The type is monotonously heavy and the display in part misleading. Although the articles are intended for a special market and use, it is unnecessary that they should be

**CHINA
GLASS
SILVER**

FOR HOTEL
RESTAURANT
AND CAFE

We've got the goods and
when you learn the prices
some of the former
will belong to you

**Tilden-Thurber
Company**
Corner Westminster and Mathewson
Streets, Providence, R. I.

FIG. 20.

indicated in type of the same size. By reducing the size of these lines of secondary importance, the subject words are given the prominence needful in commercial title-pages. Another point of error is the helpless, indefinite arrangement of the lines. Some appreciation of order and feeling for good arrangement would have placed the type inside the border in some position that could have made effective use of the surrounding white space, instead of spreading the type in such a fashion that one of the most valuable assets of display—contrast—is minimized. These suggestions are illustrated in the resetting (Fig. 20) which, although not entirely impeccable, shows the value of contrast in two ways. First, by type contrast in size, by which the eye is instantly attracted by the main display and is not confused by competing lines of minor importance, and secondly, by the contrast obtained by surrounding the type by a broad measure of white space. This latter is a most valuable and inexpensive method of giving distinction to display, and every book page is a simple illustration of its value, and up to a certain limit, the broader the space between type and margin the more impressive is the appearance of the type-page. Very often printing set in a wide measure and with large type would have been more attractive if reduced both in measure and type size, the added margin or white space gained being a distinct advantage to its appearance.

A TRADE UNION'S WISE DECISION.

In deciding to undertake an important building enterprise involving the expenditure of \$80,000, the Chicago Bricklayers and Stonemasons Union has acted in a manner entirely worthy of an intelligent and responsible trades organization. It has been a large property owner in this city for years. Foolish talk to the effect that labor unions must not acquire possessions that might be seized on judgments or fines for contempt of court growing out of strikes or other labor difficulties therefore has no weight with it. Arguments of that sort were advanced recently to secure the postponement of building operations contemplated by Typographical Union No. 16. They are unworthy of consideration by intelligent trade-unionists.

The interests of organized labor do not lie in the evasion of responsibility for its actions, but in establishing its responsibility in every possible way. The individual who is irresponsible can receive little consideration at the hands of those whose reliability is unquestioned. It is the responsible trade union whose deliberate acts have weight, for its well-considered decisions are recognized to be based upon reason and knowledge. Such organizations prosper. Employers of labor who understand their business do not make war upon trades unions that use their power rationally. They fight only the abuse of power that hurts workingmen and employer alike.

Anything that renders a trade union responsible anchors it on the side of right and reason. Responsibility is a valuable financial asset which benefits the individual trade-unionist directly, rendering him secure in remunerative employment by protecting him from rash and ruinous action based on hasty judgment. No property owner in Chicago is more secure in his rights than is the Chicago Bricklayers and Stonemasons Union, which has occupied its own building for many years.—*Chicago Daily News.*

ONCE A SUBSCRIBER, ALWAYS A SUBSCRIBER.

I have been taking your valuable magazine since I have been in the printing business, and I would not be without it, for I have learned a great deal through it, and as long as I continue in the printing business I must have it, and if I should ever go out of the business I would continue reading it just the same, for it is very interesting.—*V. H. Stauford, Sistersville, West Virginia.*

PRIMITIVE No. 2.

Lining System.

PRIMITIVE No. 2 ITALIC.

CAPS \$1.30 6 POINT. 24 A 36 a \$2.45 LOWER CASE \$1.15
GREEN GRASS COVERING THE HILLSIDES IN THE PARK
 Every man who has machinery in his charge should go over it thoroughly at frequent intervals and examine every part most carefully so that he may be at all times certain. 23489

CAPS \$1.35 8 POINT. 20 A 30 a \$2.50 LOWER CASE \$1.15
A DROP OF OIL KEEPS THE BEARINGS COOL
 That there is nothing loose nor any pieces missing and should at the same time examine oil holes 25

CAPS \$1.25 10 POINT. 15 A 20 a \$2.30 LOWER CASE \$1.05
RAIN DROP ON THE WINDOW PANE
 Journals are destroyed because dirt in the oil holes kept all oil from the bearings 2

CAPS \$1.40 12 POINT. 12 A 18 a \$2.60 LOWER CASE \$1.20
TOO MANY HOURS ARE LOST
 It is all right to have boys do this work but see that they do it right

CAPS \$1.80 18 POINT. 8 A 12 a \$3.25 LOWER CASE \$1.45
COLD SNOW STORM
 Wind from the South 234

CAPS \$1.95 24 POINT. 6 A 10 a \$3.55 LOWER CASE \$1.60
ROLLING STONE
 Out in the Suburbs 8

CAPS \$2.90 36 POINT. 4 A 6 a \$5.25 LOWER CASE \$2.35
DRESS SUIT
 Guard House 4

CAPS \$4.60 48 POINT. 4 A 5 a \$8.40 LOWER CASE \$3.80
SUMMIT
 Crossing 5

CAPS \$7.35 60 POINT. 4 A 5 a \$13.00 LOWER CASE \$5.65
MINES
 Bullion 8

CAPS \$0.90 6 POINT. 16 A 32 a \$2.00 LOWER CASE \$1.10
FLOWERS WILL SOON BE GROWING IN THE GARDENS
These wages have been agreed on as fair remuneration for the average workman under average conditions as to cost of living and to make the scale meet what is 612345

CAPS \$1.00 8 POINT. 15 A 30 a \$2.25 LOWER CASE \$1.25
BIG RIOT IN THE STREETS OF MANCHURIA
The more desirable and highly paid classes of labor are dealt with in the same manner 7890

CAPS \$1.20 10 POINT. 12 A 24 a \$2.45 LOWER CASE \$1.25
KEEP YOUR EYE ON THE PRIZE
While it is not essential to the purposes of this article to discuss details of 235

CAPS \$1.30 12 POINT. 10 A 20 a \$2.75 LOWER CASE \$1.45
SUNSHINE IN THE STREET
If the policy of drift is approved and the clash comes suddenly 8

CAPS \$1.75 18 POINT. 7 A 12 a \$3.25 LOWER CASE \$1.50
LONG COLD NIGHT
Sojourning in Greece 86

CAPS \$1.95 24 POINT. 6 A 10 a \$3.55 LOWER CASE \$1.60
LEDGER BOOKS
Eight Cashiers Gone

CAPS \$2.90 36 POINT. 4 A 6 a \$5.25 LOWER CASE \$2.35
GOLD PENS
Engagement 5

CAPS \$4.60 48 POINT. 4 A 5 a \$8.40 LOWER CASE \$3.80
ENGINE
Streams 4

CAPS \$6.00 60 POINT. 3 A 4 a \$11.50 LOWER CASE \$5.50
CHOSE
Garland



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

DON'T FORGET

That the first elevator must slide freely in the gibs.

That these gibs are slotted and can be moved to permit free action of the elevator and take up unnecessary play.

That the knife wiper is operated by the descent of the elevator.

That if knife-wiper bar binds, it will prevent the free descent of elevator.

That on its up-stroke, the rod attached to first elevator lever should raise the knife-wiper bar high enough for the depression in the bar to catch on the spring pin in guide.

That if latch rod on first elevator lever is bent it will prevent full up or down stroke of first elevator.

To keep the brass wiper in place to remove metal shavings from knives.

When closing vise, to see that the wiper bar is in its guide.

Two MOLDS are required on the Monotype for casting the various bodies from fourteen to thirty-six point.

H. O. HOUGHTON & Co., the Riverside Press, Boston, are one of the latest prominent firms to install a battery of Monotypes.

THE fire which laid waste the business district of Baltimore caused the destruction of ninety-eight Linotypes in various offices.

In a test of Monotype type for accuracy in size and height to paper recently made by an expert typefounder, it was found

to be as accurate as regular foundry-made type. The test was made with type taken from a case at random.

THE Lanston Monotype Company is operating schools of instruction in New York, Philadelphia, Chicago and San Francisco.

THE "patent inside" is passing. Papers which used them twenty years ago now have Linotype machines and set all their matter at home.

DURING the year 1903 the Unitype Company installed over two hundred Simplex machines in new offices, besides adding to plants already in existence.

WE will be pleased to show samples of intricate Monotype or Linotype composition in this department. Operators are requested to send in specimens.

ARRANGEMENTS have been made whereby any questions regarding the operation of the Monotype will be answered in this department by an expert on that machine.

BE sure the pipes that carry water to the Monotype mold do not become clogged. Stoppage of the water circulation when the caster is at work means serious damage.

GEORGE J. CARTER, identified with the typesetting-machine business for a number of years, has taken a position with the Wood & Nathan Company, the selling agents of the Monotype.

THE new double-deck Linotype is invading the newspaper ad-rooms, and much of the body matter and also the display-work of metropolitan newspaper ads. are nowadays set on the machine.

JOSEPH CZECH, a printer in the Polish *Gazette* office, Chicago, was killed by an electric shock when he formed a circuit by laying one hand on a Linotype machine and the other on the gas pipe.

ON January 30, in the office of the Green Bay (Wis.) *Daily Advocate*, in one hour and thirty-five minutes, 12,420 ems of type were set on their Simplex machine, an average of 8,760 ems per hour.

AMONG the thirty-three machines shipped by the Mergenthaler Linotype Company to establish new plants during the month of February, three went to Havana, Cuba. Twenty-two Linotypes were also added to existing plants.

By using a border matrix in "dead lines," Monotype offices make a profit even off the compositor's errors, as by saving the characters it is not long before a supply is provided at no expense. A border matrix costs the small sum of 30 cents.

THE union scale in Detroit provides that whenever an office installs typesetting machines, all the compositors, whether machine men or not, shall work the same hours as the machine operators. The hand scale calls for fifty-four hours; for machines, fifty hours.

THE Monotype Company is cutting a line of standard job faces, and will soon be able to furnish matrices for casting De Vinnes, Gothics, Caslons, etc., in any size up to thirty-six-point. The machines are now being equipped with an attachment that will cast the larger sizes.

THE alignment of Monotype type may be varied at will. It is necessary for caster operators to use care in making the "line," as otherwise the type used for corrections will not line with type cast specially for the work, and the result will be faulty alignment, very disagreeable in appearance. There is no excuse whatever for faulty alignment in Monotype composition.

THERE are three Monotype machines in the Victorian Government Printing Works, in Melbourne, which have been working continuously without stoppage since they were installed, about twelve months ago. One machine has been used constantly in the New South Wales Government Printing-office, Sydney, for four months, and the New Zealand

Government Printer has ordered a Monotype for the works in Wellington, upon high official recommendation.

It is not economy to run Monotype casting machines too fast. A speed of not exceeding 150 characters per minute will give the best results. At this rate, on ordinary straight matter, the machine is turning out about 4,500 ems per hour, while on tabular or other favorable copy the speed in ems is much greater.

One of the largest publishing houses in the world recently printed a de luxe edition of Edgar Allen Poe's works, consisting of but twenty-six sets. Each set sold for \$500. All the type, except the title-pages, was cast and composed on the Monotype. As a set of this work comprised ten volumes, each book was worth \$50.

THE double-magazine Linotype is beautifully illustrated in the catalogue just issued by the Mergenthaler Linotype Company dealing specially with this, the latest development of the Linotype. "Double-deckers," as they are called, are coming into such general use that the sectional and other views given of this style of machine are particularly interesting. Specimens of composition which may be readily done on the double-decker are also shown, and these will be a revelation to many. The cover-page is embellished with the colophons of medieval printers, as are also the inner pages. It is one of the handsomest booklets ever issued by the Mergenthaler Company.

WISE AUTOMATIC.—J. W. S. sends several matrices, the ears of which have been damaged by the aligning rib in a universal mold, and writes: "Would you be kind enough to tell me through your Notes and Queries on Machine Composition, what causes the 'cuts' in the ears of the enclosed



Photo by F. S. Andrus, Lowville, N. Y.

A TEA-PARTY.

matrices?" *Answer.*—Damage of this kind to lower inside ears of matrices is caused by the machine failing to come to a stop when an overset or "tight" line is sent in. The vise automatic should do this work, the screw in the first elevator which strikes the top of the automatic projecting through the vise-cap being the means of adjustment. Raise the screw until no line will go through; then set screw down a little at a time, after backing up the machine, until the machine does not stop on a normal line.

RECENT Linotype shipments from the English factory included installations for *L'Italie*, Rome; *Transvaal Advertiser*, Pretoria; M. Olof Nilsson, Stockholm; *Imprimerie du Roi*, Brussels; M. Severijns, Brussels; Van Graefschep, Ostend; M. A. Schmauder, Paris; *Straits Times Press*, Ltd., Singapore; M. Joseph Galland, Paris; *Imprimerie Faust*, Liege; *Le Petit Provençal*, Marseilles; *Les Dernières Nouvelles Politiques and Régionales*, Amiens; *Paris Sport*, Paris,

and M. H. Roberge, Paris. Additional machines have also been added to the plants of MM. Bonmartini & D'Amico, Rome; M. A. Mertens, Brussels; *L'Express*, Liege; *Timaru Post*, New Zealand; *Le Petit Niçois*, Nice; *XXe. Siècle*, Brussels; Ostgota Korrespondenten, Linköping, and M. A. H. Jordan, Copenhagen.

MATRICES AND MAGAZINES.—C. H. M., San Francisco, California, writes: "As an operator, a never-ending source of annoyance is stuck matrices. Generally the key, reed, etc., seem to work perfectly, the letter usually sticking about an inch from the bottom of channel. A tap on the magazine is apt to coax it down; at other times the reed barely moves and has to be worked by the fingers. Often a letter will drop so slowly as to transpose, and if a finger is held on the key they come down very irregularly, sometimes pausing for two or three seconds." *Answer.*—If the mouth of the magazine is dirty or ears of matrices bruised, it would cause matrices to stick as described. The magazine should never be pounded to assist matrices in dropping. Run out the matrices and brush out the magazine, moistening the brush with gasoline if magazine is greasy and polishing with graphite afterward.

AVERAGE SPEED.—T. C. M., New York city, writes: "I note your answer to 'A Printer' regarding a fair day's work on thirteen-em eight-point on the Linotype. Does your estimate include corrections? What should be a fair day's work on good book or magazine composition—as THE INLAND PRINTER, for example? I mean by a fair day's work, how much should a man do on this class of composition, the operator delivering the matter set and corrected ready for the make-up? How many pieces, approximately, are there in a Linotype machine?" *Answer.*—The reply, 3,800 to 4,000 ems brevier per hour, was given for newspaper work, solid matter. As THE INLAND PRINTER pages are set leaded and the measure is twenty ems pica, the average should be higher on matter of this kind—4,500 to 5,000 per hour. The estimates given are for corrected matter. The number of pieces in the Linotype machine is unknown.

It is officially announced that the Lanston Monotype Company has just completed the sale of its continental rights to the English company which had previously purchased the rights for Great Britain. The terms of the sale are for the space of three years from January 1, 1904, on the payment of \$25,000 a year for the license, payments to be made quarterly in advance, the first payment having already been made, and in addition royalties on all machines used. The casting machines and perforators are to be manufactured in America by the Lanston Company, while the dies and matrices are to be made by the English company. Installations show an increase of more than one hundred per cent over last year. There are now 121 plants in operation in England, consisting of 229 casting machines and 292 keyboards. In 1902 they put out fifty-nine casting machines and sixty-three keyboards, as against 122 casting machines and 143 keyboards in 1903. Sales of Monotypes in England are almost as great as in the United States.

IT IS TO LAUGH.—When an inexperienced or uninformed person starts out to diagnose Linotype troubles there is sure to be some amusing things said. For instance, in a recent number of the *American Pressman*, the editor of the pressroom department of that journal replies to a query by a correspondent who asks what causes Linotype slugs to raise in the forms while on the press. He says the trouble is of more frequent occurrence on long lines. To which the reply is made by the department editor of that publication: "Long lines, especially when these are of the full-limit measure of the machines, cause more trouble than short lines; this occurs when the lines have been overspaced by the Linotype operators. Indeed, overtight spacing is the cause of one of the most serious faults to be found in forms made up of Linotype matter, because this

renders it next to impossible to lock up forms as they should be for the pressroom. Long lines can not do otherwise than work up above the printing surface, by reason of the running of the printing-press, more especially when the lines face the inking rollers lengthwise, for their action on the lines so made tends to loosen them at the bottom, and the weaker or shorter slugs 'rock' them up above the form level." It is easy to see where the pressroom expert was led astray. When the querist stated the trouble was of most frequent occurrence on long lines, he undoubtedly meant on wide-measure lines. It is a physical impossibility for the operator to make slugs longer or shorter by overspacing or underspacing the lines. The body, or slug proper, is cast in an (for the time being) inflexible mold, and the slugs can not vary in length. If the operator oversets the line, it will simply fail to cast, or if the machine is out of adjustment, the face only will be a trifle longer than the body, but this would never cause the slugs to work up on the press. Nor would what are termed "short lines," as on these the face only is shorter than the width of the column. The real cause of slugs working up is in all cases the result of the slug-trimming knives being set improperly, making the slug wider at the top than at the base.

EDITOR BRAMWOOD, of *The Typographical Journal*, publishes the annual report of wage scales, etc., of subordinate unions of the International Typographical Union. It appears that the hours of labor have been reduced for machine men in 177 instances since the last report, May 1, 1902. The following table shows the number of the various makes of machines in use:

Make of Machines.	Union offices.		Non-union offices.		Total in union offices.	Total in non-union offices.	*Total in use.
	News-paper.	Book.	News-paper.	Book.			
Mergenthaler.....	4,393	1,078	653	251	5,471	904	6,375
Monotype.....	62	126	3	34	188	37	225
Simplex.....	117	39	49	15	156	64	220
Monoline.....	73	18	10	6	91	16	107
Rogers.....	90	1	8	1	91	9	100
Empire.....	4	24	5	11	28	16	44
Thorne.....	22	9	1	8	31	9	40
Graphotype.....		14			14		14
Composotype.....	1	3			4		4
Total.....	4,762	1,312	729	326	6,074	1,055	7,129

Percentage in union offices, 85 +.

* Figures in this column represent machines in use in the jurisdiction of 627 reporting unions.

Machines have not as yet been introduced in the jurisdiction of eighty-two unions. The number of unions reporting the various kinds of machines in operation is as follows:

Mergenthaler	485
Simplex	148
Monotype	26
Monoline	25
Rogers	21
Thorne	19
Empire	10
Composotype	2
Graphotype	1

The proportion of union and non-union operators is shown in the following report:

Class of Employees.	Union.	Non-union.	Total.	*Per ct. union.
Male machine operators	8,526	519	9,045	94%
Female machine operators.....	325	195	520	62½
Machine-tenders	596	31	627	95
Operator-machinists	970	69	1,039	93½
Total	10,417	814	11,231	92¾

* The percentages are not reduced to accurate fractions.

A NEW PROCESS OF MECHANICAL COMPOSITION.—The New York Times has an account of an invention for which the

bold assertion is made that it marks as great a step in advance of present methods of printing as the Linotype was an advance over the old method of hand composition. It has been tested at the works of the Sackett & Wilhelms Lithographing & Printing Company, Grand street and Morgan avenue, Brooklyn. The invention has been named the Lithotype, as it is the outgrowth of a new process of doing lithograph work from prepared aluminum plates. In fact the two inventions are complementary. The inventor of the Lithotype is Walter S. Timmis, consulting engineer of the Sackett & Wilhelms Company, while credit for the discovery that aluminum plates can be used in all the varieties of printing in which lithograph stone has hitherto been employed belongs to John Mullaly, president of the United States Aluminum Printing Plate Com-

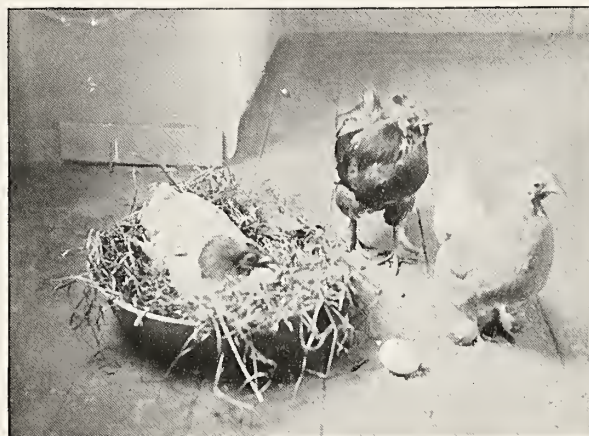


Photo by F. S. Andrus, Lowville, N. Y.

PRIMITIVE METHODS IN THE POULTRY INDUSTRY.

pany, which controls the right to use aluminum plates for printing purposes, and also president of the Aluminum Press Company, which manufactures the style of presses found necessary for the new process. For the Lithotype the claim is made that it eliminates the setting and distribution of type, both by hand and machine, and does away with matrixmaking, stereotyping or electrotyping and their attendant difficulties and details. The plates are less than 1-32 of an inch in thickness. "As at present constructed," says the inventor, "the Lithotype consists of two parts or devices operating separately. Arrangements, however, have been made to coördinate these parts. The first consists of a small machine comprising a keyboard similar to the ordinary typewriter keyboard, perforating device to perforate a paper ribbon or strip of any required length, and a counting device. The perforating device is operated electrically and controlled by the depression of the keys. The machine automatically takes care of the spaces between the words. The perforated slip goes directly into the second part of the combination, which operates to bring the printing member into position, so that the selected character is directly opposite the printing point. The character is then inked, the paper is moved up to the character and the impression is taken therefrom. This action is repeated for each character until the line is completed, when the paper-carrying device returns and moves for the new line. The transfer thus obtained is now ready to be impressed on the surface of the prepared aluminum plate. The plate, with the imposed transfer, is put under pressure, the paper is washed off, the impression thus made is 'rolled up,' and then, with a few finishing touches, it is ready for the press."

LOCK-UP OF MOLD DISK.—W. E. K., Portland, Indiana, writes: "The first elevator on the machine here has a little trick which I would like explained. The elevator jaws line up correctly, according to 'Mechanism of the Linotype.' It also rises to the correct height, and transfers all right. But once in a while, with no apparent cause or reason, the line in

the act of locking-up for the cast will fail to engage the groove in the mold, and up will jump the elevator; then whether or no we get a squirt depends upon the acuteness of the operator, with chances in favor of the machine. And another thing, which I think is connected with the elevator trouble: The lower inside ear, which should enter the groove in the mold, gets a 'shave' at every cast, which leaves a little burr that makes the matrices stick in the magazine and fail to drop. Especially is this the case on new matrices—until they are shaved down to 'regulation.' I argued that the elevator did not descend far enough; but that can not be the cause, as the elevator now goes down to the very limit and the trouble continues. It seems to me that the lines hang forward in the elevator jaws, as the backs of the matrices stand off considerably from the backing plate in the outside jaw. Of course, this would raise the lower inside ears a trifle, which would prevent their entering the groove (by striking on upper edge); then the up-kick of the elevator for the purpose of alignment would kick it clear up above the mold. My idea is ridiculed, but it is the only explanation I can advance. One thing more: I examined the elevator jaw, the one that has the rubber behind it, and I think that it has either dropped or been sprung down about two or three thousandths of an inch. Could this be the cause, and is there any remedy?" *Answer.*—In the first place, the mold disk is not locking up properly. Quite likely the set-screw, which holds the eccentric pin in adjustment in the lever which connects mold-slide to the mold-cam, is loose and does not force the mold forward tightly against the matrix line. Consequently, when the elevator rises to make alignment of matrices, the lower ears slip out of groove in mold and the metal is forced entirely through the mold and into the vise. To remedy this, close the vise jaws and start the machine, stopping it when elevator descends and before mold-disk comes forward. Now insert a double thickness of paper—about .010 of an inch—between the mold and the vise jaws, and let the machine proceed until the disk comes forward the first time. Stop the machine, and if the paper can be pulled out easily the disk is not locking tightly enough—the paper should bind slightly. By turning the handle attached to the eccentric in the mold-roller which runs in the groove in the mold-cam, the disk can be adjusted forward or back. Pushing the handle down locks the disk tighter, when the set-screw must be made tight to hold it. The shearing of the ears of matrices is only evidence of another misadjustment—that of the two screws in the elevator head. The adjustment of the vise automatic, which one of these controls, is given to J. W. S. in this issue. The other screw controls the down stroke of the elevator and should be set first. It should allow the elevator to descend with a normal line far enough to permit a slight upward movement of the elevator just before the line is cast. The back elevator jaw may be sprung, as this was of frequent occurrence until the new-style back jaw was furnished with later machines. It is unlikely the front jaw has moved.

RECENT PATENTS ON TYPESETTING MACHINERY.

Keyboard Mechanism.—F. B. Converse, Jr., Cleveland, Ohio, assignor to the Converse Manufacturing Company, Cleveland, Ohio. No. 749,773.

Justifying Mechanism.—F. B. Converse, Jr., Cleveland, Ohio, assignor to the Converse Manufacturing Company, Cleveland, Ohio. No. 749,720.

Impression Composing Machine.—Alfred Kraus, Paris, France, and Norman Collins, London, England; said Collins assignor to said Kraus. No. 743,890.

AN ELABORATE LUNCHEON.

The Steamboat *Sentinel* moved into new quarters last week and gave a house-warming to commemorate the occasion. Elaborate refreshments, consisting of doughnuts and whisky, were served.—*Kremmling (Colo.) News.*

GUSTAVUS F. SWIFT'S MOTTOES.

Gustavus F. Swift, the late head of the great packing house of Swift & Co., Chicago, left an estate worth over \$7,000,000. Perhaps Mr. Swift did not enjoy all the pleasures of life; in fact, he was known to have missed many that even money can not buy, and, perhaps, there are people who believe that his mode of life was not ideal, but he left to the young men of the country—and some old ones as well—a greater legacy than can be measured by wealth. He left the example of his life and the original maxims which were his guide in building a great business. All of these maxims have been collected and are presented herewith, complete, for the first time:

No man, however rich, has enough money to waste in putting on style.

The richer a man gets the more careful he should be to keep his head level.

Business, religion and pleasure of the right kind should be the only things in life for any man.

A big head and a big bank account were never found together to the credit of any one, and never will be.

No young man is rich enough to smoke 25-cent cigars.

Every time a man loses his temper he loses his head, and when he loses his head he loses several chances.

Next to knowing your own business, it's a mighty good thing to know as much about your neighbor's as possible, especially if he's in the same line.

The best a man ever did shouldn't be his standard for the rest of his life.

The successful men of to-day worked mighty hard for what they've got. The men of to-morrow will have to work harder to get it away.

If the concentration of a lifetime is found in one can of goods, then that life has not been wasted.

No man's success was ever marked by the currency that he pasted up on billboards.

When a clerk tells you that he *MUST* leave the office because it is 5:30 P.M., rest assured that you will never see his name over a front door.

The secret of all great undertakings is hard work and self-reliance. Given these two qualities and a residence in the United States of America, a young man has nothing else to ask for.—*Success.*

ENGLISH PRINTERS THE BEST.

Mr. Washington Wood, who has been twice around the world in the vain quest of a better country than Old England, in a recent interview said: "Bring over a lot of the responsible printers from the best American printeries, shops producing possibly the finest printing of their kinds in the world, put them down into average large London and Glasgow and Aberdeen offices, tell them to produce there as good work as the London, Glasgow or Aberdeen firms are producing, and they won't be able to do it. Americans produce the best printing, but Britons are the best printers. The American printer has everything made right for him at the start; the very best of presses, of papers, of inks, of rollers, of temperatures, of conditions generally. It is comparatively easy for him to produce the best of printing."

TO COMMEMORATE FRANKLIN'S BIRTH.

Congress has been asked to authorize the minting of a medal to commemorate the two-hundredth anniversary of the birth of Benjamin Franklin in 1906. It is proposed to have a single medal in gold, to be presented by the President of the United States to the President of France. One hundred and fifty bronze medals are to be provided, one hundred of which are to be distributed by the President of the United States, and fifty medals are to be for the use of the American Philosophical Society, "held at Philadelphia," a society founded by Franklin.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

PRINTING ON PAINTED OR SHELLACKED WOOD.—L. S. B., of Silver Springs, New York, writes: "I am referred to you for information for printing upon wood finished in paint, shellac, etc. The information most desired is preparing inks for such printing." *Answer.*—Use a good black ink, such as "extra quick-drying," to which add a few drops of clear copal varnish or venice turpentine. The inking rollers should be medium soft to the touch, and the printing executed in a warm room and on a strong press.

CLEANING A FELT ROLLER FOR COLORWORK.—J. Z. R., of New Orleans, Louisiana, asks for the following information: "Will you kindly tell me if colored work can be printed on a Cottrell or any other press that carries a felt roller? If so, how can the felt roller be cleaned?" *Answer.*—Colorwork can be and is printed on presses carrying felt-covered rollers. Indeed, the felt distributing roller has played a very important part in all kinds of printing and on many makes of printing-presses. Felt rollers may be cleaned as other rollers, using turpentine or benzine, preferably the former, for the purpose.

WHITE INK ON RED GLOSS PAPER.—B. B. W., of Cameron, Missouri, says: "I want your opinion regarding the printing of some labels. I have labels to print on red gloss paper and intend to print them with white ink, but have been informed that white ink will not work satisfactorily on a gloss paper. Will you please tell me whether or not it will work satisfactorily; also, if it is possible to print them with white ink, how is the best way to handle them?" *Answer.*—It is not advisable to undertake to print with white ink on gloss or enameled paper, because that color and grade of ink is not sufficiently opaque to cover the red, especially when of a highly glossed surface. A better way to execute the job on hand is to send to any of the leading printing-ink makers and order a sufficient quantity of aluminum ink. This being white and made up the same as gold-bronze ink, is easy to print with if dry and fairly well seasoned rollers are employed, and

will be sure to give you the very best results. After the aluminum ink has dried, you will have a nice bright white color. Be sure to carry enough of the ink to produce a solid color, but no more.

A NEAT TITLE-PAGE.—F. C. S., of Vinton, Iowa, has sent a sample title-page, printed on light green antique-finished stock, and writes regarding it: "I herewith enclose title-page of the *Iowa Telephone Journal* for your inspection. The colors are cover green for the type form and aluminum white, tinted with geranium red, for the rule form." *Answer.*—The sample sent us is really neat and attractive. The presswork is praiseworthy and the color effect pleasing. In printing geranium lake over the aluminum base you have produced a pretty lavender, which richly sets off and contrasts pleasingly with the green lettering. Then, to add to the excellent features of the presswork, the design and typography displayed, especially in the treatment of the rulework, stamps the entire title-page as a piece of good, substantial printing.

PRINTING ON PALM-LEAF FANS.—T. B. Brown, of the State Printing Office at Topeka, Kansas, offers the following additional information regarding printing on palm-leaf fans: "Referring to an item in THE INLAND PRINTER relating to 'Printing on Palm-leaf Fans,' permit me to offer an additional suggestion, and a very important one to the printer who tries to print on palm-leaf fans. The information is all right as far as it goes, but when the form is put on the press and made ready to run, the pressman should have at hand a bottle of wood alcohol and a small, fine-grained sponge. The surface of the fan to be printed on should be rubbed over lightly with the sponge dampened with the alcohol. Allow it to dry for twenty or thirty seconds before taking the impression. Palm-leaf fans are finished with a varnish which repels the ink, and the alcohol bath tends to soften the varnish just enough to take a good impression. The alcohol evaporates very quickly, the surface of the fan resumes its hard, glazed finish and *holds the ink*. Without the aid of the alcohol it is just like printing on a piece of glass—the ink smears and will not dry in a week."

IMPRESSION SCREWS.—C. W. H., of Springfield, Illinois, has sent the following letter: "Would like you to settle a dispute I had with my job pressman. He believes in making ready with impression screws of job presses, while I believe the wrench should be locked up in a drawer and the key thrown away. I run seven jobbers for three years, and hired a pressman who run the same presses for two years, and we never used the impression screws in all that time, except on two of the presses, which were Liberties, and on a certain class of work. I may be wrong, as I never had a pressman to teach me my trade, but had to learn all I know by reading THE INLAND PRINTER and other journals, also 'Presswork,' mixed in with a little nerve and common sense. Even with these disadvantages, I am now holding my fourth position as foreman, having resigned each time of change of my own accord, and am still a young man. What I am able to do, others ought to be able to do; but if they can not, I suggest the very best thing they can do is to begin at once to read THE INLAND PRINTER and there learn something." *Answer.*—Your conclusion is correct in the main; but there are a few exceptions, the Liberty press being one requiring much use of the wrench on the impression screws in setting the platen for make-ready.

PRODUCING TYPEWRITTEN EFFECT.—F. R. B., of New Albany, Indiana, sends copies of work, regarding which he writes as follows: "I enclose two samples of typewriter letters, one of copy submitted to me and the other what I have produced, but I have not been able to get the ribbon effect like the sample marked. I used several sheets of muslin under the top sheet of the tympan, but that does not seem to produce the desired effect. It is the ribbon effect that I am after. I

have been a subscriber to THE INLAND PRINTER since 1895, and have received many times the cost of same in practical suggestions which I have put into actual practice." *Answer.*—The first objection to note regarding your failure to get the ribbon effect on the job is the color of the ink, because that is too light; then the make-ready and printing of the form of typewriter type is much too perfect, letter for letter, to approach the peculiar imperfections of letters produced by contact with the inked ribbon. To get the effect desired you must get close to the method employed on typewriting machines. To do this, use a piece of thin white silk stretched across the form of type, but securely fastened to the grippers on the press at the right and left ends of the platen. This acts as a tympan sheet, and when printed through on the paper stock produces the ribbon effect. There are other ways of reaching similar results, especially when copying-inks are necessary, but the suggestions here given will be found sufficient for your present purpose.

A FEW IMPORTANT QUESTIONS.—The Hoosier Printing Company, of Muncie, Indiana, through its superintendent, has sent a sheet of a catalogue printed on 22 by 32 inch coated paper stock, showing eight pages to each form of one side. The make-ready is workmanlike in all regards and shows the pressman to be a man skilled in presswork. Good ink and paper are also evident on the sheet. The following letter accompanied the specimen: "We herewith enclose you a sample of a catalogue form printed on a 22 by 32 Miehle press, with two form rollers. Will you examine this carefully and let us know through the next issue of THE INLAND PRINTER your criticisms and the time the form should require for running 1,500 and make-ready of eight pages; and whether or not you can run work of this class on this size of press without slip-sheeting; and if there is anything saved by not slip-sheeting, owing to the care and time that would have to be taken in watching it." *Answer.*—This form consists of intricate tabular work, with brass rules, together with display headings and general text, and mechanical and other devices represented in line drawing. The make-ready and running off of 1,500 impressions could be done in eight hours. With runs such as this, the work coming from a two-roller press should be slip-sheeted, because a greater amount of ink must be carried on the form for effective color than if run off on a four-roller machine. There is a saving of

some time when slip-sheeting is not employed, which is desirable on long runs. Where slip-sheeting is not considered necessary, greater vigilance is required on the part of the pressman to see that the sheets are carefully removed from the fly-table and laid out in small lifts, so as not to create set-off on the work. Slip-sheeting should be omitted wherever practicable.

ROLLERS FAIL TO INK FORM.—W. L. P., Jacksonville, Texas, writes to this effect: "I would appreciate some information concerning my press. It fails to print at a certain point next to the delivery end. The bottom of the page fails to show up, but it will print all right when paper is run through by hand. It is not because of the impression, because

the same result occurs when the impression can be seen on the opposite side of the paper. On investigation, I find that at the time it fails to print there is no ink on that particular spot. The rollers are perhaps harder than they ought to be, but why should it occur at the same particular spot? And why should the ink fail to adhere there and yet adhere elsewhere, even when the rollers are down so low that the type catches ink between the lines and spaces? Adjustment of rollers, tympan, underlaying, cleaning, and in fact all that the foreman can suggest, fails to cause this press to do decent work." *Answer.*—If your statement of the case is correct, we can not account for the rollers not covering the form properly at the point of delivery, other than that the first roller is not set exactly, end for end; or that the roller sockets are not true or not used



Photo by Lewis Emmert, Huntingdon, Pa.

THE FRUIT OF TOIL.

rightly. You say that when a sheet is run through by hand power it does not show defective rolling. This convinces us that the real trouble lies in improper adjustment of the first and perhaps other form rollers; that there must be looseness in the roller sockets and that the rollers are not held in place as they should be when the form runs under them. Reset all the rollers uniformly, even to the distributors, so that the form rollers touch and nicely cover the entire surface.

GOLD LETTERING ON BLACK INK.—H. W. McMillan, of Stafford, Kansas, sends a sample of his printing, which is somewhat unique. The job is on bird's-egg-blue stock, in the center of which is a solid field of black, size 6¼ by 9 inches, over which appears a circular in twenty-four-point De Vinne type, with larger type top and bottom, all printed in gold bronze. Directly in the middle of this ebon field, running

obliquely, is a card $3\frac{1}{4}$ by 5 inches, which appears in a glossy, deep gray ground, over which is the lettering in green and red. This part of the design is embossed. The creator of this piece of odd printing writes: "I herewith enclose piece of my work in four colors, which I submit for criticism. The expense attached to this job is very small—time, ink and stock. The solid colors are printed by my patent process, which does away with the cost of plates and insures a perfect impression." *Answer.*—The specimen has the credit of being unique, if it possesses no other merit. While the execution is said to have been done with four colors, there is gold, black, deep gray, red and green, and embossing. We are sorry the inventor of the process by which this piece of printing was produced did not inform us more particularly how many times the job passed through the press before arriving at its present state of finish; also to state in what respect the process used by him is patentable. We would like to know more about the process and particularly wherein it can benefit the printing trade. The specimen is certainly attractive. To those wishing to know how gold bronze may be put on over black ink and not mingle or stick, the sample under review is a splendid demonstration of this combination.

UNEVEN-FACED BRASS RULES.—W. E. R., of Milbank, Dakota, has sent a printed form which has across and down single-face brass rules which show light and heavy, notwithstanding an apparently even impression on the sheet. He says: "I send you proof herewith that caused me considerable trouble a few days ago. I wish you would examine it and explain what the trouble was, as it may possibly help some other fellow out of the same trouble. The job was set up with new rule, with the exception of a few twelve, eighteen and twenty-four em pieces used in some of the columns; but, as you will see, the "Amount of Tax" and "Total Tax" columns would not print up, as also some other parts of the form. I tried everything I could think of to make the rules print uniformly, but to no avail, and I think you will see by the proof that my impression was quite uniform. I tried a hard tympan and a soft tympan, and finally used a tympan made of four sheets of print and two sheets of four-ply bristol, with a sheet of twenty-four-pound flat cap for a top sheet, having the cut-out sheet on the bottom, below the bristolboard, and one sheet of print between bristol and top sheet. The job was done on an almost new C. & P. Gordon, 10 by 15, but the rollers were old and quite hard. However, I got the press and rollers nicely warmed up before starting the work, and put a sheet of print under the rule to bring it up against the rollers a little stronger. As the rules were new, I could come to no other conclusion than that the rollers were not in proper condition to lay the ink on right. Am I right?" *Answer.*—The trouble was not caused by uneven height of rules, but by uneven dressing; that is, the same strength of face was not on all the pieces of brass rule used, hence there could not be uniformity of line. An examination of the material could not fail to have demonstrated the real lack of uniformity. Instances of differences of face in brass rules are quite common. Even in the making of single light-faced rules there is great difference. You should have taken out each piece of the lightest rule and gently and carefully rubbed the face a little on a smooth stone or an even-surfaced piece of metal. That would have taken off the excessively fine finish of the line and helped to make it more like the other rules in the form.

HALF-TONES IN NEWSPAPERS.—A letter from Mr. F. Romanski, of Romanski Photoengraving Company, of New Orleans, Louisiana, says: "There are several of R. Hoe & Co.'s newspaper presses in our city, among them being one at each of two competing offices. One of these offices is making its own engravings, while we are making the photoengravings for the other. The pressman of the first-named establishment is very progressive, and overlays every half-tone

used and adopts other up-to-date methods, all of which makes their paper one of the best printed in the South. We are up-to-date, progressive engravers, having a very fine establishment, employing sixteen men, and consequently give the latter newspaper a much better quality of cuts than the small plant of the one that makes their own engravings is able to produce. Still, our cuts do not show up as they should, and after many investigations, most of the interested parties are inclined to believe our statement that the fault is with the presswork and not with the cuts. We made an attempt to coax the pressman to do this extra labor which is necessary to produce the desired results, with very disastrous effects to ourselves, having been told that we were too ignorant about the printing-press question to argue the point. We were told that it was impossible to do overlaying; that the Hoe presses were built for straight printing; that any attempt to make a change or experiment would result in an uneven pull of the paper, tearing it all to pieces; that nobody in the country, with the possible exception of the one newspaper in this city, would attempt such a change. To make the matter worse, the pressman insists that the printing-ink he uses should be reduced by himself with coal oil. This, of course, kills the gloss of the ink and makes it run so that it is impossible to produce good blacks and high lights. The management of the aforesaid paper is very anxious to produce better results, but it looks as if we are all baffled by the peculiar stand taken by the pressman. We feel sure that without your support and suggestions no improvements are possible, and would ask you to kindly submit this letter to an expert familiar with such matters. We would thank you to give us suggestions as fully as possible, for which we would be very grateful. The Hoe presses are of the regular style, up-to-date, for stereotyped curved plates, printing two sixteen-page papers at the same time. Rubber and felt blankets are used." *Answer.*—There are different kinds of newspaper presses, some made specially for extra-fine work and equipped with cylinder bearers, which permit the use of a certain amount of overlaying on cuts, while other makes, such as cylinders with what are known as "stagers," will not permit of irregular cylinder surfaces, such as would be formed by overlays on illustrations. This latter kind of press has no protecting bearers, although it is an up-to-date newspaper machine. The best that can be done with such a press must be done by very cautious underlaying, which in some cases is not even fairly effective. It is often found necessary by the best of newspaper pressmen to reduce the "tack" of printing-ink, and if coal oil is the best for the occasion, it is the part of wisdom to use it, for as a general thing, neither ink nor paper are up to the requirements of good newspaper work. We are sorry that you did not accompany your letter with sample copies of the rival newspapers, stating precisely the conditions under which the presswork of each was produced, as well as the special make of the presses employed. If you are not familiar with the differences, it would be wise to have these explained to you, for we believe there is a difference in the present case. It would not be judicious to stick a cut-out overlay on either a rubber or felt blanket, especially if fastened to a "staggered" cylinder. The overlay would not remain in its place during an entire edition of the paper. Another important department which should not be overlooked is the stereotyping-room, and it is well to make a little inquiry there when disappointing results are the rule.

KNOWS ONE THAT HASN'T.

"The Hawville *Clarion*," remarks the Hickory Ridge *Mis-sourian*, "wants to know 'if microbes ever suffer from brain fag.' We can answer the question in part, anyhow. The microbe that edits the Hawville *Clarion* never suffers from it. He hasn't any brains to be fagged. We are always glad to be able to shed information for the benefit of the ignorant."



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE BRITISH JOURNAL ALMANAC.—This volume of 1,604 pages has been received. It is the work of Thomas Bedding, F.R.P.S., the editor of *The British Journal of Photography*, the latter, by the way, being the leading photographic publication of the world. This almanac has the most complete collection of purely photographic formulæ to be found anywhere. Pages to the number of one thousand are taken up with interesting advertisements of everything photographic. In the list of the principal text-books on photography, Jenkins' "Photoengraving" is accidentally omitted. G. Gennert, 26 East Thirtieth street, New York, is the American agent for this almanac. The price is \$1.

TRI-COLOR FILTERS.—The "Functions of Tri-color Filters" was the title of a paper read before the Optical Society of London, by Messrs. A. J. Bull and A. C. Jolly. It was the result of examinations of tri-color filters in the market. For their experiments they tried to reproduce the spectrum, which is the most severe test for three-color work. According to *Process Work*, these men arrived at two fundamental conclusions: (1) That since, in any photographic process, one prints

from the parts of the negative where the light has not acted, or in proportion as the light has not acted, each printing color should consist of white light, less the colors recorded through the filter. (2) That the regions where the photographic records overlap should accord in hue with the printing colors of the red and blue negatives. It occurred to the authors of this paper that it ought not to be difficult to make a set of filters that on a good panchromatic plate would give a reproduction as good or better than any of the commercial filters. They therefore dyed up a set of dry filters with methylene blue, naphthol green and scarlet, and these, when roughly adjusted, gave on a plate dyed with Miethe's ethyl red a fairly good but not by any means perfect reproduction of the spectrum. To summarize the author's suggestions: (1) Printing color should be transparent to the colors not recorded by their respective filters, and are not to be merely complementaries (except that the blue printing color must not transmit the extreme red, which is never recorded). (2) Complete overlapping regions to accord in hue with yellow and blue printing colors. (3) Records to be without maxima (or minima) over the regions where complete record is required. All of which accords with the theory of three-color negative-making as stated in "Jenkins' Manual of Photoengraving," pages 139 to 141, inclusive.

A PROCESSWORKER'S CLOCK.—Attention has been called in this department before to the need of a clock for timing photographic operations. There is one made in England, a cut of which is reproduced here. The advantages of this clock are that it has but a second and a minute hand, the second hand being conspicuous and readily seen from a distance. To time an exposure in minutes, the minute hand can be pushed back to the figure 60, if desired. An American clockmaker will be sure to devise improvements on this clock, and if so, his device will be noticed here.



A HANDY DARKROOM CLOCK.

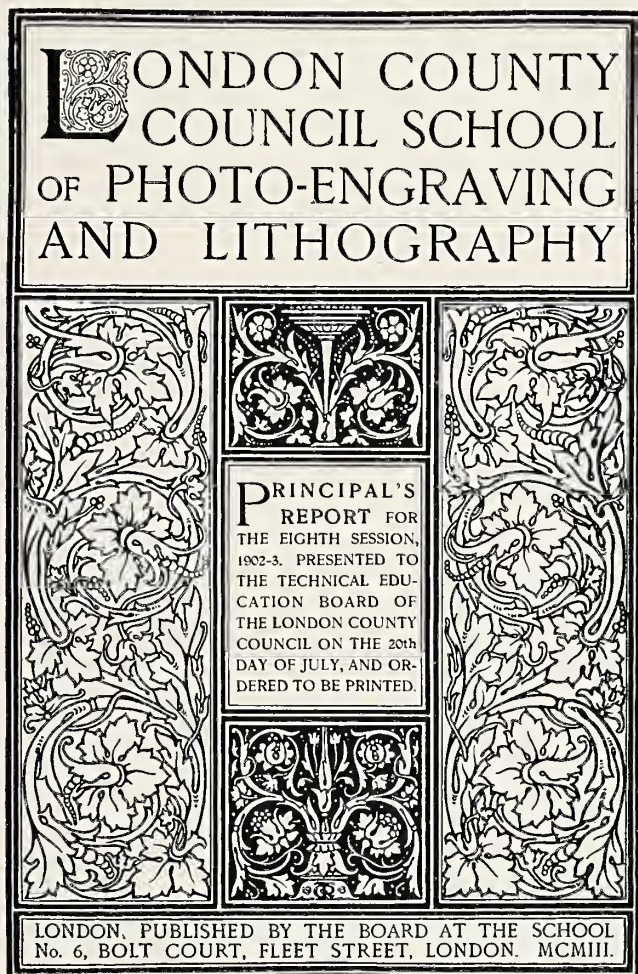
HYDROQUINONE AS AN INTENSIFIER.—J. W. Davidson, Montreal, Canada, writes: "I get THE INLAND PRINTER for the process-engraving items. These I have gathered, along with others, and pasted them all in a large book which I have indexed. I noticed some time ago that Carl B. Andrews suggested the use of a strong caustic potash or soda for intensification. I would ask Mr. Andrews to try the following, which I got from the British Journal Almanac, 1900: 'For intensifying collodion negatives, M. Ferry suggests the use of cupric bromid, followed by silver nitrate and then by a hydroquinone developer. After the negative is cleared, it should be thoroughly washed and immersed in a solution of cupric sulphate (sulphate of copper), 25 parts; potassium bromid, 25 parts; water, 1,000 parts, till the negative is bleached white. After washing again, the negative should be immersed in a two per cent solution of silver nitrate. The silver bromid formed in the first bath remains unaltered, but the cuprous bromid forms more silver bromid. The plate should then be washed and flowed with the following:

Hydroquinone	10 parts.
Sodium sulphite	75 parts.
Sodium carbonate	150 parts.
Water	1,000 parts.

This reduces the silver bromid to the metallic state and gives a density twenty-seven times greater than the original without blocking up any of the fine details."

A LONDON SCHOOL OF PHOTOENGRAVING.—From Mr. A. J. Newton, principal of the London County Council School of Photoengraving and Lithography, commonly called the "Bolt School," has been received a bound set of proofs showing the

work of the school for the session. The volume is $13\frac{1}{4}$ by $9\frac{1}{4}$ inches in size. The rubricated title-page is reproduced here in black. It was designed and engraved by students, and gives an idea of the high practical character of the studies pursued. There were 378 students at this school. The majority were Englishmen; still there were students from Scotland, the British colonies, America, India and France. The average age of the students was twenty-three years and their positions were classified as follows: 212 were apprentices, 118 assistants and journeymen, four were managers and foremen, and only forty-four were without other occupation than study.



TITLE-PAGE DESIGNED AND ENGRAVED BY STUDENTS.

The work shown comprises drawing, water-color and oil painting, line and half-tone engraving in all its branches, as well as three-color block-making, lithography, collotype and photo-gravure. And all of this work was surprisingly well done. In this department of THE INLAND PRINTER for May, 1903, was noticed a clever method devised at this school for making an intaglio engraving from a line-drawing. Those who are fortunate in possessing a copy of the last "Process Year Book" will find several exhibits of colorwork made by students at this school.

COLOR-SENSITIVE DRY PLATES IN HALF-TONE.—The question of using a dry plate of some kind or another for half-tone negative-making is one which is rapidly coming to the front. According to *Zeitschrift für Reproduktionstechnik* (translated in *The Process Photogram*), in Germany, so far as known, wet collodion is still exclusively used for half-tone work, except in cases where the color of the original makes it necessary to employ collodion emulsion. In England, on the other hand, a special dry plate is largely used for the production of screen negatives for tri-color work, to the exclusion, almost,

of other sensitive materials. The subject is one of special interest in view of the introduction of new color sensitizers, such as ethyl red, which render possible the employment of one and the same plate for all three color-sensation negatives, and this even with comparatively brief exposures. Under these circumstances tri-color work is rendered a far simpler operation, and its results distinctly more uniform and automatic. The great general sensitiveness of plates bathed in ethyl red, or with ethyl red in the emulsion, as well as their even sensitiveness to color, permit such short exposures that importance can be attached to the method of preparing the three-color sensation negatives direct, through the cross-line screen. In England, special photo-mechanical plates are made which should answer that purpose. In the matter of sensitiveness they come between a good lantern or transparency plate and the usual highly sensitive gelatin plate. They develop more quickly and are more quickly washed; they intensify and reduce better than very rapid plates, and they give a sharper and finer dot and a more fog-free image than do highly sensitive plates. Lantern or transparency plates are the best of all for half-tone purposes. When bathed in ethyl red, which renders them highly sensitive, they give clean and sharp screen images, if properly treated, only they should be backed with a nonhalation backing. The difference between a backed and an unbacked plate can best be seen by backing but one-half of a plate and then exposing it. The extraordinary difference in the sharpness of the dots where the plate has been backed over the other part is remarkable. This difference is just as decided when the plate comes to be etched, proving that dry plates in processwork should never be used without a backing to stop halation.

THE "KAHLBAUM" MIRROR.—L. J. Stahl, Newark, New Jersey, inquires as follows: "In the Christmas number of THE INLAND PRINTER I notice you tell of a mirror that Doctor Miethe has had in use for two years, and which he recommends highly. Can you tell me where I can obtain one, and the cost?" *Answer.*—The nearest address to secure one of these mirrors is John J. Grifen & Sons, Ltd., 20 Sardinia street, Lincoln's Inn Fields, London, England. It is claimed



KAHLBAUM MIRROR.

for this mirror that it is made from a patented metal composition which retains its reflecting efficiency unaffected by atmospheric action. All that is required to keep it in order is an occasional rub with a soft rag, such as is used on a lens. It is guaranteed to be optically flat, to lessen the exposure as compared with a prism, and to give a crisp image, free from distortion. A $4\frac{1}{2}$ by $3\frac{1}{2}$ inch mirror costs £5 16s. in London.

AN ARTIST ENGRAVER.—A modest letter is at hand from which it is impossible to print but this extract: "I am a very interested reader of THE INLAND PRINTER, especially the Department of Process Engraving. I read the paragraph in the January number for 1904, in which you say to 'W. H. C.,' Winnemucca, Nevada, that ordinarily it takes five years to

master the trade for an apprentice. I started to learn photo-engraving in Dallas, Texas, on the 20th of October, 1901, and the Fishburn Illustrating Company can say that I was as green as I could be when they employed me. At present I can do anything that it takes to illustrate a daily newspaper, beginning with pen-and-ink drawing and finishing with the router. I mix all my own chemicals and baths. I have been doing artwork for seven years. I would like to know if some one can beat my record?" *Answer.*—Of course there is a genius born every now and then who upsets all calculations made



CARTOON OF IROQUOIS THEATER FIRE DRAWN BY AN AMATEUR.

for ordinary mortals. This "artist engraver," as he calls himself, learned to engrave cuts in three years and to draw illustrations like the one reproduced here in only seven years, and challenges any one to beat his record. It is unfortunate that this realistic drawing of the Iroquois Theater fire must be reduced so much. Still, in its diminutive size one may see the whirl of the flames, the unfortunates tumbling from the numerous galleries, and even the many firemen already on the spot engaged in rescue-work. The average artist twenty years at newspaper illustrating could not draw a scene like this one. The architecture alone is a study. It is equally certain that only a genius could learn cutmaking in three years. I am compelled to stick to my original statement that the ordinary apprentice will have to plod away for five years before he can begin to call himself an engraver.

AMENDMENT TO COPYRIGHT LAW.

According to the provisions of an act recently passed by Congress, the author of any book, map, chart, dramatic composition, musical composition, engraving, cut, print, chromo, lithograph or photograph published abroad prior to November 13, 1904, but not registered for copyright protection in the United States copyright office, or the heirs and assigns of such author, shall have, in case it is intended for exhibition at the Louisiana Purchase Exposition, the sole liberty of printing, reprinting, publishing, copying and vending the same within the limits of the United States for the term of two years, upon complying with the provisions of the law.

AMOS J. CUMMINGS MEMORIAL.

Denver Typographical Union has issued the following circular-letter to sister unions, calling for contributions and assistance in the erection of a suitable memorial at Colorado Springs in honor of the late Hon. Amos J. Cummings:

DENVER, COLO., Jan. 15, 1904.

To Officers and Members of Subordinate Unions of the International Typographical Union, Greeting:

The laudable desire of the admirers of our late brother, Hon. Amos J. Cummings, of New York Typographical Union, No. 6, to erect a monument to his memory in commemoration of his many invaluable services in behalf of our organization, is receiving a great deal of consideration at present throughout our jurisdiction. The appointment of a committee by the International Typographical Union was a long step toward the culmination of the idea. The impracticability of placing a huge boulder in the grounds of the Union Printers' Home at Colorado Springs, as first proposed, was clearly demonstrated and early abandoned. The latest proposition—and one entirely practical and praiseworthy—is to erect a wing to the main building of the Home, to be named in honor of the late Congressman, and is one that would reflect great credit upon our organization, and would prove to the world at large that the printers never forget their friends. It would furnish room to house the magnificent Cummings library, donated to the Home by Mrs. Amos J. Cummings. The Home is sadly in need of more room. The present library-room is inadequate to the needs of the inmates of the Home, and the supply of books is limited. An addition, such as has been suggested, would relieve this congestion, besides providing an assembly-hall for entertainments for the inmates, would furnish more bedrooms, enlarge the dining-room and kitchen, and furnish facilities for more inmates, an emergency that must soon be met in some manner. All this will require money.

To aid in the accomplishment of this purpose, and to present the matter to the membership, Denver Typographical Union, No. 49, has undertaken to assist the National Committee of the I. T. U. by calling the attention of the membership to the urgency of aiding in the matter. Each subordinate union in the jurisdiction should immediately take action looking to the raising of a small sum per capita for this tribute to the honored dead, and for the comfort and happiness of the honored living. Twenty thousand dollars will build the addition desired, and the amount should be easily and quickly raised among a membership of 45,000, as it would mean only about 50 cents each. Quite a number of unions have already provided for a similar amount, among them some of the larger ones, and have placed it in the hands of the International Secretary-Treasurer, John W. Bramwood, at Indianapolis. Every union should do likewise, large or small, securing the sum in whatever manner deemed advisable. The members of Denver Union, No. 49, next to Colorado Springs Union, No. 82, being most familiar with the needs and benefits of the Home, are unanimous in heartily boosting this proposition, as the following resolution, adopted by unanimous vote at the meeting of Sunday, January 3, 1904, will show:

"Resolved, By Denver Typographical Union, No. 49, that on the anniversary of the birth of our late brother, Hon. Amos J. Cummings, Sunday, May 15, 1904, each member of this union contribute the sum of 50 cents for the purpose of erecting an addition to the Union Printers' Home at Colorado Springs, to be known as the Cummings Library Addition;

"Resolved, That the result of this action be communicated to each subordinate union in the jurisdiction of the International Typographical Union, and that we urge and earnestly request that all of said unions take similar action as speedily as possible, to the end that the occasion can be made a memorable one in typographical circles as an evidence of the liberality of the members of the art preservative."

We believe that, in this time of a seeming effort to discredit and disrupt organized labor, no one thing would do more to herald to the public the fact that we are banded together for other purposes than personal advancement alone, than the unanimous and prompt raising of the sum desired within our ranks in the manner above described. *Will you do your part?*

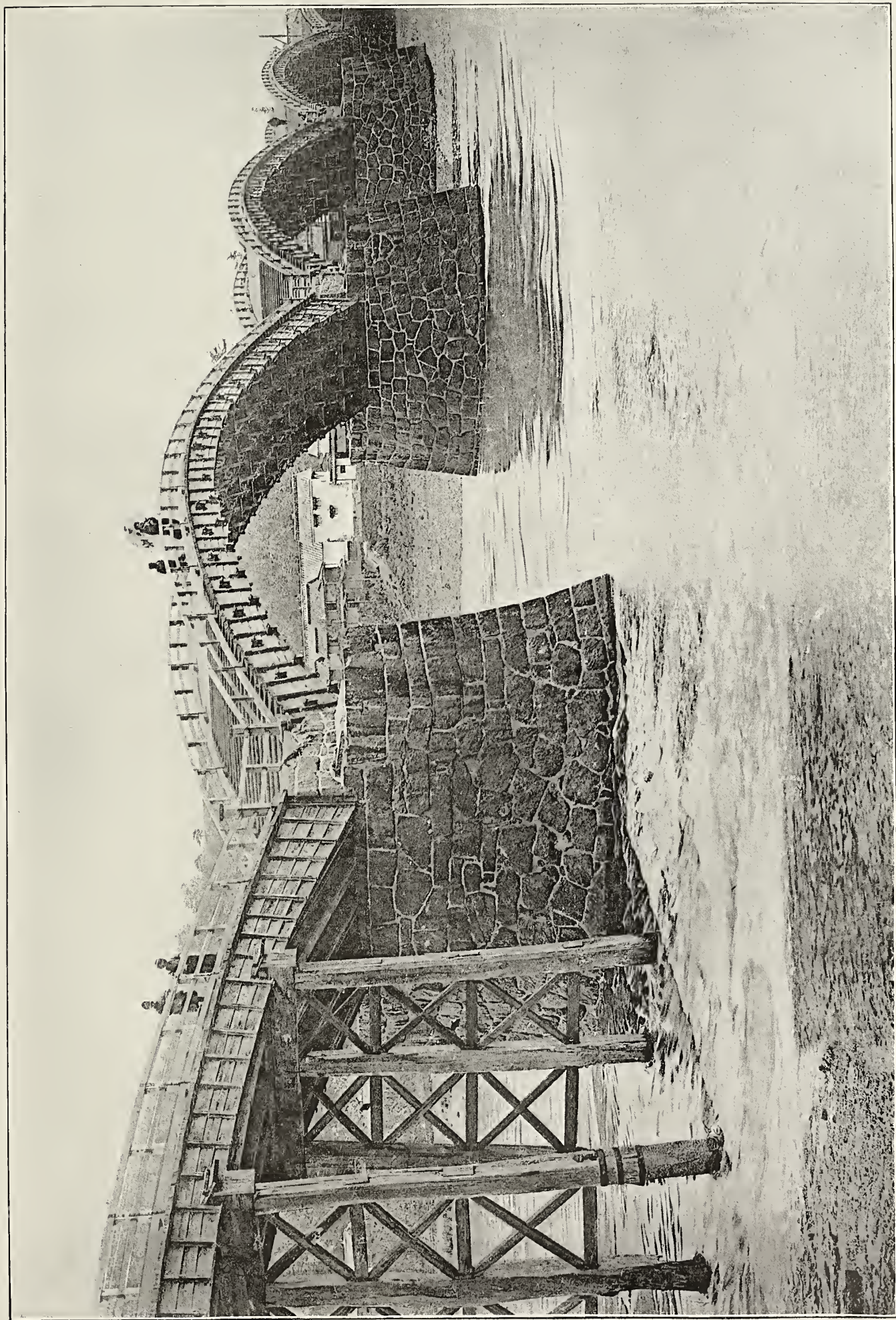
Kindly read this at your first meeting and notify this committee of whatever action taken. All moneys should be paid to International Secretary-Treasurer John W. Bramwood, De Soto building, Indianapolis, Indiana.

HARVEY E. GARMAN, *Chairman,*
JOHN E. COLLETT,
JOHN W. KEATING,
GEORGE E. ESTERLING,
THOMAS G. MCCLUSKEY,

Cummings Memorial Committee, Denver Typographical Union, No. 49.

IN FIRST PLACE.

The longer I take THE INLAND PRINTER the more pleasure and profit I find in its perusal, and although I take three other good printers' journals, I find THE INLAND PRINTER always takes first place.—Hal C. Fuller, Lehigh, Iowa.



KINTAI-BASHI (OR SOROBAN-BASHI) SU-O

PHOTO BY K. OGAWA, TOKYO, JAPAN



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

BOILED LINSEED OIL.—For inking up fine engravings on stone, use boiled linseed oil. The raw oil contains in suspense so many foreign substances, of a vegetable and gummy nature, that it may have a dangerous effect upon the fine lines of an engraving.

THE TRAVELING DESIGNER.—The traveling designer, going about the great industrial centers, backed up by the lithographic drummer, ready to furnish ideas, sketches and prices to the customer, is now an accomplished fact, practiced by progressive lithographic firms.

IMPROVEMENT IN STANDARDS.—It is a hopeful sign that this year's exhibition has been one of greater variety and one that has been representative of more American painters than similar shows have been in the past; the efforts have been also toward more elevating and serious subjects than those of former years.

MODERN METHODS OF VARNISH MANUFACTURE.—Formerly linseed oil was boiled and burned in order to produce the varnish so necessary for printing. The new way is to heat the raw oil to about 150° Celsius, in which condition atmospheric air is introduced into it by powerful pressure. The advantage of the new process is that the varnish becomes of lighter color, dries quicker and can be sold for less money.

EXHIBITION FOR ARTISTS.—The Nineteenth Annual Exhibition of the Architectural League at the Fine Arts Galleries will be open to the public from February 14 to March 5, inclusive. Besides the architectural drawings, there will be cartoons for stained glass, models, work in stone, wood, wrought iron, mosaic, glass and leather; the work of many minds, and just the thing to catch new ideas for fetching designs.

TAXING SOURCES OF ARTISTIC KNOWLEDGE.—Representative Lovering's bill, introduced in the Massachusetts Legislature, providing for the free admission of paintings, drawings, engravings, etchings and sculpture that have been produced fifty years before the date of importation, should certainly pass that distinguished body of men. American artists are ashamed of that art-taxing law. Europe does not seek to protect itself against the students that are yearly coming over to draw from the rich treasures stored there. It belittles the American as

an ungrateful barbarian, in view of these generously given opportunities.

NEW YORK TRADE SCHOOL.—Mrs. Dore Lyon and her supporters in the State Federation to establish a trade school at Amsterdam, New York, discovered, to their sorrow, that the council of presidents of Greater New York, Long Island and Staten Island, while in session, did not favor the establishment of such schools at this time, and although it was voted at the Utica convention last year that such a school should be established, finally decided that action be deferred until next year.

A COLOR-PRINTING PROCESS.—Some of the most artistic effects yet produced in color printing have been done upon copper by engraving all the color-plates upon the metal and then printing the different colors with suitable inks upon the copperplate press. The special charm consists in the luminosity and richness of the colors. Of course, dry-point etching and engraving can be combined, and there is nothing to equal the power and delicacy which can be combined with this process.

A SOURCE OF FUTURE DEVELOPMENT.—The practice, rapidly developing in the schools of Brooklyn, of devoting a fraction of the time to trying the powers of the children of different ages in conceiving the form of objects, and even attempting the delineation of the animal and human forms, will produce the best results for art. The dry-bone system of drawing from a given copy may have results in a certain line, but will never awaken the imagination, invention or observation of the pupil in art.

TRANSFERS FIVE YEARS OLD.—According to the *Lithographic Circular*, of Glasgow, transfers that have lain in a desk between cardboards for five years have been transferred to stone, together with freshly pulled impressions, and proven entirely satisfactory; no precautions, other than the ordinary methods used in daily work, were needed. Impressions made on the other side of the ocean have often been sent across for transferring, with good results. The whole virtue of the success lies in the transfer-ink used. It must be of such a combination of fats and resin that it will remain soft, but at the same time not spread.

LITHOGRAPHY IN A NEW FIELD.—Almost every one connected with lithography in New York has seen, within the past year or two, the remarkable exhibition of the Planograph in the line of setting type and having the same transferred to stone and printed without further preparation or make-ready, at the same time showing how easy it is to make changes in the written line or the ever-necessary corrections. Of course, there are no electrotypes nor stereotypes needed to secure suitable lithographic printing-plates for the rotary press. The whole routine is remarkably simple. The transferrer is the man of the hour in the lithographic trade to-day, and the artist and designer will also be very important help when the lithographed or real artistic newspaper of the future appears.

FINE SCREEN TINTS WITHOUT A BEN DAY FILM.—In order to produce tints of an even texture, such as the Ben Day yields, it is only necessary to spread a piece of silk veiling upon a frame of wood (or if the size of work to be done is small, stiff cardboard); then by rolling up the resulting screen with a medium stiff transfer-ink, the fine weaving of threads can be transferred upon the stone, which of course has been treated first with gum upon a key offset or tracing. The best way to accomplish this is to lay the veiling, scrim or fly-netting between a damping-book, meanwhile providing the wooden frame with a thin coating of glue. Then, after having laid the netting down as straight as possible, put the frame over and fasten down; then get a piece of zinc a trifle smaller than the inside of frame and lay this screen upon a board about as thick as the frame, the same as a Ben Day is done, and roll up very carefully, taking the ink not too thin. Care must be taken not to tear the fine threads of the screen.

Then the frame is laid upon the stone or plate and pulled through the press with cardboard backer. After use, cleaning the screen with turpentine will fit it for successive duty.

WHERE PROCESS IS SUPERSEDING LITHOGRAPHY.—According to the *Caxton Magazine*, a report was read before the recent congress at Nantes by Mr. M. Paul Robert, pointing to the deplorable state of the lithographic trade in France. There is a decided standing still that means, if progress is made in other kindred lines, that those who are standing still will be left behind. On the other hand, he points to the advance made in the typographical printing methods, with their marvelous productions in artwork, now monopolizing all the better class of work in France. He points as a reason for this to the



Photo by F. S. Andrus, Lowville, N. Y.

CORN-CONVERTERS.

backwardness of the French in their adoption of modern machinery. The speaker then compares other lands with his country, and shows that America has now three hundred Algraphic presses running, England eighty-two, Germany forty-two, with some in Scotland and Japan, and that if France does not wake up speedily, its lithographic industry will be driven away and the other countries named will have to furnish lithographing in spite of any tariff laws that the French may devise.

HOW TO PRESERVE ZINC PLATES.—H. H., Brooklyn, writes: "I have read the various articles in this department regarding the preservation of zinc plates while being stored and while they are liable to oxidation. Still, I think that all methods so far employed fail to prevent the atmosphere from reaching the metal and therefore causing spots to appear on the surface. Take a little bicarbonate of soda with the gum before gumming up and expose the plate, after drying, to the sun for about a half an hour. This renders the gum insoluble, and the natural tendency of the gum to absorb moisture will be checked. After this hardening process has been accomplished, the plate should be again gummed, but this time with pure gum. Now, when the plates are to be used again, the water with which they are to be washed off should have added to it a few drops of phosphoric acid, which will dissolve the hardened covering of gum." *Answer.*—The process mentioned by our correspondent, although not generally practiced, is not new. It is often employed by printers in preparing their plates for the machine, and was mentioned some years ago in these columns.

THREE-COLOR WORK ON STONE.—J. P., Philadelphia, Pennsylvania, writes: "Has three-color work on stone been tried with success? If not, what are the reasons? As a lithographer, I know that half-tone work is printed from stone. I also know that graduations and soft edges are gotten easier on stone than in any other way. Also the high lights and solids

are put in much easier than by any other method I know of. Besides these advantages, it is a fact that the average lithographic artist is superior in skill and artistic taste to the half-tone worker, excepting those that have been lithographers before they went into the metal process. Still, I have not as yet seen three-color work produced on the stone, and am curious to know if there are any establishments doing it."

Answer.—Results of a very satisfactory kind have been obtained by three half-tone transfers produced by orthochromatic photography, but no regular practice has, to our knowledge, been made thereof, probably on account of the difficulty of registering three colors upon a large sheet. At the same time, the half-tone is successfully used in lighter colors in conjunction with other plates worked by hand, they being more practical in the press. Besides, the strong colors always lose a little in brightness through the damping process, and therefore the three-color process is turned into a four or five color method on stone, using a very large sheet in the press.

THE FUTURE OF LITHOGRAPHY.—Mr. Joseph Goodman, silver and bronze medalist in lithography, and former teacher of lithography in the Liverpool and Manchester Technical Schools, in an able article in the "Penrose Pictorial Annual" for 1904, after rehearsing the various combinations that lithography is capable of, with photogravure, collotype, photo-stone, half-tone, etc., says: "Viewed from a contemporary economic standpoint, both process and litho. will always maintain their utilities and respective share of patronage; but it is also apparent that each is capable of further intimate interservice to the other than has yet been exploited, and in this direction lies the trend of future developments. Process is capable of first producing by the primal aid of the camera the continuous half-tone outline of the scenes or objects of illustration, which may then be worked up by lithography in colors, by aid of set-offs on stone, taken from the original process outline, and thus the best forces of each may be combined to yield more perfect results than can be obtained by either singly. The unerring, minute outline drawing effected by the camera could not be so well created by the artist, while its mechanical screen, a "prison-bar" defect, would be subdued or annihilated by the mellowing and artistic influence of the colors imparted to it by lithography, thus securing a true union of science and art for service in the graphic illustrative crafts." In conclusion, Mr. Goodman sums up the matter as follows: "To summarize, then, it does not require very exalted powers of prognostication to venture the assurance that lithography will maintain, in the twentieth century, the laurels which it so worthily won in the nineteenth; and, guided by a still loftier artistic intelligence, fortified by more powerful mechanical aids, enriched by higher scientific technic, and possessed of more versatile resources of utility, it will be an indispensable factor in the commercial life, scientific needs and artistic culture of many future generations of the human race."

AN INTERESTING BOOK FOR LITHOGRAPHERS.—Lithographers who wish to keep up to date with process and the economy of color-printing should procure the last "Penrose Process Annual," for it brings the best specimens of half-tones and three-color work from all countries where the art is practiced. Limited space prevents us from noticing the superb half-tones or monotones with which the volume is crowded; we can point out only the most striking articles of the literary part of interest to lithographers, together with a brief summary of the color-plates. This ninth annual year-book is the most noteworthy of the series thus far published, especially in point of design and colorwork. Beginning with two elegant photogravures, a fine specimen of photochrome-work and a sheet of butterflies, a masterpiece, "The Bath," is reached, after an original by Lord Leighton. The attention is then held by an interesting portrait of Mark Twain, after a rough crayon sketch executed on the weaving loom by the Szczepanik

process on silk; then follows a portrait study in color photography, wherein the tones have been extracted direct from nature; also some instructive photo studies by the Grün liquid lens. "Portrait of a Gentleman" is good. "The Rainbow" is a four-color of remarkable effect and good handling. An interesting sheet is "Jack and Jill," lithographed by a student of the C. C. school of photo-lithography. "A Box of Candy," reproduced in color direct from nature, is a dainty piece of work. In "Lake Mohawk" the strong individuality of the Binner Engraving Company is shown. "Portrait of Mme. Vigee" is an exquisite page of art processwork. "Time Study of a Head," representing a robust old lady of the Queen Victoria type, is after an oil painting and highly artistic. A dove, sketched from life and reproduced in three colors, the work of students, is a very creditable piece of work. "A Shady Lane" is not so good, and was evidently made up from one negative by several prints under different developments. In "The Forest Lovers" we see a pleasing subject combined with good technic. "Autumn Tints" is very well rendered and shows all the brilliant tints of the dying leaves. A floral decoration in red, yellow, pink and white roses, and other flowers in sweet confusion, shows good three-color workmanship. In "Commercial Application of Three-color Process" we see brown, tan, olive and black gloves and a mink neckpiece and muff, which certainly could not have been rendered as true to nature in any other manner. The picture of a horse is also a fine specimen. "Sapho" has all the force of a ten-color lithograph. "An Unexpected Encounter" is an admirable reproduction of an old-time water-color, a picture in which all the plates were etched on copper. "The Fisherman" is similar to the foregoing and equally unique as a work of art. "A Street Scene in Delhi" is a fine rendering of a pencil-sketch with a light green tint and white lights. "Roses" is poor in drawing and equally weak in platemaking; but at "The Edge of the Wood" we come to a masterpiece of process color, blockmaking and printing which makes us forget all that is poor in the book, for the mellow chords of a softly sinking day are given with all the power of a genuine canvas. Two baskets, direct from nature, are good specimens of three-color catalogue work. A factory view is a good specimen of commercial viewwork. "The Critic" is a fine example of the three-color art. The application of three-color work to reproduction of carpetings direct from nature will show lithographers that they must beware of the great power of the type press. "A Canadian Beauty" is a head, the plates of which were made with considerable skill. "A Type of English Beauty" is not so skilfully done. "Familiar Flowers" is a catchy piece of floralwork and has been etched with rare skill. "A Group at the Durbar" was evidently taken from a black photograph and colors arranged according to the best ability of the etcher, being rather weak in general tone. "The Young Fortune Teller" is broad in light and shade, strong in effect, but poor in detail. "The Bath of Psyche" is fine platemaking. In conclusion, two plates are shown for the purpose of exhibiting the similarity of impressions, between the fine tints of a half-tone and the same taken from an electrotpe. The comparison is certainly very favorable to the latter and silences the claim so often heard that the electrotpe loses all the power and delicacy of the original. The price of the book is \$1.50 and is published by Tennant & Ward, New York. For sale by The Inland Printer Company, New York and Chicago.

TARIFF DECISION.

In sustaining a protest filed by Hensel, Bruckmann & Lorbacher, the Board of United States General Appraisers decided that paper used for the cover of books and pamphlets is dutiable as printing paper under paragraph 396 of the tariff act and not as "paper not specially provided for."

PREPARATIONS FOR ST. LOUIS WORLD'S FAIR.

At this writing no doubt exists about the St. Louis World's Fair being finished in every particular by April 30. The show palaces are all ready and the exhibitors are installing their exhibits. The roadways are practically all made. The intramural railway, encircling the grounds, is ready for the rolling-stock and the application of power. The landscape is so advanced that a few weeks in the early spring may see it perfect, even though all work should cease until that time. The weather at St. Louis has been so mild all fall, and thus far in the winter, that but few days have been so cold that work out of doors was impracticable.

The Columbian Exposition at Chicago ten years ago, until the present enterprise was launched and its magnitude was apparent, was supposed to have fixed a standard for all time to come. That theory has been thoroughly exploded by the marvelous accomplishments of the Louisiana Purchase Exposition. The World's Fair at St. Louis covers 1,240 acres of ground. All of Chicago's exposition was contained in 633 acres. Not in mere size does the present enterprise surpass all others. The great exhibit palaces differ from any constructed for former expositions. They are all revelations in the architect's art. The big, rectangular buildings of the past have been superseded by a group of wonderfully beautiful and symmetrical structures, assembled in the form of a lady's open fan. Collectively, they are many times larger than any other group, and for architectural beauty they immeasurably surpass anything the world has ever seen. The architects departed from beaten paths and sought and found new features which they happily combined with the best examples of the architecture of other days.

When the plans and dimensions of the buildings were first made public, the people were amazed at the daring of the exposition management. Even were such mammoth buildings erected, where would the exhibits necessary to fill them come from? Now that the buildings are all finished and the work of installing the exhibits is under way, the question is answered. Even were the buildings three times as large, they could not contain all that has been offered. Inner courts have been roofed over, and where exhibitors have asked for thousands of feet of space they have had to content themselves with hundreds of feet.

Such being the case, the exhibitors and the exposition management have been enabled to exercise a discrimination that could not have been possible ten years ago. Official figures show that in the decade following the Columbian Exposition the value of the manufactured products has increased fifty per cent. Thus the world's storehouses contain treasures that were never before accessible. In the close discrimination that has been observed only the best and most worthy have been accepted, and each exhibit will represent the best in its class.

Life and demonstration have been the keynote in the exhibits division and, wherever practicable, processes are shown, together with the finished product.

The exhibit of the Philippine Islands, which covers forty acres and has been created at a cost of about \$1,000,000, is an exposition in itself. The foreign nations have never put forth such great exertions to make interesting exhibits. The keen rivalry that has been manifested between the most powerful nations is reflected in the exhibits from the newer and smaller countries. China is making such preparations as it was never deemed possible that exclusive nation would consider. Fifty-one States and Territories, and more than that number of foreign countries, are working in unison to make the Universal Exposition complete in every detail.

CORRECT.

The finest-printed periodical in the world is THE INLAND PRINTER, of Chicago.—*Waynesburg (Pa.) Sentinel.*



BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

THREE thousand Philadelphia newsboys enjoyed the annual dinner on Christmas Day, given by W. L. McLean, publisher of the *Bulletin*.

ONE of the daintiest and in every way most attractive Christmas issues of the year was that of the *Index*, Pittsburgh's successful weekly society and club paper. A beautiful Stokes head in delicate tints adorned the cover.

E. W. STEPHENS, publisher of the Columbia (Mo.) *Herald*, issued a "Year Book" in January which contained not only the usual information found in newspaper "almanacs," but also a directory of all residents of Columbia.

DOUBLE-PAGE ads. are occasionally seen, but the *Johnson County Star*, Warrensburg, Missouri, recently contained an ad. which occupied four six-column pages. It was set in an attractive manner by U. A. McBride, one of the proprietors.

DECEMBER 28 was the Des Moines *Capital's* fifth annual "bargain day," when the price of the paper is reduced from \$3 to \$2, cash in advance, for one day only. The day's receipts amounted to over \$30,000 and there were added to the *Capital's* list over five thousand new subscribers.

THE *Oneida County Gazette*, of Whitesboro, New York, is conducting what promises to be a very successful guessing contest. A \$750 piano is to be given to the person guessing nearest to the United States Treasury receipts for Tuesday, May 31, four guesses being allowed for each dollar paid on subscription.

OLDEST ACTIVE EDITOR.—William Milliken, editor and proprietor of the *Fayette County Herald*, at Washington Court

House, Ohio, is probably the oldest active editor in the United States. He is ninety-seven years of age, and for forty-five years has been at the head of this one paper. He has health and cheerfulness, is interested in affairs of the day, spends much time in reading newspapers, and has a clear mind and memory.

A PACKAGE of very attractive ads. comes from Charles Streigel, Jr., of Ware Brothers Company, Philadelphia, four of which are reproduced herewith (Nos. 1, 2, 3, 4). Students

The COAST IS CLEAR
FOR 1904 PROSPERITY THROUGH AN AGENCY FOR

Brown-Manly Cultivators

Their mechanical construction and fine finish attracts buyers. Perfect shape and high quality are the controlling factors to increased life of **shovels** used on "Brown-Manly" Cultivators. All adjustable features master, and are decidedly practical and easily favorable consumers. They are the best made and best working Cultivators on the market to-day, and meet satisfaction, live trade and profits to every Brown-Manly Agency. Write for Catalog 23, just issued. Reprints 100 papers

Manufacturers of Cultivators, Harrows, Shovel Plows, Steel Shaps, Five-Tooth Cultivators, Etc.

BROWN-MANLY PLOW CO.

INDIANAPOLIS, IND. BRANCHES COLUMBUS, O. LOUISVILLE, KY. MALTA, OHIO

No. 1.

of good ads. can get good ideas from these for panel arrangements, proper balance and whitening out.

THE Powers Mercantile Company, the Minneapolis department store that holds the distinction of using more newspaper space than any other store in that city, recently complimented the Minneapolis *Tribune* by perfuming all the white paper used in printing one of its Sunday issues. The *Tribune* procured gallon bottles and constructed atomizers, which were connected by rubber hose with its compressed-air plant. This

THE "FAMOUS OHIO"

"Just as good as the 'Famous Ohio'"
"Made like the 'Famous Ohio'"

The above oft-repeated expressions, made by our competitors, are familiar to the dealers throughout the country. But the fact remains that the "FAMOUS OHIO" still leads; increases in popularity as the years go by. More dealers handling the "FAMOUS OHIO" to-day than ever before. Why? Because they are the BEST. We have other good tools beside Sulky Cultivators. It will pay you to handle our Disk Harrows. You cannot afford to go through a season without our line of Lister Cultivators. Get our special catalog; tells all about them. Address

THE FIRST=THE BEST

THE OHIO CULTIVATOR CO.
BELLEVUE • OHIO

No. 2.

secured a constant and even spray of the perfume which was to greet the reader Sunday morning when the paper was opened. One atomizer sprayed each of the three rolls of paper on all three of the Hoe perfecting presses. Two barrels of perfume were used.

INFORMATION BY MAIL.—Among the letters answered by mail in January was the following:

Request.—Enclosed find money-order for \$1. Please give lowest profitable rate card for daily morning paper, having circulation of 1,500, in town of 9,000 inhabitants. Paper sells for 10 cents per week. Length of columns, twenty inches. Six or eight six-column pages are printed, depending on volume of ads. Labor expense is \$126 per week and press report costs \$42 for same period. A semi-weekly of 3,300 copies each issue, and selling at \$1 per year, is made up and run from daily matter. Enclosed find present rate card.

Reply.—In order to ascertain just how low you can afford to publish advertising, it would be necessary for me to know the actual expenses of publishing your paper. As a basis of calculation we will

take your cost of labor, \$126 per week; and news report, \$42 per week, and estimating the other items of expense very conservatively—white paper, \$21; rent, fuel, light and power, \$15; depreciation and incidentals, \$5—we have a total of \$209. From this may be deducted your possible revenue from subscriptions—sixty per cent of the gross total selling price of 1,500 copies—\$90 per week, leaving a balance to be paid for by advertising of \$119. Taking the six-page paper, you can not afford to give your readers less than three pages of reading matter to three pages of ads. Three pages of ads. equal 360 inches a day, or 2,160 inches a week. Divide this into \$119 and you will see that you can not afford to publish advertising at less than 6 cents an inch. The cost price should be the lowest price on your card, and whatever you can secure above this for small contracts and short-time business is what you must look to for profit. Your semi-weekly may swell your receipts without materially increasing your expenses, and it may be good business policy to make your rates a little lower if the profits here are large, but it would seem that the daily should stand on its own bottom. I may not have hit your expenses very accurately, but the figures given will form a good basis from which you can make an estimate of your own. With 6 cents as a minimum, I would grade my card from this to 25 cents, according to the number of inches used, about like this:

Less than 50 inches.....	.25
50 inches and less than 150 inches.....	.20
150 " " " " 300 " .....	.15
300 " " " " 500 " .....	.12
500 " " " " 1,000 " .....	.10
1,000 " " " " 2,000 " .....	.08
2,000 " " " " 4,000 " .....	.07
4,000 " or over .....	.06

This is a considerable advance over your present rates, but I do not see how you can possibly afford to do better, unless I have made a mistake in estimating your expenses. One thing is absolutely certain—it is much better to run a smaller paper and omit every inch of advertising below the average cost per inch, than to print a large one to get in advertising that is taken so low that it does not pay expenses.

AD.-SETTING CONTEST No. 15.—In previous contests small ads. have been invariably used, and while these have certainly

sure that the benefit to be derived from a comparison of the many different styles of display will more than repay those who take part. The copy follows:

Jake's January Clearance Sale. The heaviest Fall and Winter buying is done. Already we are placing prices on broken lines and remnants under their real values to close them out entirely. The buyer who has put off purchasing until this time will pick up many a bargain. Special prices on Dry Goods. This is the time of the year that

FERTILIZERS

THAT HAVE BECOME FAMOUS

Hubbard's Standard Bone Super-Phosphate
Hubbard's Wheat Grower's Jewel
Hubbard's Climax Bone Super-Phosphate
Hubbard's Oriental Phosphate
Hubbard's Columbia Gem Phosphate
Hubbard's Soluble Bone and Potash
Hubbard's High-Grade Soluble Tennessee Phosphate
Hubbard's Crescent Soluble Crop Producer

We are the originators of the above brands, and can furnish them at the rate of 50,000 tons annually. We also import and deal in Fertilizing Chemicals. Our prices are as reasonable as possible.

FOR 32 YEARS

We have been engaged in manufacturing Fertilizers

Agents wanted everywhere. Remember, we're independent manufacturers. Write for our handy pocket memorandum.

THE HUBBARD FERTILIZER
COMPANY
OFFICES: Merchants' Bank Bldg. Baltimore, Md. WORKS: CANTON Baltimore Harbor

No. 4.

broken lots, short ends and remnants are bound to accumulate. We don't stop to count the cost of these lots now. You will find them here displayed with cut-price ticket attached. Scores of people watch closely the daily broken lots, remnants and other special offerings to be found at various times and for various reasons at this store.

Ladies' Jackets. 1904 styles. Final cut. We are fortunate—only a few left—for these few we will take a very small sum. Only about a dozen left. \$15 Jackets, \$7.50. \$12.50 Jackets, \$6.25. \$10 Jackets, \$5. \$8 Jackets, \$4. \$6 Jackets, \$3. \$5 Jackets, \$2.50. 20 per cent off on all the balance of our ladies', misses' and children's jackets.

January reduction of boys' fine suits. About 50 suits are included in this sale. We want the tables for the spring stocks. Regular \$3, \$3.50, \$3.75, \$4, 2 and 3 piece suits. The price now is down to \$2.50. About 50 garments in all, offered at this price because we prefer the room to the profit.

50 men's fine suits. All-wool, hand-tailored sack suits. Materials are fine chevots, fancy worsteds and cassimeres. Were \$11, \$12 and \$12.50. Now \$10.

End of season cut prices. Warm shoes. End of season cut prices for a quick clearance. About 75 pairs of men's, women's and children's felt shoes. Each pair discounted 20 per cent.

J. N. Jacobson, Hills, Minn.

There are only two slight changes in the rules governing this contest, both occasioned by the size of the ad. Compositors are restricted to one entry, and the amount of stamps required is increased to 20 cents to cover additional postage:

1. Set three columns forty picas wide and ten inches deep.
2. Each contestant limited to one entry.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefounders in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."

ARE YOU USING OUR San Telmo PYRITES?

If not, then you are not getting
the best results out of your plant

Burn our Pyrites. You
will find your yields increased
and your running expenses
diminished

Davis Sulphur Ore Co.

H. J. DAVIS, President

65 Wall Street NEW YORK

No. 3.

been very beneficial and instructive, they have not allowed much scope for the display of talent. For Contest No. 15 I have selected an ad. of good size, with considerable matter, and while the amount of work required to set such an ad. will have a tendency to keep down the number of entries, I feel

6. Write or print name and address of compositor plainly on one slip only, which should be enclosed in the package.
7. Use black ink on white paper, 8½ by 12 inches, *exactly*.
8. Each contestant must send 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Only United States stamps can be accepted.
9. All specimens must reach me on or before April 15, 1904.

In selecting the best ads. from those submitted, the same plan will be followed as heretofore. The contestants themselves will be asked to act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in *THE INLAND PRINTER*, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. The composite opinion of the compositors has proved very interesting in the last two or three contests, and has invariably resulted in the selection of good ads. In addition to this, in summarizing the result, I will endeavor to point out the good and bad features of the more creditable ads., and will also secure, if possible, an opinion from the advertiser. The ad. selected was not written for the contest, but appeared in a recent issue of the Hills (Minn.) *Crescent*, almost word for word as reprinted above. Contestants should read the rules very carefully and see that each provision is fully complied with, particularly the rule in reference to size of paper, as a failure to meet the conditions may debar their work.

CRITICISMS.—The following papers were received, marked "For Criticism":

S. Armstrong, *Compton County Chronicle*, Cookshire, Quebec.—The border around "Cookshire Happenings" is too light. Otherwise the *Chronicle* is one of the neatest Canadian papers I have seen.

Eufaula (I. T.) *Tribune*.—Endeavor to get local items all together, and above all avoid running "Additional Local" on a page preceding the regular department.

Marion County Mail, Indianapolis.—An average of forty letters from country correspondents each week is certainly a record. I was better pleased with the box heads formerly used on these letters, although the present arrangement is neat.

Hammond (Wis.) *News*.—The first line of display heads should be in caps. Presswork shows the need of new rollers or better ink; probably both.

Hills (Minn.) *Crescent*.—According to the accepted proper arrangement of newspapers, fourth and fifth pages should be transposed. Grade items of correspondence.

Lower Merion News, Ardmore, Pennsylvania.—Second head rule should be inverted. The paper is printed on calendered stock and is remarkable for exceptionally good presswork.

Hathaway & Palmer, Oconomowoc (Wis.) *Enterprise*.—Presswork should be improved, as the color is uneven in each issue. The *Enterprise* is well filled with news, there being little room in its eight six-column pages for miscellany.

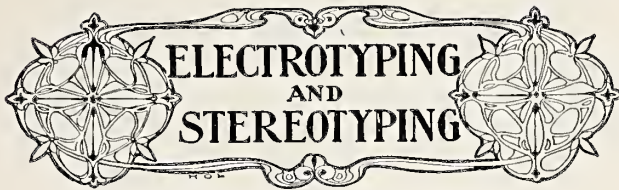
PRINTING IN RUSSIA.

The present state of the printing trade in this country is pitiful indeed. There are some few offices in the largest cities, like St. Petersburg and Moscow, which turn out good and commendable work, but the great mass of Russian printing is dirty, careless, inaccurate, and, needless to say, inartistic. The reason for this is not far to seek, and perhaps when one says "want of education," one has, in three words, the weak spot in the whole business. On it hang all the other minor reasons. When the Russian peasant gets a proper education a new force will have appeared in Europe, for good or for evil. Printing has been found to be a necessity there at last, and little offices are springing up like mushrooms. Want of skill and miserliness are the two qualities which are attributes of the Russian printer. It used to be thought that a printer could only do his work if he gave all his attention and will to the job, but now that seems to be the exception and not the rule. Instead of the thinking, intelligent craftsman, you find in Russia that a barber or some other small trader will pursue

his own trade as the chief thing, and, as a sort of unimportant branch, will attach a small printing business. With the late partial awakening there has been a sudden great demand for printing. The great mass of the Russian people have no sense of art, and whatever does them for their daily life satisfies them. They want no ornamentation, and quantity, not quality, is their demand. The cheapest materials, the cheapest work, and, above all, the lowest prices—and then they are satisfied. With such a people, is it any wonder that the printing trade is not flourishing? If we look at the work of the first Russian printers, in the sixteenth and seventeenth centuries, we find it unsurpassed by anything at the present time, which shows that the Russians are capable enough when properly trained. The master printers complain of the want of education among their workers, of the scarcity of properly equipped technical schools, and of technical literature. The first two facts are remediable, and the remedy lies in the hands of the master printers themselves. They should take upon themselves the careful instruction of the apprentices, for on that depends the future supply of journeymen, and, therefore, the capacity for turning out good or bad work. The sharp cutting competition forces many establishments to work with apprentices alone, and this, besides lowering the class of work turned out, deprives the apprentices of any chance of improving or bettering themselves. The proportion in some Russian printeries is so great as four or five apprentices to one journeyman, and the average is one apprentice to one journeyman. The rules are not strict, and an apprentice can become, or rather call himself, a journeyman, by moving to another place, and no one ever asks for his papers showing when, where, and how long he had worked. As a consequence, apprentices glut the trade, and the wages are very low, the maximum in Russia not being so much as the minimum in Germany, to say nothing of England. This, in its turn, makes the Russian printer lead a very poor life, and in one of the noblest crafts in the world the workers are looked down on in Russia as being the social inferiors of nearly everybody. Instead of trying to educate and better themselves, these poor "printers' devils" in reality sink into a resigned despondency, and seek the solace of the whisky bottle, or, as they call it, the "monopolka." The above refers to the general average of Russian work. In the big towns there are offices that do turn out conscientious work, and who do pay their hands a reasonable wage. But the state of the great majority of offices is deplorable in the extreme.—*Caxton Magazine*.

ANOTHER HEARST NEWSPAPER.

William R. Hearst is to establish another daily paper in Boston, and the building at Summer and Devonshire streets is already under way. The first issue of the paper will appear in the latter part of March, by which time it is expected that the building will have been fully completed. It will be the second largest newspaper plant in the world, the largest being the plant of the New York *American*. Nothing that will add to the quickness and facility of getting out a first-class newspaper has been neglected in the plans. The building, which will be devoted exclusively to the publication of the newspaper, will cover forty thousand square feet of space and will be equipped with the most expensive machinery of every kind ever put into a newspaper plant. A feature of the machinery will be that there will be no belting or shafting anywhere about the building. Each department of the mechanical end of the plant, such as the pressroom, stereotype-room, photo-engraving-room, etc., will have its individual motor. The press capacity of the new paper will permit the publication of four hundred thousand eight-page papers every hour, and the arrangement of the plant will be such as to render possible the production of a paper on the street within seven minutes after the forms have been closed in the composing-room.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

THE foreman and assistant foreman of the stereotyping department of the New York *Herald* recently made application for a permanent injunction restraining New York Stereotypers' Union, No. 1, from interfering in any way with their employment on the *Herald*, or securing their discharge, or from preventing the members of the defendant organization from working for that journal. They have been in the employ of the *Herald* for about thirty years. A stereotyper by the name of Freel was discharged from that office, and he made charges to the union against the foreman and assistant as responsible, the result being that both were dismissed from the union. The court held that the men's relation to the union makes them amenable to the rules of that organization, and that the court can not interfere.

A FEW QUERIES.—J. H. M. wants to know the cause and also the remedy for the following troubles: "(1) What is the cause and also the remedy of the roughness on a shell when taken out of the battery? (2) Could you inform me the cause of holes in shells; the mold appears to coat O. K., but after the shell is taken out and washed off and you hold it to the light it just looks like a strainer. Half-tones and solids come out the same; they do not appear as side holes, but right in the face of work. I have used different kinds of polishing lead, turned them in all directions in the blackleader, and also blackleaded them by hand, but they come out the same. (3) What is the cause of blisters in the wax before going in the bath? (4) Could you tell me what benefit gum of copal has on wax or why it is used?" *Answer.*—"Roughness on a shell" may be caused by too strong a current or an excess of acid in the solution. It may obviously be remedied by diluting the solution or reducing the current. It may also be remedied by agitating the solution, if the trouble is due to a strong current. From the appearance of your shell it would seem that the solution needs more sulphate of copper and an agitator. An agitated solution will admit the use of a much

stronger current than is practical with a quiet solution. The holes in the shell and the quality of the deposited copper indicate a lack of sulphate of copper. If you had stated the specific gravity of your solution and the voltage of your dynamo, and whether you are operating your vats in series or in multiple, we would possibly be able to give you more definite information. Blisters in the wax are sometimes caused by moisture, sometimes by the use of crocus and sometimes by adulteration. Probably you would have less trouble with ozokerite. We are not aware that gum of copal is of any benefit in wax and, in fact, never heard of its use in this way.

HOW HEAT AFFECTS TYPE.—F. W. writes: "I noticed in the February number, 1903, that type would get elongated by too much heat during process of stereotyping. We are running a job office and stereotype a great many jobs, and I notice quite a quantity of the type is low or short from one to two or three points. I am sending a line under separate cover that was stereotyped alone and was in good condition when it went to the stereotyper. I would like to have your opinion as to the cause of type getting this way through THE INLAND PRINTER or by letter. I have read THE INLAND PRINTER over ten years." *Answer.*—It is a peculiar fact that all kinds of type are not affected alike by heat. In most cases the type grows, or becomes elongated, when locked up tightly in a chase and subjected to the heat of a steam-table. This phenomenon is easily explained by the theory that the type metal expands more than the iron chase in which it is locked, and as the natural expansion of the type is restricted in a lateral direction by the chase, it expands in the only other way left, namely, in a vertical direction. In other words, it grows. That this matter of expansion is something more than a theory is shown when the form is surrounded between the type and the chase by wooden strips. In such cases the strips, if examined after the form comes off the steam-table, will be found to have been crushed by the pressure of the expanding type. The writer has seen stereotype chases made of 2-inch solid steel broken asunder by the same pressure. With regard to "shortening" effect of heat, no theory has been advanced or satisfactory explanation been made. We simply know that it is so and suggest that a difference in the composition of the type-metal may account for it. We know that leads and slugs or strips of electrotpe or stereotype metal will shrink every time they are heated, even when not subjected to pressure. The writer has occasion to employ such strips of metal about one pica thick and 20 inches long, and has known them to shrink fully one inch or one-twentieth of their length in a few weeks. It is a fact that the effect of heat is not the same on all makes of type, and it is probably due to a difference in composition of the metal. The only remedy, if the hot process of stereotyping is employed, is to use all possible care to protect the type by surrounding it with soft wooden strips to take the squeeze, and to subject it to no more heat than is necessary to dry the mold.

STREAKY DEPOSIT.—F. J. M. writes: "I am having some difficulty with our solution, and as I have done all I can, I thought you might kindly give me a suggestion. I made a solution about three years ago; it has worked beautifully during that time, until some time ago it began to get 'streaky' and 'ridgy.' I could not remedy it by diluting it, so made up a new one 13° vitriol and about 2° acid. It is inclined to be streaky also. I intended to bring it up a little higher, as our dynamo is quite strong. Will it stop streaks by adding vitriol, or should I add some of both vitriol and acid? My other solution worked so well I have not had as much experience in remedying difficulties as I would otherwise. I made them the same as nearly as possible, using lake water. Is a white, glassy deposit caused by tardy formation, and would the addition of acid stop it? Can you suggest a remedy for streaks and ridges and rolling-up around edge? Shells are inclined

to peel and it does not in this case seem to be caused by a dense copper solution, as you state in your book, which I have. This solution is new and not strong at all." *Answer.*—Without knowing all the conditions, it is difficult to diagnose your case. Streaky deposits are almost invariably caused by a dense solution. If you have correctly stated the density of your solution, there must certainly be some other cause for your trouble, for your solution is very weak. You say that your current is strong, but do not say how strong; neither do you say whether or not you employ an agitator. The weakness of your solution would tend to make the shells "white and glassy," and if you have no agitator the strong current might account for the streaks. Your solution should contain at least three more degrees of sulphate of copper and another degree of acid, making the reading from 16° to 18° of sulphate and 3° of acid. Then if you use an agitator a current tension of three to four volts per vat may be employed without evil results and good shell obtained in an hour or less. Electrotypers now generally recognize the importance of keeping the solution in motion. A much wider variation in solution and current strength is practical when the solution is kept moving.

AN INTERESTING CONTRACT.—Following is a copy of the agreement entered into by the United States Printing Company and certain of their employes, the enforcement of which has been enjoined by the courts pending trial:

1. The United States Printing Company agrees to employ only members and registered helpers of the New York Stereotypers Union No. 1 in the finishing branch of its electrotype department.
2. The New York Stereotypers Union No. 1 agrees that it will not object to any employe now employed in the electrotyping department of the United States Printing Company joining the New York Stereotypers Union No. 1 if he so desires.
3. The New York Stereotypers Union No. 1 agrees that the United States Printing Company may employ as many helpers in its finishing branch of its electrotype department as they may require.
4. The New York Stereotypers Union No. 1 of New York agrees not to participate in any sympathetic strike against the United States Printing Company at any time, and it further agrees not to discriminate against any work which the United States Printing Company may be doing for houses where a strike is in progress.
5. The United States Printing Company agrees to pay the scale of wages of the members and helpers of the New York Stereotypers Union No. 1 from and after January 1, 1904, and that fifty-three hours shall constitute the regular weekly working hours from that date.
6. The New York Stereotypers Union No. 1 agrees to exert all its influence toward increasing the scale of wages of skilled workmen in all the cities competing with the United States Printing Company of Brooklyn, New York, especially Baltimore, Maryland.
7. The Stereotypers Union No. 1 of New York agrees not to interfere in any way with the management of the electrotype department of the United States Printing Company, and to furnish, when requested by the said United States Printing Company, competent molders, builders-up, batter men and backers-up, and the manager of the electrotype department shall be the judge of the employes of the electrotype department as to their conduct and workmanship.
8. Upon the signing of this agreement the Stereotypers Union No. 1 of New York agrees to stop all hostility and to immediately notify the canners and packers and all labor unions throughout the country of the amicable adjustment of all differences.

The second agreement is between the company and the Electrotypers Union No. 1, of New York, and is identical in character.

The injunction was obtained by three nonunion employes who claim that the contract is a conspiracy and illegal on the face of it, and that they are entitled to relief on the ground that the so-called agreement is against public policy.

NEW AUSTRALIAN TRADE PAPER.

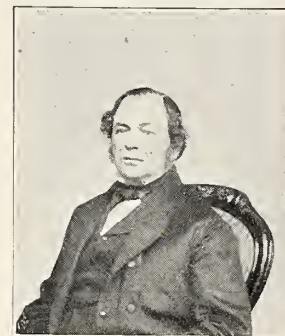
The initial number of *The Australian Printer, Stationer and Bookseller*, to be published monthly at 10s. per annum at Melbourne, Australia, has made its appearance. It is a thirty-two-page and cover 9 by 12 magazine, which its publishers say does not fulfil their ideal in its present form, but which will doubtless improve each month. It will be devoted to printing and allied trades of Australia.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXII.—LEWIS PELOUZE.

THE Pelouze family was essentially one of typefounders, from the time Edward went up to Boston in 1818 to learn the trade in the Boston Type Foundry, then a newly established concern, until the third generation. It was only natural that Lewis, the younger brother of Edward, should have been attracted by a trade which called for so much mechanical skill; so, shortly after reaching his eighteenth year, he went to Philadelphia, where he found employment with the Ronaldson Type Foundry. He had previously learned the rudiments of the trade with Edward in Boston, so his progress in Philadelphia was rapid.



LEWIS PELOUZE.

Lewis Pelouze was born in North Charleston, New Hampshire, March 23, 1807, his parents having moved thence from West Windsor, Connecticut, a few years previously. He passed through all the different grades or branches of the trade—casting, dressing, punch-cutting, matrix-fitting and mold-making—as was the custom of the time, and he became proficient in all to a degree seldom attained by the workman of the present day. His connection with the Ronaldson Type Foundry (then doing business as Binny & Ronaldson) continued for fifteen years, through the changes in ownership of James and Richard Ronaldson into the period when Lawrence Johnson and George F. Smith owned it, and conducted under the name of Johnson & Smith.

In 1841 Lewis Pelouze opened a typefoundry on his own account at Third and Chestnut streets, Philadelphia, and there he engaged actively in business until his death, March 5, 1876, the original sign bearing the name "Lewis Pelouze" being a landmark to the printing fraternity of that city long after he was no more. He soon built up a lucrative business, having among his lifelong patrons such newspapers as the *Public Ledger*, the *Philadelphia North American*, the *Baltimore Sun* and the *Washington Evening Star*. His foundry was among the first to introduce typesetting machines, and at one time the Lewis Pelouze Type Foundry gave every indication of becoming one of the leading concerns of the country. Ill-health and the preference of his two sons for other pursuits (the eldest entering West Point Military Academy, and afterward achieving success as a soldier) caused his foundry to fall behind in the race, although, as stated above, he retained the good-will and patronage of the friends and customers of his early career until his death.

After the death of Lewis Pelouze, in 1876, the business descended to relatives, and was conducted under the old name until it was sold in 1892 to the American Type Founders Company, and by them closed out. Thus passed out of existence one of the landmarks of Philadelphia, and a business which had been honorably conducted and enjoyed the patronage and good-will of many printers of that city became a tradition.

AMBITIOUS PRINTERS NEED IT.

I have been a reader of your interesting and valuable magazine for over a year, with the expectation of having the pleasure of reading it for many years to come. Can not understand how any person with the hope of becoming a successful printer could reach the summit of his ambition without THE INLAND PRINTER.—*Chester A. Lyle, Freeville, N. Y.*



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetaes and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

THE Elizabeth *Daily Journal*, of Elizabeth, New Jersey, has become an individual member of the United Typothetæ of America.

DEMANDS for increased wages have been made to the Typothetaes of Springfield, Massachusetts, Richmond, Virginia, and Winnipeg, Manitoba, by the typographical unions of those cities.

JOHN F. BENTLEY, of the firm of Bentley, Murray & Co., 52 Wabash avenue, Chicago, died early in February of pneumonia. Mr. Bentley was ill but a few days. He was a member of the Chicago Typothetæ.

THE annual Franklin Day banquet of the Pittsburg Typothetæ was the most largely attended affair ever given by the "Smoky City" printers. Covers were laid for Allegheny county printers at the Colonial hotel on the evening of January 18, and there were fourteen speakers on the toast card, each of whom was confined to a five-minute response.

CLEVELAND pressfeeders and the Cleveland Typothetæ have gone to arbitration on the following wage demands made by the feeders' union: Folder operator and feeder, limited to two machines, \$15 per week of fifty-four hours; folder feeder, \$12 per week; cylinder feeder, \$12 per week; pony feeder, thirty-four inches and under, \$9 per week; platen pressfeeders, \$8 per week.

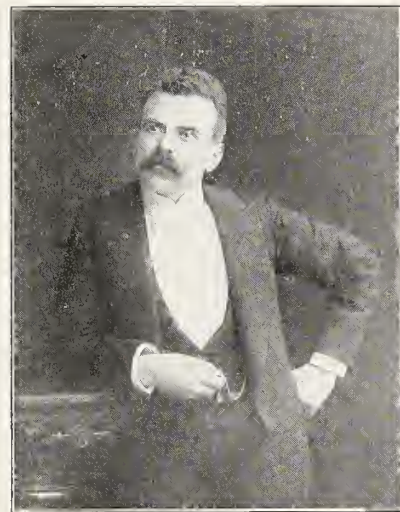
"THE MASTER PRINTER" is the title of a new printing trades publication that has been launched in Philadelphia. John Macintyre, manager of the Philadelphia Printers' Board of Trade and secretary of the Philadelphia Typothetæ, is the editor. *The Master Printer* is well edited and well printed, and in its first issue gives evidence of a prosperous and successful future.

THE Franklin Union strike in Chicago has ceased to be of sufficient importance to get a "labor note" in the daily papers. The union is completely whipped out of the Typothetæ offices that "dumped" its members. The Typothetæ attorneys are still hammering at the union in the courts. Thirty-four Typothetæ offices, having forty-five per cent of the Typothetæ press capacity, are operating independent of Franklin Union. Thirty-two Typothetæ offices, having fifty-five per cent of the Typothetæ press capacity, are still employing Franklin members. This is the result of a four months' fight.

LETTERS from Washington to the editor of this department indicate that those engaged in the printing business in the competitive field in that city suffer to no little extent in labor matters because of the existence in the national capital of the Government Printing-office. It is claimed that it is a hard matter to hold help in any of the branches of the printing trade because of emergency calls from the Government Printing-office. Compositors, pressmen, feeders, binders and women bindery help are taken out of the competitive offices on three hours' notice, thus draining the competitive plants of the help necessary to get out their work. Charles A. Stillings, secretary of the Washington Typothetæ, is communicating with the

Public Printer in an effort to bring about some agreement by which the proprietors of the competitive offices will have at least fifteen days' notice before their help is taken from them by the Government office. Mr. Stillings is having his hands full trying to establish substantial business conditions in the printing-offices of Washington, especially as regards labor, and all reports indicate that he is succeeding.

ISAAC H. BLANCHARD, guiding genius of The Blanchard Press, of New York city, has an international reputation as an expert in knowledge of the proper price to get for printing. He has made it a life-study, and the knowledge he has of "what each individual job costs" is at the disposal of those who are lacking in that most important element of the book and job business. Mr. Blanchard is an active member of the New York Typothetæ, of the New York Printers' Board of Trade and a member of the Executive Committee of the United Typothetæ of America. He learned the printer's trade in Newark, New Jersey, the city of his birth. Out of his time at nineteen years of age, he went to New York city, where he soon acquired a half-interest in a small print-shop and stationery store at 47 West Broadway, his partner being Fred Oberhauser, a German-American who had failed to make the business a paying venture. That was in 1883, and Mr. Blanchard paid for his half-interest \$450 cash and \$500 in notes. Oberhauser promptly turned the \$450 cash back into the business, and with it as promptly Mr. Blanchard bought new type



ISAAC H. BLANCHARD,

Member of Executive Committee, United Typothetæ of America, and Expert on Prices of Printing.

material. Oberhauser died soon after the partnership was formed, and in 1891, eight years after Mr. Blanchard became half owner of the plant, he paid Oberhauser's widow \$12,500 for the other half, thus becoming the whole owner of a business worth \$25,000. Mr. Blanchard continued to prosper until 1896, when the printer's workday was shortened to nine hours. This changed the profitable showing of prior years into a loss in the mechanical department, with the result that Mr. Blanchard set his office force at work to solve the problem of "what each individual job costs." Over a year was spent in simplifying this process and making it applicable to every department of the business, with the result that in 1900, owing to some statements Mr. Blanchard made at a meeting of the New York Typothetæ, he was requested to present the result of his investigations and deductions in detail at a meeting of the Typothetæ. This was done with the aid of lantern slides, and the result of that missionary work of Mr. Blanchard's has been felt in every printing-office throughout the world that aspires to be progressive. Mr. Blanchard is in love with his business. He says: "I know the printing business is in its

infancy to-day. Thinking men already regard it as a profession, and I would that every man calling himself printer might have for his chosen occupation so keen a love as to cause him to know what he is doing as regards actual costs of his work, and then to let his proper love for the 'race man' find vent through his efforts as a master printer." One of the prized things in Mr. Blanchard's home is reproduced in this issue. It is in his own handwriting, and the original is written on scratch-pad paper. It occupies a place of honor on the walls of Mr. Blanchard's den, and it is believed to be the first formal contract ever made in America between an association of employing printers and an association of printers' employees.

BULLETIN No. 6 has been issued from the office of Secretary Freegard of the United Typothetæ of America, and mailed to every member of the local Typothetæ. It tells of the failure of the Typefounders' strike, the demand on the part of the International Typographical Union for the eight-hour day, and devotes much space to urging Typothetæ members to communicate with their Senators and Representatives in Congress to get them to oppose the passage of the proposed eight-hour-day law on all Government work and the bill which aims at the abolition of the power of injunction so far as concerns labor unions. Concerning the next annual convention of the United Typothetæ of America the circular has this to say: "Local Typothetæ will bear in mind that the date of the next convention, at St. Louis, Missouri, is fixed for the week commencing Monday, June 20. The session of the Executive Committee will probably be held on the 20th, the convention proper being opened on the morning of Tuesday, the 21st. Arrangements are already in progress for the purpose of securing the usual reduced railroad rates, and hotel accommodation can be secured by communicating with the president of the St. Louis Typothetæ, Mr. Edward S. Hart. Representation of local Typothetæ is one delegate to every five active members, or major fraction of five. Alternates should also be chosen in the same proportion. It has been the custom in former years that any member of a Typothetæ is welcome to the floor of the convention, whether delegate or not."

PARKERSBURG, West Virginia, is the latest recruit to the ranks of the Printers' Boards of Trade. The employing printers of that city have banded together "for their own protection, to create a friendly feeling among themselves, and to come to

some understanding regarding prices for work, etc." Following is the membership: C. D. Elliott, F. Kent Loomis, and C. B. Smith, of the *Morning News*; R. E. Horner, *Daily Sentinel*; P. W. Morris and Will Morris, *Daily Journal*; W. A. Elletson, C. L. Scholl, M. B. Gibbens and J. E. McGlothlin. C. D. Elliott was elected president, and J. E. McGlothlin secretary and treasurer.

MENTION is made elsewhere in this department of the placing of the Franklin Union of pressfeeders of Chicago in the hands of a receiver, and the opportunity that followed of going over the records and documents of that badly mismanaged printing trade organization. Among the things that came into the possession of the receiver were letters received by the

officers of Franklin from pressfeeders in other cities. These letters furnish a good insight into the reasons why Franklin Union had such a hold on the pressfeeders, and why the pressfeeder who has followed that calling for a number of years has come to dislike his superior in the pressroom, the pressman. In the last issue of *THE INLAND PRINTER* an account was given of Franklin Union's effort to set up a rival organization of pressmen, and the letters found among Franklin Union's effects show that the belief that such a project could be carried out was not confined to Chicago. It is clear that feeders elsewhere harbored the hope that some day Franklin would spread out and become an international trade union, not of feeders alone but of pressmen as well. It was also evident from the letters that feeders believe that the press-

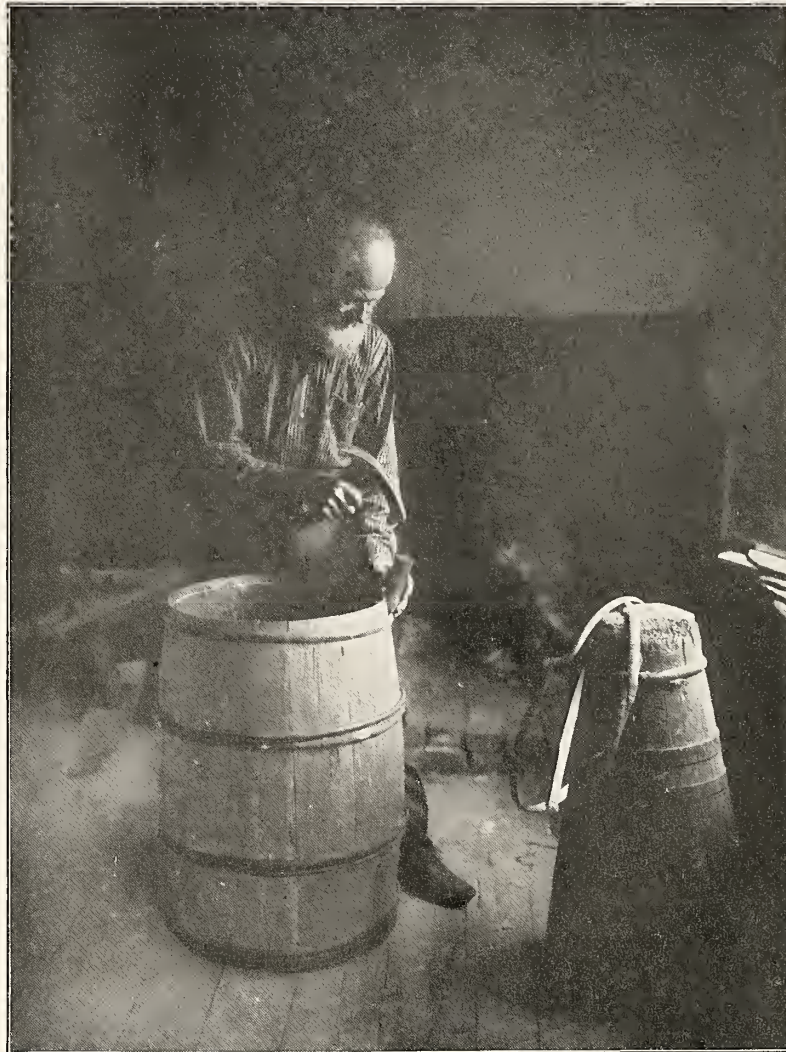


Photo by Lewis Emmert, Huntingdon, Pa.

THE COOPER.

men are responsible for the fact that every feeder does not become a pressman, notwithstanding the impossibility under past and present conditions to find an outlet for advancement of all the feeders. During the past few years, feeders' unions have caused local Typothetæ more trouble than all the other printing trades unions together. The feeder has come to believe that he is a more important factor in the pressroom than he really is. He is trying to force a skilled workman's wage for a boy's work. He does not seem to realize it, but his conduct is hastening the development of the automatic feeder to the point where the hand-fed press will be the exception in the future as compared with the rule at present.

CHICAGO TYPOGRAPHICAL UNION has under consideration a plan to give a course of lectures to apprentices. The plan involves the use of a large stereopticon, with which display

and job composition, good and bad, will be thrown on a screen, and the merits and demerits of the work pointed out to the apprentices. The aim of the lecture course is to make of the apprentices a better class of journeymen by developing in the boys a proper appreciation and knowledge of the artistic elements that enter into job composition. They will be taught by practical illustration the proper blending of type faces, correct spacing, balance, etc.

THE national convention of managers of Printers' Boards of Trade, at Indianapolis, Indiana, February 22 and 23, was a largely attended and successful meeting, productive of the greatest of good to the printing interests of the cities represented, and bound to increase the number of those very useful organizations. The Board of Trade is an outgrowth of the Typothetæ, no city of any importance should be without one, and no city would be without one if the master printers of those cities knew of their great business utility. They are increasing in number, which is an indication that in many places there is a very healthy condition of the printing business, harmony in the trade, and no printing establishments in the hands of receivers.

IN an address delivered at New Haven, January 19, before the Connecticut State Typothetæ, Edwin Freegard, secretary of the United Typothetæ of America, said: "The length of the workday is not of so much importance as the returns received. We are endeavoring to suppress all agitation started by the International Typographical Union. If the hours are reduced, the expenses of the business are added to by fifteen per cent. There is a movement in Congress to frame an eight-hour day, which is a dangerous one. We are opposing it because it is unwise and we are petitioning our members to have their Senators oppose the bill. We are also antagonizing the anti-injunction bill. We stand for the 'open' office, although we agree that the union men are the best workmen we can secure."

THE eight-hour committee of Indianapolis Typographical Union was the sponsor of an eight-hour conference which was held in Indianapolis, January 19. Delegates were present from a dozen typographical unions of Indiana, Ohio and Kentucky cities. The official report of the conference says, among other things, "that, as a rule, the movement is in an apathetic state among the book and job men." There is no doubt about that, but nevertheless the Chicago Typographical Union is going into the eight-hour business, and has called a conference of typographical union representatives to meet in Chicago at some time in the future to ask employers for an eight-hour day and an equalization in wages. Some twenty cities have been asked to send delegates. All of these cities are competitors of Chicago, with its high wage scales. One of them reports a wage scale for book and job men of \$10 a week, and the majority of them average \$14 a week.

THOMAS TODD, the well-known Boston master printer, whose plant is on the top floor of the Congregationalist House, celebrated the fortieth anniversary of his establishment in business in a unique way in January. Mr. Todd is loved by all of his help, and he has never had a strike or labor trouble of any kind. The very week *The Congregationalist* was started, in 1849, he began work at thirteen years old as a compositor on it. Fifteen years later he established an independent business and his types have carried the message of *The Congregationalist* the world around for the last two score years and are still carrying it. Instead of convening to signalize the occasion an assembly of master printers of the city, among whom he is held in high honor, Mr. Todd chose rather to give a dinner to his help, their wives, sisters and sweethearts. Compositors, proofreaders, pressmen, down to the office boys and their own particular guests to the number of sixty in all, gathered around one long table at the Crawford House. It was good to see their pride and confidence in their

employer, testified to not only by the beautiful loving-cup which they presented to him but by what they said in private. Men were there who had been in his employ thirty-five, twenty-five and fifteen years, respectively. With such a man at the helm, uniformly kind, just, thoughtful, it is no wonder that the establishment has never been a congenial place for the professional labor agitator. Mr. Todd has not needed to introduce profit sharing in its technical sense, for his employees have felt that he was giving them a fair share of what they helped him to make, and so they have been real "help" to him in the beautiful traditional sense of the term.

At the regular monthly meeting of the Chicago Typothetæ, held on Friday, January 28, the following action was taken regarding the death of Mr. Henry O. Shepard, who was a member of the Typothetæ from the date of its organization:

Realizing to the fullest extent the loss the Chicago Typothetæ, the printing and publishing interests of Chicago, as well as the entire country, have sustained in the loss by death of Mr. Henry O. Shepard, the Chicago Typothetæ desires to express its sense of that loss by directing that the following minute be entered upon its records, and that a copy of the same be transmitted to the widow and daughter of Mr. Shepard and to his former business associates:

Henry O. Shepard was a tried and true friend. He clung to those who had proved a manly worth akin to his own strong and kindly nature. Beginning at the lowest round of the printer's ladder, he advanced step by step through his own exertions until he had reached the top. He became a master of his art, and whatever he had learned about printing was public property. The young and aspiring craftsmen had only to ask him about any doubtful question to have his vast fund of knowledge placed at their disposal. His personal character was of the highest; uniting the most rigid integrity with the most lovable of dispositions, his services were always at the disposal of the weak or the needy, or of those who had been less fortunate in life than himself. Bred a printer he died a printer, an honor to the calling that had been his life work. We shall miss his good judgment and kindly advice in our deliberations, his zeal for the elevation of our craft, and his business courtesy. As a friend, neighbor and comrade we shall remember him until each of us is summoned into that unknown world into which he has gone.

At the same meeting the following action was taken regarding the death of Mr. Warren W. Barnhart, of Barnhart Brothers & Spindler, who was an associate member of the Chicago Typothetæ:

The Chicago Typothetæ learns with deep regret of the death of Mr. Warren W. Barnhart, one of its associate members, and directs that the following tribute to his memory be entered on the minutes of the organization, and a copy thereof be transmitted to his widow and to his business associates:

Resolved, That in the death of Mr. Warren W. Barnhart the Chicago Typothetæ and the printing and publishing interests of America have lost a tried and true friend and business exemplar; and it is meet and just that we, his fellow craftsmen, should express our sense of parting from our friend, and our appreciation of his many noble qualities and his upright life. During his active business career he passed through much of discouragement, yet through it all he held fast his integrity and overcame difficulties, and his influence was always on the side of morality, of virtue and of public faith. His career is now closed, and we can only express our sorrow that so noble a life should have come to an end. He was an honor to our calling, and happy are we if we can emulate him.

BOSTON TYPOGRAPHICAL UNION and the Boston Typothetæ are having a war of their own; and the Boston master printers, like their Chicago brethren, are making history in the courts. The "legal history" part of the contest came after the battle was nearly two weeks old, and will be told later in this story. The union and the Typothetæ had been conferring for some time in an effort to reach a satisfactory wage agreement, to become effective February 1, on which date the old agreement expired. The old agreement provided for 35 cents per thousand ems, piece work; \$16.50 per week, time work, with no scale for machine composition, all on a 54-hour-week basis. The Typothetæ's final proposition increased the piece-work rate to 38 cents per thousand ems; time work to \$17 a week from February 1, 1904, to February 1, 1905, and \$18 a week thereafter; Linotype machine composition, \$19 a week now and \$20 a week a year hence. It was provided that the hand-work week should be 54 hours, with no provision for hours on machine composition, inas-

much as some book offices were running on an 8-hour-day basis. The Typothetæ proposition embraced the Philadelphia paragraph in regard to the 8-hour day, as follows: "It is agreed that all questions as to a shorter workday shall be subject to and governed by such agreement or settlement as may in the future be arrived at through joint conference of the United Typothetæ of America and the International Typographical Union." The union accepted the foregoing, but added this proviso: "That if no such agreement is reached, Boston Typographical Union, No. 13, shall be governed by

*That on and after January 1st 1898.
New York Typothetæ members will concede
and pay \$18.00 per week of 56½ hours,
9½ hours per day and 9 hours on Saturday,
until the date in which the International
Typographical Union announces that
the nine hour day will go into
effect in the competitive district,
meaning east of the Alleghenys and
north of Richmond, when the New
York Typothetæ will on that day
concede the nine hour day, or 54
hours per week at \$18.00, and adhere
to the same, allowing a reasonable
time to enforce that rule in at
least 75% of the outside offices
affected. The present arrangement
of the machine scale not to be
changed during the year 1898.*

*Saml B. Donnelly
Pres. N. Y. C.
Joseph J. Little
Chairman of Committee
on behalf of the New
York Typothetæ*

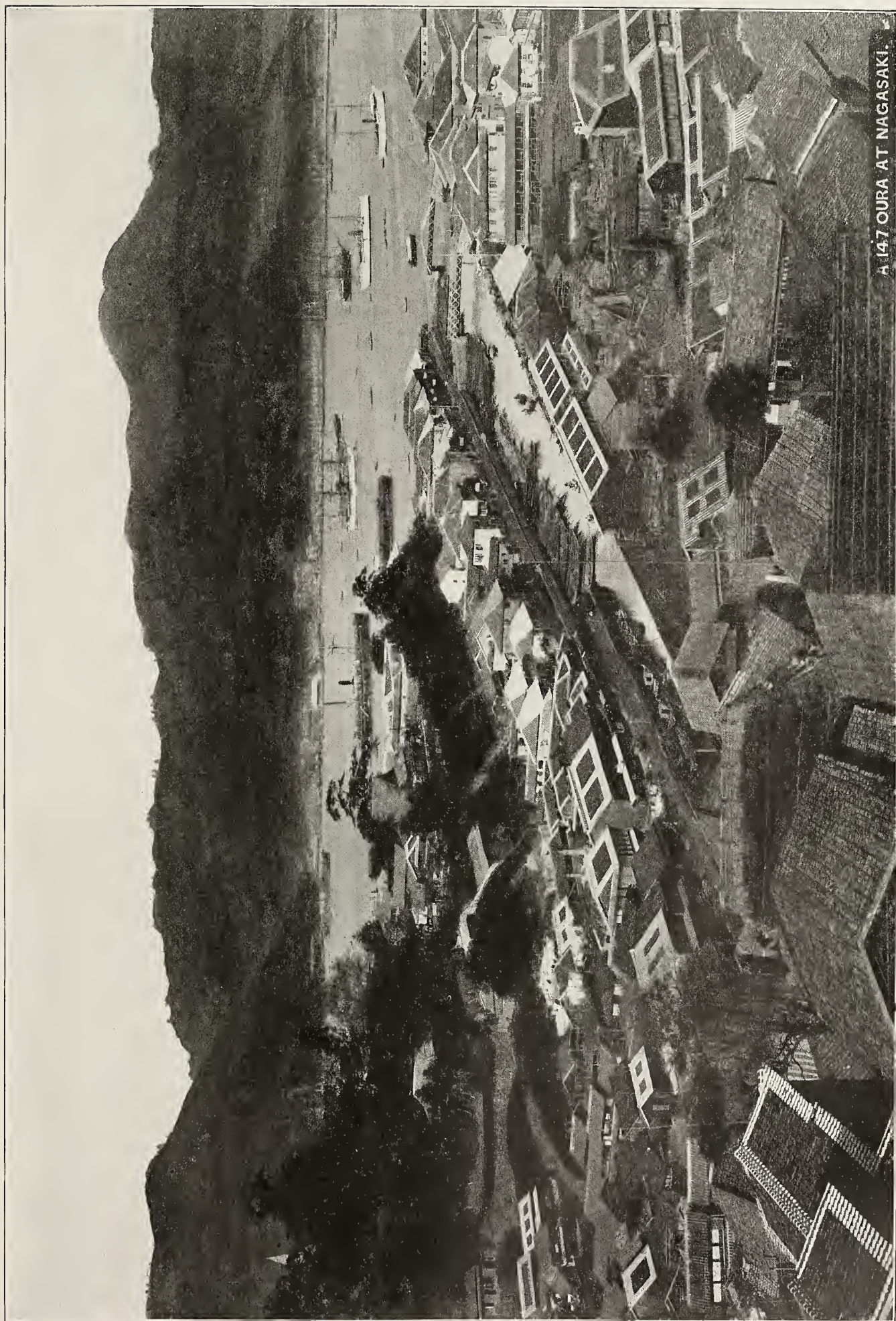
*Dec. 15th 1897
1.30 A.M.*

Reproduction of what is believed to be the first formal contract signed between an association of employing printers and a printing trades union.

the action of the International Typographical Union." The Typothetæ's proposition contained an arbitration clause, which the union rejected. The union's wage demands were for 40 cents per thousand ems, piece work; \$18 for six days of nine hours each, time work, and \$21 a week for Linotype operators. Neither side would yield, and the strike came February 1. It was in its third week at this writing (February 17), and there were no indications of reaching a settlement. The contest has produced some court sensations, the most startling being the injunction issued by Judge Loring, of the Massachusetts Supreme Court, which was temporary and will be determined by a master to whom the matter has been referred. The restraining order runs against Boston Typographical Union, No. 13; Boston Printing Pressmen's Union, No. 57; Franklin Union of Pressfeeders, No. 18, and the Boston Allied Printing Trades Council. The officers of these unions are enjoined from inducing employes of Typothetæ offices to quit work, and the officers and members of the

unions are further enjoined from paying strike benefits to those who have left their employment for any other reason than their own benefit. The Typothetæ will fight to make the injunction stick on this ground: That if employes of theirs are induced to quit work by reason of a promise to be paid strike benefits, and if such strike benefits are paid to those who are induced to quit work, a conspiracy is proven, and that courts of equity must take cognizance of and punish for such acts of conspiracy. If the employes quit work of their own volition and are not paid strike benefits, it is not claimed that a conspiracy exists. The injunction relating to strike benefits is an entirely new proposition in law in Massachusetts, if not in the entire country, and if sustained in the court of last resort will have a material effect on unions which are prosecuting strikes. The basis for this sweeping injunction is the national agreement between the United Typothetæ of America and the International Printing Pressmen's and Assistants' Union, which is being violated. Pressmen and feeders have gone out in a few of the Typothetæ offices in Boston in sympathy with the compositors, notwithstanding the provisions of the national agreement, which specifically declare against sympathetic strikes, lockouts or boycotts. Boston has always been an open-shop book and job town, and reports do not indicate that the strike will make any great change in that respect.

THE International Typographical Union has issued a comprehensive tabulation of the wages paid to book and job compositors, machine operators, foremen, proofreaders, floor-men and ad-men, and machine tenders in 619 cities in the United States, Canada and British Columbia. The tabulation gives also the rate per thousand ems paid for hand composition and machine composition in those cities, as well as the rate for overtime work. All of this statistical information is supplemented by figures showing the number of hours per week worked by men engaged in the several branches of type-setting under the jurisdiction of the International Typographical Union. The figures in their entirety will, no doubt, be gone over carefully by every member of the International Typographical Union, while, on the other hand, they will be seen by few of those who are engaged in the lines of business that must produce the weekly pay-rolls the figures stand for. The tables are interesting, not only because of the wide variation in the wages paid in different places for the same classes of work, but also because of the variation in the number of hours that constitute a day's work in different places. Of the 619 cities and towns from which reports were made, in 466 the book and job week is 54 hours, in 60 the week is 53 hours, in 17, 51 hours, and in 36, 48 hours. In the balance of the places the hours vary from 39½ to 59 hours. In book and job offices where machine composition is done, 173 cities report 48 hours as the week, and 86 report 54 hours as the week, the balance of the cities reporting from a 24-hour to a 54-hour week. Machine composition now being the rule in nearly all of the morning and evening newspaper offices, it is no surprise to find that in the reports as to the number of hours worked by machine operators in newspaper offices 266 morning and 296 evening report 48 hours, as against 53 morning and 139 evening that report 54 hours. There is a reason for the 48-hour week in newspaper offices, and few of the men who have thousands of dollars invested in the book and job branch of the printing and publishing business have a proper realization of the different conditions that do now and always will obtain between the book and job office and the daily newspaper office. Taking up again the reports from machine offices, there are some instances of amazingly short workdays. In New York the compositors employed on the Hebrew-American morning newspaper work 3 hours each day, making an 18-hour week, and the same class of employes on evening newspapers work 4 hours each day, making a 24-hour week. The statistics throw no light on what those fortunate machine operators do



A 147 OURA AT NAGASAKI

OURA AT NAGASAKI

the balance of each 24 hours. The foregoing are the gist of the interesting figures as regards hours, and now to the different rates of wages that are paid in different cities. San Francisco pays \$30 a week for 48 hours' machine composition on morning newspapers, and New York and Chicago pay \$27 a week for the same class of work. Dawson City, Alaska, pays \$225 a month for newspaper composition and \$220 a month for book and job men. Nome, Alaska, pays \$36 a week for printers, and Virginia City, Nevada, \$28 a week for both job and newspaper men. The Montana cities are high-scale places, Butte, Great Falls, Helena and Anaconda, \$33 a week for hand and machine composition on morning papers, and \$30 for evening papers. Butte, Great Falls and Anaconda have a \$27-a-week scale for book and job men, and Helena a \$24-a-week scale. There are a few instances of \$20 and \$21 a week for book and job men, but they are in isolated places. The \$19.50-a-week scale of New York and Chicago for book and job men are the top-notchers for the big competitive cities, but New York has the advantage of Chicago on machine composition in book and job offices in its \$21.50 a week for 54 hours, against Chicago's \$24 and 48 hours on Linotypes. The reports from the 619 places show that the International Typographical Union minimum scale of \$10 a week or more is well adhered to, but there are a few instances of printers getting but \$9 a week. There are many points in New York, Pennsylvania, Ohio, Indiana, Illinois and way down in Texas where the people who set the type are paid at the rate of \$10 a week, and an analysis of the figures will show that the average rate of wage for book and job men is around \$14 a week. This is true of many good-sized cities that are close enough to New York, Boston, Philadelphia, Chicago, Pittsburg, Detroit, Buffalo, Cleveland, Cincinnati and other big business places and good-wage cities to be a serious business menace to the big printing concerns in the big centers; for, obviously, if the printer's wage is low in the near-by places, the printing concerns of all of those centers are paying a low-wage rate to pressmen, feeders, binders and others, and are thus enabled to underbid the high-wage concerns of the large centers and take the work away from them. There are more things of interest in these reports, but space will not permit of going into them in detail. They ought to be read and analyzed by every large employer in the printing trades.

BOUQUETS.

We are indebted for the cover illustration, "Crude Mexican Irrigation," to THE INLAND PRINTER, published at Chicago. This publication is probably the leading trade journal of the world in the printing and allied industries. It is a 175-page magazine printed on heavy enameled paper, and while issued for the trade, is, nevertheless, one of the most interesting of publications. Its Christmas number contains half-tone work, which for both mechanical execution and artistic effect surpasses the majority of original photographwork, while its three-color pages and etchings would grace any wall. Not the least interesting are the advertisements, showing the highest grade of printing, embossing and paper effects. The wonderful line of advertising carried doubtless enables the absurdly low price of 25 cents per copy.—*The Homemaker, Washington, D. C.*

POLYGLOT NEWSPAPERS IN SOUTH AFRICA.

South Africa boasts a newspaper printed in four languages every week. Side by side are English, Gujarati, Tamil, and Hindi. It is devoted to the interests of the Indians in the three colonies, and though it strenuously advocates the rights of Asiatics to their freedom, it maintains a dignified tone and restraint. Its advertisements, as well as its news, are published in the various languages.

THE PRINTING TRADE IN SCANDINAVIA.

The existing Swedish scale of rates of pay to persons employed in the printing trade expired at the end of the year, and a new one it is expected will be put into force at once. The agitation for its adoption has been carried on in 75 Swedish towns, containing 250 printing-offices, employing 2,100 male and female compositors, 440 press and machine men, and about 800 apprentices and other auxiliary workers. According to the proposed new tariff, the week's work is to consist of fifty-two hours for compositors, machine-minders, typefounders, stereotypers, pressfeeders, and apprentices, being nine hours per day, except Saturday, when the printing offices must be closed not later than 3 P.M. Compositors on daily papers, however, can only be called upon to work eight hours per day, and this is also the case with compositors employed on type-setting machines, it being provided that in the latter case there is only to be a quarter of an hour's interval for rest during the period in question. During the first two years following the completion of their apprenticeship, compositors and machine-minders, and typefounders, are to be paid a minimum weekly salary of \$6.42, rising to \$6.96. Females are to be paid at the same rate as male workers, and all holidays must be paid for. Every employe who has been for at least one year in the service of a particular firm is to be entitled to fifteen days' holiday in the summer, between the 1st of June and the 1st of September, the usual salary to be paid to him during that time.

The term of apprenticeship of compositors lasts four years. In small printing-offices, employing from one to five compositors, one apprentice is allowed; from five to ten, two apprentices; from eleven to eighteen, three apprentices; from nineteen to twenty-six, four apprentices; and from twenty-seven to thirty-five, five apprentices. The various master printers pledge themselves not to employ non-union hands.

Any disputes which may arise are to be settled by arbitration, the arbitrators to consist of two masters and two employes. As long as the new scale remains in force, no strike or lockout is to be declared until an attempt has been made to get the difficulty adjusted by arbitration. No employe is to be called upon to do work on May 1. Special attention must be given to the hygienic condition of printing-offices, and both parties are to do their utmost to get these terms introduced into all the printing-offices in Sweden.

The committee of the Danish Typographical Federation announces that a new scale of rates of pay went into force on January 1, as the result of their negotiations with the employers. The members of the Federation have got a raise in salary to the extent of 1 crown (about 26 cents) per week for compositors on 'stab and machinemen, so that the minimum weekly salary will be \$6.24, but is to be three crowns less to those workers who remain in the house in which they have served their apprenticeship during the first year following same. Some minor concessions have also been made in the rates of wages of the auxiliary workers in printing-offices, and also in the piece rates for comping, as well as for stereotypers.

For a considerable time past there has been, in addition to the Typographical Federation, another printer's workmen's organization in Denmark, calling itself the New Typographical Society, which has generally taken up an attitude hostile to the Federation; this body has, however, been largely left out of account in the negotiations which resulted in the new scale, and it is only on special occasions that its members' complaints are to be taken before the arbitration tribunal to which all disputes are to be referred. There were also two master printers' associations, as well as a society of newspaper publishers; these three, however, are to be amalgamated into a single body, whose ramifications will then cover the entire country, and embrace all branches of the trade.—*British and Colonial Printer and Stationer.*

POULTRY SPECIALIZING.

THE poultry panels presented herewith are reproduced from drawings for The Henry O. Shepard Company by Mr. E. R. Tyrrell, a Chicago artist, who has chosen the painting of fancy fowl as a special line.

Chickens have been depicted by the genre painters of all nations. There are only a few painters, however, who confine themselves to this branch of art, and Mr. Tyrrell, who is a "chicken fancier," is also familiar with the different breeds, and his greatest pleasure is in striving to paint or draw in pen and ink a fowl that might prove to be one hundred points fine.

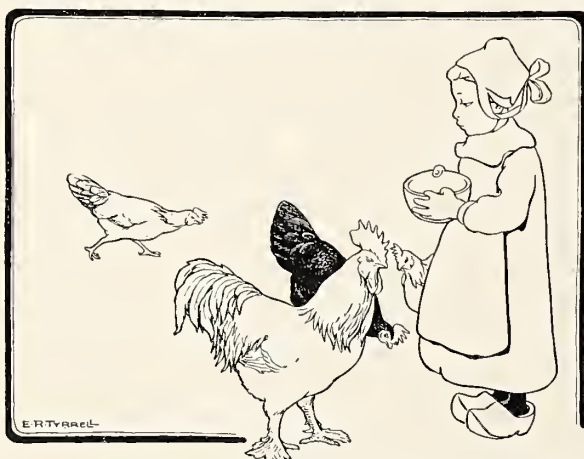


E. R. TYRRELL.

The breeding of fancy stock has recently made such marked advance that there is an increasing demand for poultry portraits. Mr. Tyrrell, like all men who have special aptitude, is at home with his work and his subjects. In his hands the order *gallinæ* are given a life and action that only the true poultry fancier and connoisseur can fully appreciate, though to the tyro the comic seriousness of henlife as depicted by him is irresistible.

AMERICAN BANK NOTES.

The Secretary of the Treasury can at his discretion change the style of any issue of notes or bonds. Ordinarily it takes from three to six months to engrave, print and get into circulation a new issue of notes. Under pressure the work can be accomplished in a much shorter period. During the Spanish war internal revenue war tax stamps were gotten out in



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Drawn by E. R. Tyrrell.

AN EARLY VISIT.

seventeen days. This required the engravers and printers to work day and night.

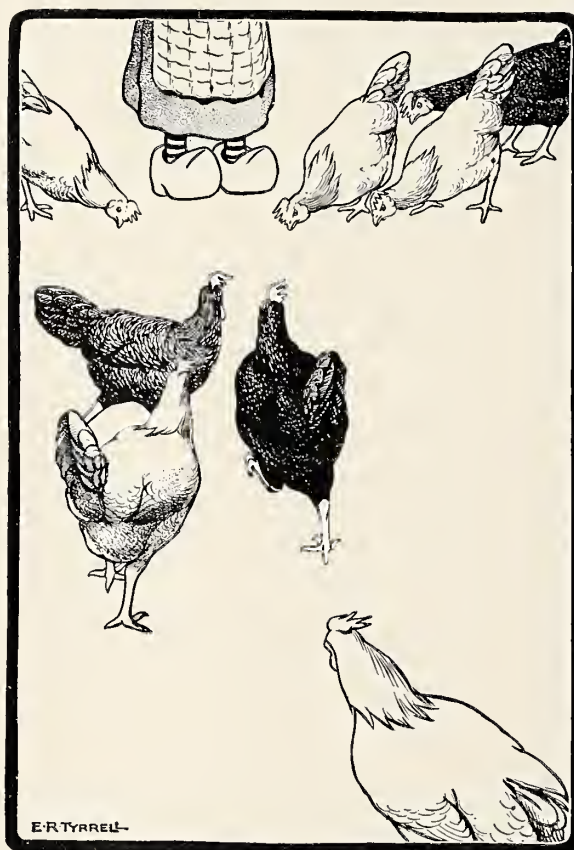
For practical use experts in the manufacture of money agree that the less engraving there is upon a note the more serviceable it is. While John G. Carlisle was Secretary of the Treasury he authorized the issuance of a series of notes generally known as the "historical series." The notes of each denomination of the series contained an elaborate illustration of some historical event.

Many of the most skilled artists of this country were invited to submit designs. The notes were very beautiful to look upon when completed, but there was so much engraving on

the plate that the impression destroyed much of the substance of the paper and the series was soon canceled.

In this connection the fact is recalled that there is a law in existence prohibiting the use of the portrait of any living person on a Government note. There are two reasons given for the passage of this act. One is that a former chief of the bureau allowed his vanity to get the advantage of him to the extent of having his own portrait printed on the fractional currency then being issued. The other alleged reason was to prevent the portrait of Andrew Johnson appearing on Government money while he was President. It is said that plates had been prepared and notes were about to be issued when the law went into effect.

The Bureau of Engraving and Printing is open to visitors daily from 9 until 2 o'clock. A corps of trained and intelligent guides is on duty to explain the details of the money-



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Drawn by E. R. Tyrrell.

"WELCOME FOOTSTEPS."

making process from the time the paper upon which the securities are printed leaves the mill until the completed note is placed in circulation.

The paper undergoes sixty-three separate counts from the time it is manufactured until it is transformed into money. Upon being shipped to Washington the paper is turned over to the division of loans and currency, Treasury Department. There it is recounted and examined by experts. The perfect sheets are then held subject to the requisition of the Bureau of Engraving and Printing. Again it is counted before it is turned over to the printers.

The visitor sees it piled in great stacks in the wetting division, then in the pressroom, where each sheet contains an impression of four notes, again in the drying division, and so on through every stage until it reaches the numbering division, fully engraved and complete with one exception.

It becomes legal tender only when it is returned to the Treasury Department and stamped with the great seal of the United States.

Prior to 1885 the sealing was done at the bureau, but

Treasurer Jordan decided that there was too much risk incurred in carrying such vast sums of completed currency through the streets of Washington, and insisted that the department seal should be applied in the Treasury Building. This applies only to the United States notes. National bank notes are sealed at the bureau and delivered to the Controller of the Currency, and by him shipped to the banks in sheets, so that the bank officers may sign them and render them fit for circulation.

Internal revenue stamps are delivered to the Commissioner of Internal Revenue, the postage stamps to the proper officials of the Treasury Department, who give the legal receipts to the Director of the Bureau of Engraving and Printing.

In the printing of public moneys and securities every conceivable precaution is taken to safeguard the Government against dishonesty, counterfeiting or loss. The custodian of plates delivers to each printer a plate of a certain number and takes a receipt for it. A similar receipt is required of the printer for the amount of paper he draws from the wetting division.

On his press is an automatic register, and at the close of the day's work he is required to give an account of every sheet, printed or unprinted. He is allowed to spoil or damage a certain number of sheets in every thousand. If at the close of the day's work a sheet is missing he is required to make good its face value, whatever it may be.

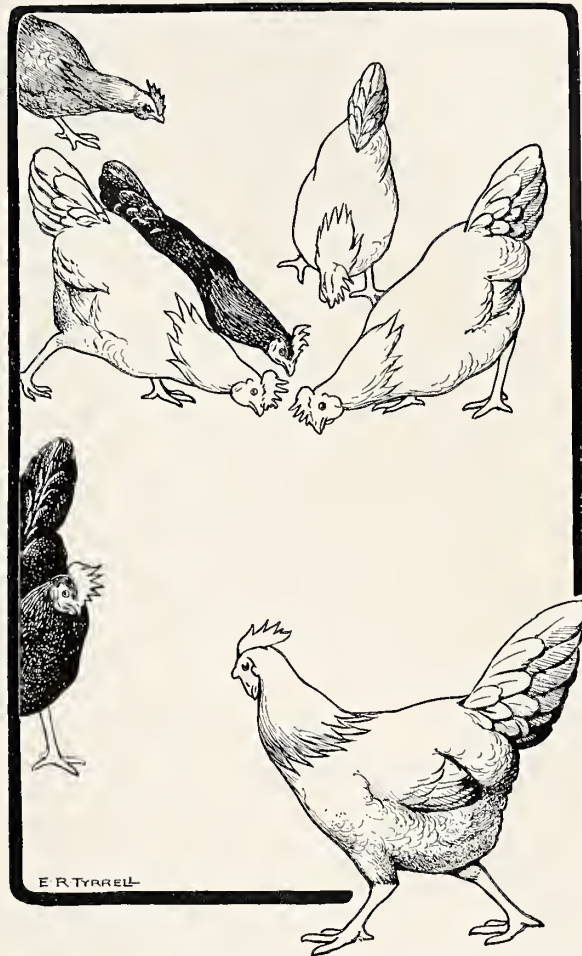
In some of the other divisions where no individual responsibility is lodged and a sheet is missing the entire force of that division is detained in the building until the missing sheet is accounted for.

The present force of employes works eight hours a day. The amount of money in United States notes and national bank notes printed each day averages \$3,250,000. The daily issue of money paper is five hundred thousand sheets. The same precautions taken with the paper are observed in handling the plates for the notes, the stamps and the bonds.

The money is put up in packages of one thousand sheets to a package, four bills on each sheet. There is in the vault a daily reserve of about \$48,000,000.

The destruction of worn and mutilated notes at the Treasury Department daily amounts to more than \$1,000,000. The nine subtreasuries and the banks are constantly shipping worn and unfit money to the Treasury for redemption. This condemned money is counted and then converted into pulp, which is sold to paper manufacturers and souvenir makers.—*Geyer's Stationer.*

We are careful readers of THE INLAND PRINTER each month and derive a great deal of good from it.—*Ewell-Cooper Company, Brockton, Massachusetts.*



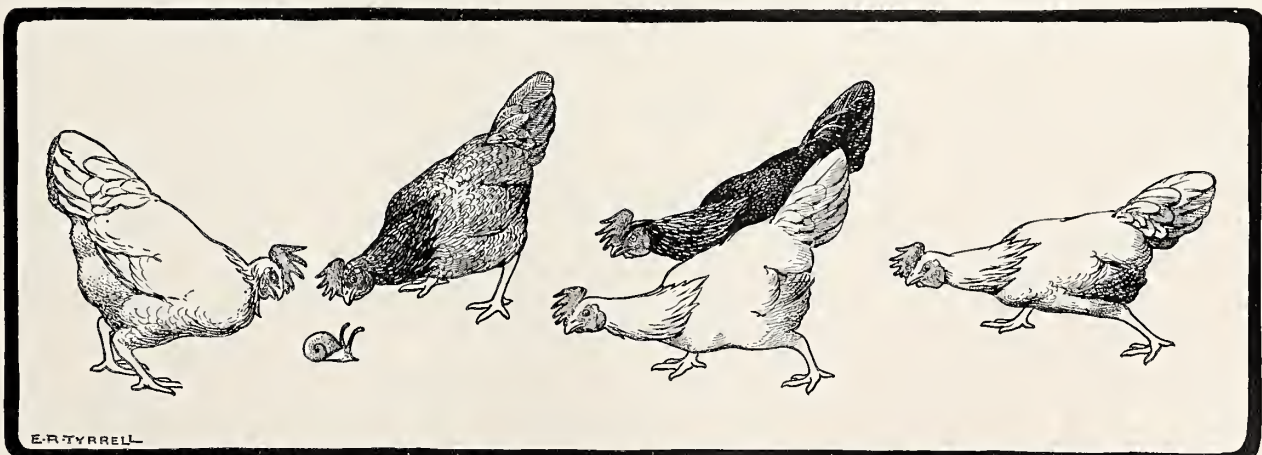
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Drawn by E. R. Tyrrell.

"PICK-UPS."

VACATION GIVEN NIGHT-WORKERS.

George Nelson, secretary of the Liverpool (Eng.) Typographical Society, says that "Owing to improved hygienic conditions now prevailing in modern printing-houses, the health conditions of printers are on the rise. There was no reason to suppose that the newspaper night hands were the most subject to chest diseases; the newspaper night hands received consideration from their employers, for on the *Mercury*, *Courier*, *Post* and *Journal of Commerce*, every night hand was given a full week's holiday in the summer without loss of wages."



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AN ARMORED CRUISER.

Drawn by E. R. Tyrrell.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

PAGE CORD AT "40 CENTS A MILE."

It were not wise that even minutiae be overlooked in the discussions anent cost of production in a printing-office, and hence it is by no means marvelous that there now arises the question of the page cord. So far as memory serves, it has not stood forth in any of the tables of cost nor pointed a moral in aught of deadly parallelism. This, possibly, through design, on supposition that the customer pays as for composition upon all the time the intelligent compositor requires to get the kinks out of a piece of cord before tying up a job, and in carefully winding it up at locking or distribution, that it may serve another turn. Yet, 'tis a matter that should not be thus lightly dismissed. Something more than a year ago, I wrote this paragraph for page 85 of the book, "Starting a Printing-office":

"Much time can be saved by throwing out that cigar-box full of tangled skeins and knots of strings. In its stead, fasten to the ceiling, over the stone or make-up bank, or each, a holder and cone of page cord, its loose end within easy reach of stoneman and compositor or make-up. Each job is tied, both before and after printing, with fresh cord from this cone, and strings removed from pages and jobs are tossed at once into the waste-basket. There is then no danger that a page will pi when knotted string is hastily unwound—though, for that matter, nothing will ever justify the use of pieced page cord. Besides, life is far too fleeting to pay a man \$15 or \$18 a week for winding and unwinding bits of twine that cost originally somewhat less than 40 cents a mile." R. C. M.

SPACING OF TYPEWRITER CIRCULARS.

Not so many years ago a large variety of the so-called rugged-faced types were placed on the market. Many of these were provided with a goodly assortment of initial and final letters, which in many instances the purchasers used to form combinations neither desirable nor intended by the founders, the improper use of these characters in the products of one foundry at least leading to the makers issuing detailed instructions for the use of the special characters in their letter.

The recent exploitation of ribbon-faced type for the production of facsimile typewriter work makes likely a lot of printing fully as bad from a typographical standpoint, and the defects in which will be more obvious to the general public than were the errors in the use of the rugged-face letters.

Most printers, when called on to print an imitation typewritten letter, overlook the limitations of the machine whose work they propose to represent. With the standard machines in general use but three kinds of spacing between lines are possible:

Single-line spacing, in which the feed-roll of the machine advances the paper at the end of the line to the amount of the body of the letter, and is the equivalent of solid type.

Double-line spacing, in which the feed-roll of the machine advances the paper twice the body of the letter.

Triple-line spacing, in which the feed-roll advances the paper three times the body of the letter and separates the lines by double the amount of the letter.

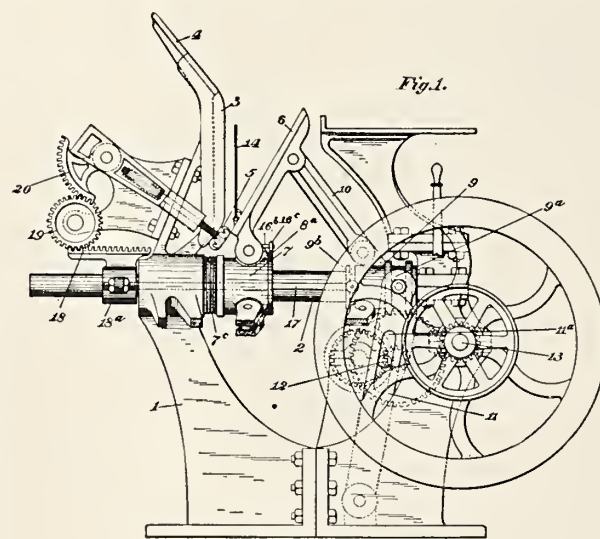
Consequently, in reproducing the work of a standard machine using pica type, the matter should be set solid, or with one or two picas between lines, the frequent practice of leading such matter with two, four or six point leads being very much

out of place and making impossible the effect desired with this class of printing.

Even an imitation may be conscientious, and the above and other essentials of facsimile circulars may be learned by procuring one of the books of instruction and typewriter forms which may be had from the typewriter manufacturers or from any stenographic supply-house. HARLEY BARNES.

A COLOR-PRINTING JOB PRESS.

C. M. Shigley, of Columbus, Ohio, has patented a job press to do printing, embossing, stamping, ruling, numbering and many combinations which now require several operations, at one operation of the press. The machine comprises a number of stationary type beds, each to be supplied with a different color ink; also a corresponding number of revolving platens which carry the article to be printed. During the backward stroke of the platens, or as the press opens, they are partially



SHIGLEY JOB PRESS.

revolved, thus carrying the article to be printed successively from one form to the other and printing in different colors without removing the sheet. A gripper holds the sheet in place in all positions except the vertical, where it automatically opens, allowing for the removal and replacement of the sheet by the feeder in the usual manner. The chases may be locked up before being put in the machine, insuring perfect alignment. By the use of registering points the press can be made to register accurately. The press is covered by Patent No. 750,405, of January 26, 1904.

TYPEWRITER RIBBON EFFECT IN CIRCULARS.

There is in use by a limited number of printers in the larger cities an attachment for platen presses which affords a good imitation of the typewriter impression. This attachment, secured under a royalty, consists of a nickel-plated frame which is fastened to the press after rollers have been removed. At upper and lower end of frame are two horizontal rods. A ribbon similar to those in typewriters winds from one rod to the other, being moved automatically at each impression. The impression being given through this facsimile imitation of the typewriter ribbon affords the exact typewriter effect. The only objections to this apparatus are: it is too slow and tedious for present-day presswork. It is all right for short runs, but an order for twenty-five thousand circulars would tie the apparatus and a patient workman up for nearly a week.

One of the typefoundries furnishes a face of type which is an exaggerated imitation of the impression given by a brand-new typewriter and ribbon. They will also furnish ink for use with this type and a ribbon for the customer which match. This is the plan used by many printers to secure the typewriter

effect. The fine dots on the face of this type are subject to rapid wear, however, even with careful make-ready.

A better way than either of the two methods mentioned is a very simple, expeditious and cheap contrivance in use by a few wide-awake pressmen. They secure a piece of good silk of same texture as typewriter ribbon and slightly more than circular-letter size. Using typewriter purple as a base, they mix an ink to match that of typewriter ribbon. Next they saturate the silk with this ink. This may be done with hand-brayer or by laying silk on disk and running inked rollers slowly over it. This saturated silk is stretched tautly over face of form of ordinary typewriter type. The lock-up is made effective by placing blotting-paper or bicycle-tire tape between sides of form and silk and between silk and wooden furniture. The fountain is set and rollers used affording proper supply of ink to silk as needed. The press may be run as swiftly as power and ability of feeder will allow. Make-ready is no more difficult than on ordinary form. One piece of silk will last an interminable while and the longer you use it the better it works. In this way circular letters may be run two on if desired, which is not possible with the patented attachment in limited use. Since the manner of giving the impression is practically the same as on the typewriter, the result is exactly the same if the ink matches. If the pressman is inexperienced at mixing colors, it is expedient to send a sample of typewriter ink to be matched to the inkmaker, who is equal to the undertaking. Experienced pressmen will tell you that the typewriter-ribbon ink is one of the most difficult to *exactly* match with printing-inks. No, the mixed purple will not dry on silk in reasonable intervals unless you have strongly dosed your purple with dryer. Purple inks as a rule dry very slowly unless varnishes with litharge base have been added to them.

Here is a suggestion worth dollars to you. Try it on your next order for circular letters "like the typewriter does it."

EUGENE H. JOHN.

AN EXHIBITION OF PRINTING.

An exhibition of the tools, materials and products of the art of printing was held in the Free Public Library, at Newark, New Jersey, beginning January 25, 1904. It was open daily from 4 to 6 and from 7 to 9 P.M. It included books from many of the most famous presses of to-day in England and America, and from some of those of former times, lent by citizens of Newark; examples of plain and display printing from the best shops in America, Germany, England and other countries; pictures printed in colors; type faces; title-pages; book pages; printing-inks; cover-papers; pictures of printing machinery, and books and periodicals on printing. A modern press was in operation during a part of each day, and near it, also in operation, stood an old press of the style of one hundred years ago. A general invitation to visit this exhibition was extended to all persons interested in the art of printing, the mother of all arts. One of the objects of this exhibition was to call attention to the beauty of good printing and its value as an aid in art education.

RESOURCEFULNESS.

An enterprising Yankee came over to England and decided to open a stationer's shop in Newcastle-on-Tyne. He obtained premises next door to a man who also kept a shop of the same description, but was not very pushing in his business methods, preferring to jog along in the old conservative way. The methods of the Yankee, however, caused the old trader to wake up, and, with the spirit of originality strong upon him, he affixed a notice over his shop with the words, "Established fifty years," painted in large letters. Next day the Yankee replied to this with a notice over his shop to the following effect: "Established yesterday. No old stock." — *British and Colonial Printer and Stationer.*

COLOR IN THE GRAPHIC ARTS.*

TENTH PAPER.

NO practical use is made of that form of Berlin blue which has been mentioned as being soluble in water, since it is not sufficiently permanent. Another process is therefore of importance, by which Berlin blue can be made soluble in water and thus used directly as a transparent color. In this method, pure Berlin blue, manufactured in the usual way, is carefully treated for two days with hydrochloric or sulphuric acid, then washed and dried and dissolved in oxalic acid. If the ingredients are used in correct proportions, very durable solutions can be obtained. Also, if a boiling solution of red blood-salt (prussiate of potash) is put into a hot solution of ferrous sulphate, the two boiled together for several hours, and the precipitate subjected to a long washing process, this finally begins to dissolve. It is then dried at a temperature below 100° C. and afterward easily dissolves in water. Lastly, the ordinary Berlin blue becomes soluble on being boiled with molybdic acid. Soluble Berlin blue has but a limited use, in the form of blueing for laundry purposes, in ink and for the ribbons of typewriters. In general, the conditions required for blue transparent colors are better fulfilled by coal-tar dyes than by soluble Berlin blue.

The numerous designations borne by blue colors whose coloring principle is Berlin blue correspond to as many differently composed products. Not only are small quantities of salts—chlorid of zinc, for example—added during the precipitation to vary the shade, but very considerable additions are made to the pure product for the purpose of giving it more body, or making it more adaptable to certain purposes, and lastly for the sake of obtaining a less valuable and cheaper article. The substances employed are already familiar to us; we find starch, hydrate of alumina, kaolin, pipe-clay, heavy spar, gypsum, chalk, "blanc fixe," etc. Light shades of Berlin blue are obtainable through admixtures of white opaque colors. The mixture of the above-named substances with the blue usually takes place after the latter is finished, and is done by grinding in wet mills or with color-grinding machines. The chemical test of Berlin blue for purity and for admixtures is quite a complicated one.

Next in interest among the blue colors is ultramarine. Genuine ultramarine exists in nature under the name of azure-stone or lapis lazuli, a mineral known since very ancient times and highly esteemed for its conspicuously beautiful blue color. It is found in Bucharia, in Hungary and in Siberia, also upon the island of Hainan. The large and pure fragments are worked into jewelry and ornamental objects, vases, etc., only the waste from this, and the impure mineral, intermingled with earth and stone, being used as a color, after a detailed process of purification.

The mineral is pulverized, calcined, then suddenly cooled by being thrown, red-hot, into water acidified with acetic acid, whereby a part of the adhering foreign minerals is dissolved; it is then driven through hair-sieves. The fine powder is worked into a mixture of colophony (rosin), pitch, wax and linseed oil, and kneaded and pressed through a cloth under lukewarm water. In this way the delicate blue color is separated from the mixture and passes into the water through the cloth. If the water is changed, the darkest color will be found in the first water, the lightest in the last. The amount obtained is very small, seldom exceeding five per cent. The ultramarine obtained in this way was formerly very valuable, on account of its beauty and its stability against the chemical effects of light and air, as well as on account of its permanence in a mixture with lime. At present genuine ultramarine is scarcely used for a color—in the graphic industries, at least, not at all.

Chemical analysis made us acquainted with the composi-

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

tion of the native ultramarine and showed that this mineral is not an elementary substance, but a mixture, always, to be sure, quite similar in composition. The constituents are silicic acid, alumina, soda, sodium sulphate, sulphuric acid and lime. Silicic acid makes up nearly one-half of the compound. The exact chemical composition has not yet been discovered. Genuine and artificial ultramarine are similar in composition but differ in their characteristics, the artificial being by no means so stable a compound as the genuine. Artificial ultramarine, which we receive from the factories "en pâte," that is, made into a paste with water, has always more or less odor of hydrogen sulphid, a proof that those of its components which are in chemical combination with hydrogen sulphid are in continual process of decomposition. This development of hydrogen sulphid can not be prevented even by repeated washings, and is greatly intensified by the addition of acetic acid. Genuine ultramarine does not let hydrogen sulphid escape, even on treatment with acetic acid, and is also stable against a solution of alum, which decomposes the artificial product.

Artificial ultramarine, then, is one of those colors which must not be printed with copper-faced electrotypes; it is also to be remembered that ultramarine, as it is used in the graphic industries—the artificial, that is—can not be lightened with Krems white, and must not be mixed with chrome yellow, with the idea that green might thus be produced.

Artificial ultramarine was first manufactured in 1822, by Gmelin, a Swedish chemist, who had given long and earnest study to the analysis of the genuine lapis lazuli, and made many attempts to imitate it. Some authorities attribute the first manufacture of artificial ultramarine to Fuchs, of Landshut, in Bavaria, as early as 1819. Köttig, independently of Gmelin, discovered a method of producing it, but its manufacture in any considerable quantity was first begun by Guimet, in 1828. The first ultramarine factories in Germany were established at Wermelskirchen, in 1836, by Leverkus; these works increased to such proportions that the place where the great ultramarine factories are now located bears the name Leverkusen. In 1838 a large factory was also established at Nuremberg by Zeltner.

The raw materials from which the artificial ultramarine is manufactured are a clay free from iron (kaolin is best), anhydrous Glauber's salt (sodium sulphate), anhydrous soda, sodium sulphid, flowers of sulphur and powdered charcoal.

Three methods of manufacture have become established in the course of time, namely, the Glauber's salt or sulphate

method, employed in Nuremberg; the soda method, used in France and Belgium; and the silicic acid method.

According to the Nuremberg method, kaolin, Glauber's salt, soda, charcoal and sulphur, intimately mixed in suitable proportions, are pressed into a chamotte crucible, heated for about ten hours in a specially constructed oven and left in it to cool. The mass of these ingredients melted together has a gray or yellowish-green color, or also a bluish tinge on the surface. It is pulverized, ground, subjected to extraction with water, repeatedly washed, then dried and sifted; and in this state it is the green ultramarine, a practicable color, but little used. The greater part of the green ultramarine is made into blue by being roasted with sulphur. This is done in open retorts, in which, at a moderate temperature and with access

of air the sulphur is burned away to sulphurous acid in the presence of the green ultramarine. During the roasting process the movement of a wind-shaft causes an intimate mixture of sulphur and the other ingredients.

When no more fumes are given off from the sulphurous acid, fresh supplies of flowers of sulphur are added, until the product, when tested by samples, shows a perfect and even coloring. The roasting is also done in cylindrical, closed retorts by putting sulphur on top of the heated stratum of green ultramarine on the floor of the retort and mixing the two with rakes.

When the burning process is finished and the ultramarine has cooled, it is again ground and washed, subjected to extraction, sifted and dried. If it becomes evident

that any white or green portions are left in the mass, the whole must undergo another burning; it is not made an article of commerce until the coloring is thoroughly completed.

In the second, the soda method, kaolin, soda, charcoal and sulphur—sometimes also sodium sulphate or colophonium (rosin)—in intimate mixture, are calcined in crucibles or closed cylinders. The result is first the white ultramarine, the so-called "ultramarine mother," which soon becomes green. This product is very porous, so that even while the ovens are cooling, it takes in oxygen from the air, and when taken out is already of a decided blue color. Green ultramarine can not be manufactured by this process. Still, the cooled product is always a mixture of "mother" of ultramarine and blue ultramarine, and for perfect transformation into the latter it must be mixed with sulphur in large cylinders (muffles), the bottoms of which are plates of stone, and "burned blue." After the finished product has been washed and ground, it has a deeper and more diffusible color than



Bartholomé, Sculptor.

THE SECRET.

Pel & Ploma.

that obtained from the product manufactured by the Nuremberg process.

A larger proportion of soda and sulphur in the original mixture aids the blueing process, and by using much soda and sulphur in suitable proportions, a beautiful, almost finished blue ultramarine can be obtained from the first calcining.

The ultramarine silicate of the third method is a soda ultramarine, to which from the beginning greater or less quantities of silicic acid have been added. The mixture consists of clay, silicic acid, sodium sulphate and sulphur, and yields a blue product at the first burning, so that additional treatment with sulphur is unnecessary.

The silicic acid affects the finished article in two ways; it gives a reddish tone, more intense as the proportion is greater; and it makes it stable against solutions of alum, a property lacking in the products of the other methods, and of importance in this respect, that only this alumproof ultramarine can be used in mass-coloring in the manufacture of paper.

The separate constituents of ultramarine are well known; they are all white, that is, colorless, or—like sulphur—pale yellow. If now these materials together give a substance of an intense blue color, it must be that they unite, wholly or in part, in a chemical compound to which this color belongs. This compound has not yet been isolated or its nature determined. It has only been learned that the presence of sodium is absolutely essential to its formation; if sodium is omitted, or potassium substituted for it, a gray product is the only result.

Sulphurous acid, which is formed when sulphur is burned, is not the only means of producing the blue color; anhydrous sulphuric acid, which is also formed in small quantities, has this effect. Further experiments have shown that dry hydrogen chlorid gas, anhydrous boracic acid and chlorine alone, act in the same way as sulphurous acid, in part even more energetically. The latter, perhaps, has really been kept in use on account of the ease with which it can be handled.

The first impulse toward the manufacture of ultramarine was given by the discovery in the wall-joints of the ovens of soda factories of a blue compound very similar to lapis lazuli. The material of the walls had here been instrumental in the formation of this compound, during the manufacture of sulphuric acid. It is an interesting fact that this accidental product possesses the same high degree of stability as the silicic acid ultramarine.

For materials to give weight, heavy spar, "blanc fixe," rarely chalk, for the most part ground gypsum, the so-called analin, are employed. This can be carried very far; in the darker varieties an addition of even six parts of gypsum to one of ultramarine will not be immediately noticed, if the precaution has been taken to keep the mixture moist with glycerin. It is a well-known fact that all substances, particularly in the form of powder, appear darker when moistened.

Pure ultramarine is a powdery, crystalline substance, which does not dissolve in water or give off anything into it. It is affected by acids, even by solutions of salts of acid reaction, but not by alkaline liquids. Acids cause escape of hydrogen sulphid, with discoloration of the mass. The variety of ultramarine sometimes called, wrongly, "acidproof," is manufactured by the silicic acid method; the designation only means that it is proof against alum solutions.

Ultramarine is used in the graphic industries for its vivid color and its stability against light and air, yet for the most part only for prints of little value. It is, as has been said, crystalline, and therefore difficult to use in printing. The printing capacity can be improved by the addition of transparent white. The opacity of ultramarine is not great, a fact explainable from its crystalline nature. Used in a moderate consistency, it is really more of a transparent color, while mineral colors are in general opaque. Ultramarine is much used in decorative painting, in the manufacture of colored paper and wall-paper, and for printing on linen, cotton, wool

and silk. Lastly, it is the substance used to produce a pure white tone in substances whose natural tint is more or less yellowish. The most obvious example of this is its use in the so-called "bluing" for laundry purposes, known in every household. In this direction its use has a wide range. Paper, white paints, whitewash, starch, heavy spar, stearine, paraffin, sugar, etc., are "blued" or rather "whitened" with it. The practical test of ultramarine for purity and coloring power is quite difficult, and only to be undertaken by chemists.

Since 1870, violet and red ultramarines have been brought upon the market, particularly from Nuremberg. If blue ultramarine is heated with acids or with salts which give off acids when heated, the color changes into violet, and on further heating and treatment with acids into red, but the shades are not very pure or vivid.

(To be continued.)

TEXT CAPITALS I AND J.

Regarding the confusion by printers of the capitals "I" and "J" in Old English and other text-letters, an authority on the subject sends the following communication to THE INLAND PRINTER:

"The capital 'J' belongs to the Roman alphabet, and it is a variant of the capital 'I,' found in the old Italian alphabet, which formerly classed both letters the same and represented their sounds interchangeably with capital 'I' only.

"The capital 'J' has no place in old gothic or black-letters, and it is only since these old blacks came into more modern usage that a capital 'J' was designed or invented. Many of the old fonts, more or less in use to-day, have only the capital 'I.'

"The capital 'U' is another character evolved by needs, it originally being represented by 'V' in both sounds of vowel and consonant, the 'U' as now made being the cursive form of the parent letter 'V.' There are a lot of these antique characters misused by printers. Letters should stand for what they are, and the typefounder should furnish legible characters of positive meaning."

BANQUET OF EMPLOYING BOOKBINDERS.

The seventh annual dinner of the Employing Bookbinders' Association of New York city was held at the Savoy hotel, New York city, Saturday evening, January 23. The dinner was a most successful one, there being one hundred and twenty present. The souvenir booklet, created and bound by the Eugene C. Lewis Company, was original and distinct from the souvenirs of previous occasions. Among the prominent people present were: Robert Rutter, J. F. Tapley, Edwin Ives, of the old guard of the bookbinder's craft of New York city; William Green, president, and Henry V. Boyer, secretary, of the New York Typothetæ; Franklin W. Heath, P. F. Collier, Paul Nathan and E. M. Watson, of the Jersey City Printing Company.

FREIGHT RATE ON TYPE.

The attempt by the typefounders to secure a reduction in freight rates on type before the Railroad Classification Committee at their recent meeting at Hot Springs, Arkansas, failed. The fourth-rate classification, Classification A, on old type returned in mixed carloads, was conceded, gas and gasoline engines being excluded from the rate.

ITALIAN EXHIBITION IN 1905.

The Milan (Italy) Exhibition of 1905 will include an international working hall for industrial arts. In the hall will be exhibited machines in action, producing new objects, new machinery in operation, and different systems, partly or entirely manual, for the production of articles possessing artistic merit.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

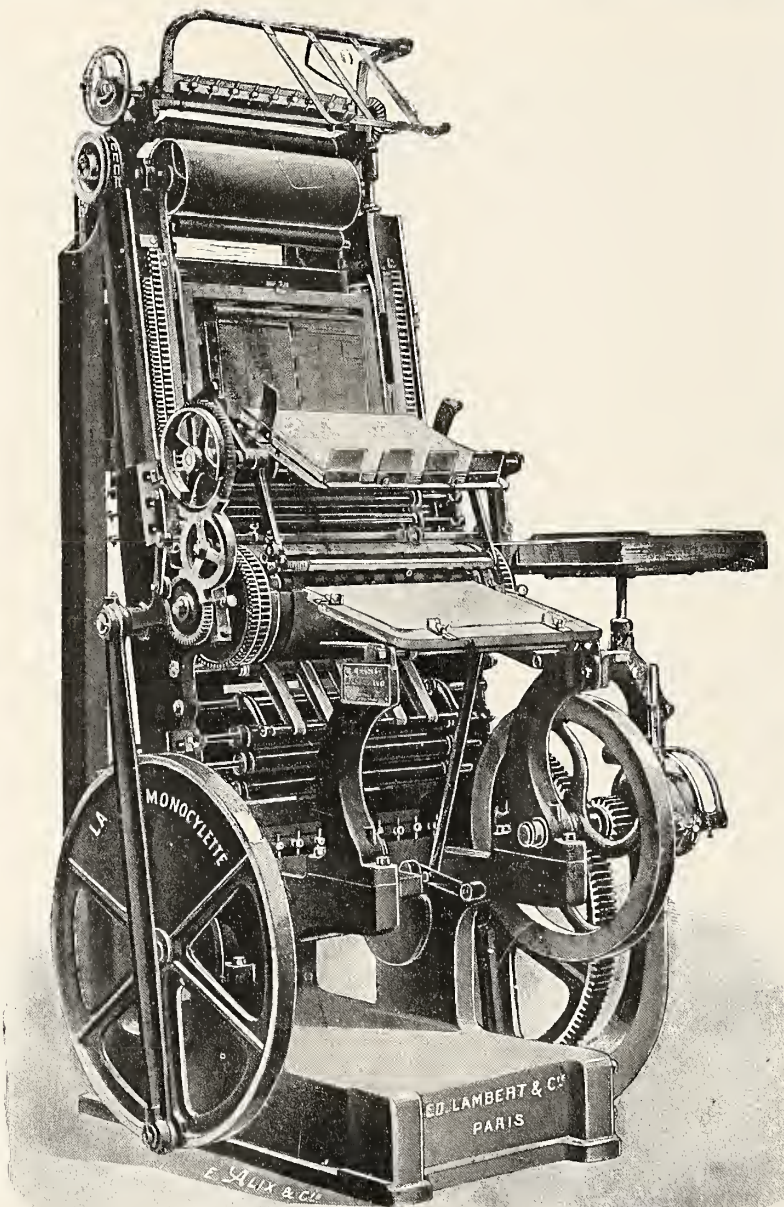
THE advent of the New Year has been signalized by the publication of several new periodicals and newspapers, all of which claim to fill a "long-felt want" and to be the very thing that the public has been waiting for. Among these perhaps the most noteworthy is Mr. Stead's *Daily Paper*, which is a sort of half-breed between the usual morning and evening newspapers, as it is published about 9 A.M., five hours after the morning papers and two or three hours in advance of the evening papers, one of the claims being that it contains later news than its predecessors. The *Daily Paper*, taken as a whole, is a curious conglomeration. Several pages are taken up with what might be termed archaic matter; thus we have a reprint of a novel by Dumas, as published forty years ago, extracts from old works, with a selection of stale anecdotes. Previous to its appearance, Mr. Stead announced that he was going to run a never-ending novel, the characters and situations of which were to be taken from the events of the hour. This promise has not been fulfilled, however, and the commencement of this curious piece of fiction is still in the future.

Among the new magazines perhaps the best is *Technics*, a monthly issued by Newnes, Limited, which deals with technical matters of all kinds, and the articles are written by the leading practical men and scientists of the day. One may be doubtful about the success of the *Daily Paper*, but there is little room to doubt as to the position *Technics* will hold in the work-a-day world.

The only new thing in the way of printing machinery is a press that has been introduced to Britain from France, which is chiefly noticeable for what may be termed its revolutionary construction, the type bed being nearly vertical and the cylinder a traveling one. The floor space occupied by the machine is much about the same as that taken up by a Colt's Armory platen of the smaller size, and its method of working is so peculiar that a few particulars may be interesting. The bed, as we have said, is vertical and, in the machine now on view in London, takes two royal folio forms, one above the other, with a space of several inches between. At the top of this vertical bed there is an ink duct

and distributing roller, which is also duplicated at the bottom; attached to the upper side of the rack work that carries the moving cylinder is a set of inking rollers for the upper form, and on the under side of the cylinder there is a similar set for the lower form. The feeding is done from a table that occupies a position similar to that of a platen machine. The special feature of the appliance is that it prints two sides of a sheet at one going through the press, and to attain this end the cylinder has a slot running its entire length; within the cylinder, immediately in front of this slot, is a rod to which are attached the grippers. In operating the machine, the sheets are fed to the grippers, the cylinder starts on its upward journey, and in its first revolution the first side of the sheet is

printed; it is now clear of the lower form, and when in this position the rod to which the grippers are attached revolves completely round, drawing the sheet within the cylinder and bringing it out reversed; when the cylinder reaches the upper form the second side of the sheet is printed, being afterward delivered on a board at the top of the machine. The weight of the cylinder and its attached apparatus is balanced by counterweights that slide up and down between the uprights, at the back of the type bed. At each side of this bed there are two racks running its entire length. In its upward travel, the cylinder is geared to one of these racks, and in its downward movement to the other, this second rack lifting the cylinder and giving the necessary clearance from the type. A speed of two thousand sheets per hour may be obtained, which is equal to four thousand impressions. The makers of this curious looking machine, which is called "La Monocylette," are Messrs. Edouard Lambert & Co., of Paris, well known in the printing world as builders of the celebrated "Figaro" machines for producing newspapers in color.



THE NEW FRENCH PRESS, "LA MONOCYLETTE."

A few weeks ago Marie Corelli brought an action for libel against a Stratford gentleman named Winter. When the case came on for hearing, the lady was awarded one farthing damages, without costs. Mr. Winter, through his solicitors, sent on the farthing in which he was mulcted, and a few days afterward received it back from Miss Corelli, with a suggestion that he ought to send it to one of the many Stratford-on-Avon charities. Since then a little girl in Shakespeare's town sent him another farthing, and then other coins of the same value were received. Soon fifty farthings were gathered, and

they came not only from Stratford, but from more distant towns. At this stage, Mr. Winter decided to open a farthing fund for the Stratford Hospital. At the time of writing, these small coins are pouring in from all parts of the country, Miss Corelli herself sending twelve thousand of them with a promise of another twelve, if certain conditions are fulfilled. Fifteen coins came from Gainsborough with the inscription "The Widow's Mite." A gentleman wrote from Stroud: "I have 114 of these coins if you care for them." One donation was designated "The Mighty Atom." Then there is the historic farthing itself to consider. Mr. Winter thinks there will be a keen demand for this, and when the hospital bazaar comes on shortly it will probably be balloted for. There seems to be a widespread desire that this should be done, as there are many local residents who would gladly possess it as a curiosity.

Treasure hiding by newspapers still continues, and the *London Weekly Despatch* and the *News of the World* have hidden £2,000 each in various places in the metropolis and the provinces, the total being divided into amounts varying from £20 to £50. Sunday is the great day on which the searches take place, and the clues to the hiding places appear in the Sunday editions. Last week, in the cold gray dawn of as vile a day as January can boast of, I found a diligent seeker raking with a stick between the railings of Battersea Park. As the light grew stronger more and more bent forms were revealed, and as the morning wore on a constant stream of fresh enthusiasts arrived upon the scene. Some contented themselves with walking-sticks and penknives, a few came armed with trowels, while many had traveled some distance, to judge by their muddy bicycles. It was a day to damp the ardor of the most enthusiastic. Rain poured down in pitiless deluges, but all day long the search continued, until night came down on these men with the muck-rakes.

The progress of the rotary aluminum press in Britain has been very slow up till now, but there are signs of lithographers waking up to the advantages and economies of the process, and during the last month or two a good many of these machines have been supplied by British makers to large houses in London and the provinces. With the increased use of aluminum plates, the workman has lessened his old prejudice in favor of the stone, and the great saving effected in cost commends this method to the employers. There is a good field here for a high-class, up-to-date, aluminum rotary, but it must be a good machine, capable of doing the very finest work, easily get-at-able, and free from complications, otherwise it would be unable to compete with those at present on the market. American makers should note this, and if they can put a lithographic rotary on the market at a reasonable price, good business may ensue.

This reference to lithographic printing reminds me that about two years ago a new process was introduced, termed photostone, by which it was claimed that at least from one-third to one-half of the expense in reproducing colored pictures could be saved. No one seemed at first to take kindly to this process; it was pool-pooled as being simply another form of photolithography, but during the last few months the method has taken hold, and is now being adopted by many of the houses doing the finest colorwork. The process is a very simple one. In the ordinary way, when an artist has to reproduce a colored picture, say in fourteen printings, he carefully draws on the fourteen different stones the portion that has to be printed in each of the different colors, which is a job that takes a deal of time and care. The way it is done by photostone is this: Say an oil painting has to be copied, or any similar colored picture, a photograph is taken to the exact size in which it is to be reproduced. From the negative thus obtained a series of prints are taken on a photo transfer paper. These are given to the artist, who simply scrapes or stops out the parts that are not wanted in each, and these are transferred in the usual way either to stone or aluminum plate. It is claimed that by this process a picture

which would require twelve printings in the ordinary way may be done with eight, owing to the blending obtained by the photographic detail in the transfer, and certainly some of the specimens that have recently been shown in a few of the leading houses go far to sustain the claims that are made for the method, which is patented.

The name of John Bunyan will go down to posterity as the author of that immortal book, the "Pilgrim's Progress."



TOMB OF JOHN BUNYAN.

The photo above shows the tomb of the "glorious dreamer" in Bunhill Fields Cemetery, City Road, London, where his dust reposes, along with that of many other great men, including Defoe, Isaac Watts, the Cromwells and others of a past age.

"WILL NOT BE PAID FOR."

In a recent number of *Figaro*, the well-known Paris paper, there was included a wonderfully written description of Coblenz and the Rhine. The writer, steeped in all the legends and poems of the river, writes glowingly to the Parisians of its beauty and charm. He describes it in its different moods as he has seen it in his wanderings, and advises all to try their holiday there. At the foot comes a little list of hotels which he tried and found good on his travels, and there comes the joke, for under that the following sentence was printed in German: "These addresses must be printed in absolutely the same order as here, or this advertisement will not be paid for." The *Figaro* had taken this, coming as it did among all the fluently written French, as some gem from the German poets, and had set it accordingly.—*Caxton Magazine*.

TRADE-MARKS.

Generally speaking, any appropriate, distinctive design may be adapted to become a good trade-mark. Any such symbol becomes best when it is attached for a long term of years to a line of manufactures of superior quality. It's quality of goods which makes certain goods the standard for which the trade-mark is the outward symbol. Certain trade-marks—the designs—are all right for civilized countries, while they give offense to the natives of oriental markets. The Hindoo sects of East India, the Chinese, the Mohammedans, are sensitive about certain animals or their treatment in trade-marks, and in order to spare their feelings, trade-marks must be chosen with care for export goods to be sold in such markets. Oriental merchants are guided very much by trade-marks in their likes and dislikes.—*Printers' Ink*.

UP TO THE PROOFREADER.

"Shall we say 'the company is,' or 'the company are?'" "Use whichever you choose, and if anybody finds fault with it, lay it to the proofreader."—*Chicago Tribune*.



Adams Express Office.
 RUIN AND DESOLATION.

Written for THE INLAND PRINTER.

THE GREAT BALTIMORE FIRE.

BY ARTHUR K. TAYLOR.

FIRE, which, in the space of a day and a half, wiped off the face of the map one hundred and forty acres of the best business section of the city of Baltimore, Maryland, destroyed every newspaper plant in the city, with one exception, all the electrotype foundries, photoengraving plants, bookbinders' and typefounders' and printers' supply-houses, and gutted eighty-four printing-offices, and left but a half-dozen large plants to handle the work which has literally swamped their offices since the fire. Estimates are suspended. No orders are taken subject to countermand, and delivery is not guaranteed at any time or place. No proofs are submitted—few are even read. Not a ruling-machine is left in the entire city. Night and day forces are at work in these few fortunate offices, and this must be the order until business again resumes its normal level. The entire financial district was destroyed; with two or three exceptions, all the sky-scraper office buildings, the down-town shopping district, the dry goods, clothing and shoe jobbing district, and all the principal docks, warehouses and packing-houses that surround the Basin. But few residences, fortunately, were burned, and they were, for the most part, in probably the poorest section of the city. Not a single life was lost in the conflagration, and, although many were injured, few were seriously hurt.

The fire broke out shortly after eleven o'clock on Sunday forenoon, the seventh day of last month. At the time, a brisk wind was blowing from the southwest, and in an almost incredibly short time a fire of great magnitude was raging. The explosion—the cause of which has not been definitely ascertained—with a force like that of gunpowder, blew out the windows, and with a peculiar noise like the mighty rushing of wind, marked the beginning of a conflagration that swept from Liberty street on the west to Fayette and Lexington streets on the north, from thence south and west to Pratt street and Jones Falls, and then down to all the docks that line the Basin.

The scenes early on Sunday afternoon, aside from a few sensational features, were not materially different from those of any extensive conflagration, but later in the afternoon and that night the picture was appalling. The high wind carried the burning embers to great heights, and far up in the air could be seen pieces of burning wood, and at times squares of tin, floating like paper. Down in the business district men were making herculean efforts to save books and records. The streets were filled with push-carts, drays, light wagons

and cabs, all filled with their precious freight, being hurried to a place of supposed safety, in many cases to be again bundled out and moved further away. All kinds of vehicles were pressed into service, and many brought fabulous prices, \$100 a load and even more being charged. The big vans of the Adams Express Company did a great work at their usual rates. The elevators in the sky-scrapers worked as never before, and great quantities of priceless records were saved. Although the crowd was great and at times amounted to a veritable crush, there was no disorder, no shouting or ill-nature. All were awed by the fearful spectacle and impressed with the futility of human agencies in the face of such devastation. In a few hours firemen began to arrive from points outside of Baltimore, and that night one hundred and fifty policemen from Philadelphia marched into the burning district to help the local force, which was already reinforced by three companies of the Maryland National Guard, summoned by the "three three's" boomed out from the dome of the City Hall where the old "Lord Baltimore" bell clanged out the militia call, not sounded before since the railroad riots of '77.

When darkness had settled over the surrounding country, the fire could be seen for miles as the light from a seething furnace. Great clouds of smoke and flames rolled higher and higher, now subsiding for a moment, then bursting out again as with a mighty boom some great building would be blown up by dynamite, the explosion hurling great volumes of smoke and dust high into the air. Buildings in the path of the flames were ruthlessly dynamited, but neither explosives nor water had the slightest effect, and all within the doomed district were forced to flee for safety. Ambulances were seen on all sides, carrying those injured in the unequal struggle; hospitals were being emptied in the greatest haste; patients were carried out on stretchers and removed to outlying hospitals. Engines and hook-and-ladder wagons dashed at full gallop down the steep streets, hurrying to save some building squares from the main conflagration which had been set on fire by the hail of burning embers. Above all could be heard the indescribable crackling and crash as masonry and brickwork toppled out into the street—dense smoke and then fiercer flames.

From one corner could be seen five "fireproof" sky-scrapers within the radius of a square, ranging from eight to sixteen stories in height, all burning from top to bottom. The streets between seemed a seething caldron into which descended a rain of stone and brick scaled off by the fearful heat.

A change in the direction of the wind drove the flames to the southeast, raising the hope that the devastation might be checked at Jones Falls, a walled stream about one hundred



Baltimore Street.

ALL THAT REMAINS OF THE BUSINESS DISTRICT.

feet wide, which may be said to divide "Old Town" from the newer portion of the city. Here, the morning and afternoon of the second day, the firemen massed their forces, and in the hardest battle the department ever fought wrung victory from what for a time seemed defeat. There was no stopping the southward trend of the fire until it had eaten its way to the water's edge, but on the east, over the "Falls," immense lumber yards were saved, which, had the toil of the firemen been unavailing, would have doomed another large area.

A feature of the fire was the great work the newspapers did in getting out extras. They stuck to their work until driven from their plants by the oncoming flames. Only one daily escaped being burned out—*The Evening World*—a rather sensational sheet. Before the fire was half over, one of its extras estimated the loss at \$52,000,000. It has been generally conceded that the extra two millions was due to a shortage of cipher sorts. The *New York Journal*, having some of the new sort-casting machines, set the financial loss at a much greater figure. In view of the great affliction visited on the city, the gloom was not materially lightened by the *Journal's* stirring cut of Mayor McLane directing the firemen. Had it not been for the text, it might quite as well have represented his eminence, James Cardinal Gibbons.

The dailies lost no time in securing headquarters and making arrangements for publication, the *Sun*, *News* and *American* going to Washington and the *Herald* to Philadelphia, where each paper was able to secure facilities through the courtesy of papers there. The *Sun* and *News* did not miss an issue.

A good example of American hustle was furnished by the *News*. Mr. Grasty, of the Evening News Publishing Company, was on his way to New York before the fire had spent its force, and by the use of long-distance telephone had bought the entire equipment of the *Philadelphia Times* from Mr. Ochs. The matter was arranged with the understanding that if the two parties could not arrive at a figure for the plant that the price should be left for a third person to determine. Before the day was done, arrangements were perfected for the transportation of the plant, which included press, Linotypes, stereotype and engraving outfits. By the next day the Linotypes, shipped by express, were in Baltimore, Mr. Grasty already having returned and secured a building. A few weeks before the great fire, a fire across the street from the *News* caused the pressroom to be flooded with water. The *News* availed itself of the facilities offered by the *American* and used their presses for a week or so. The result of the friendly spirit shown in this courtesy has been that the *American* will use the *News* equipment until the *American* is again in shape, and the

News in turn will use the *American* plant while moving into their new quarters.

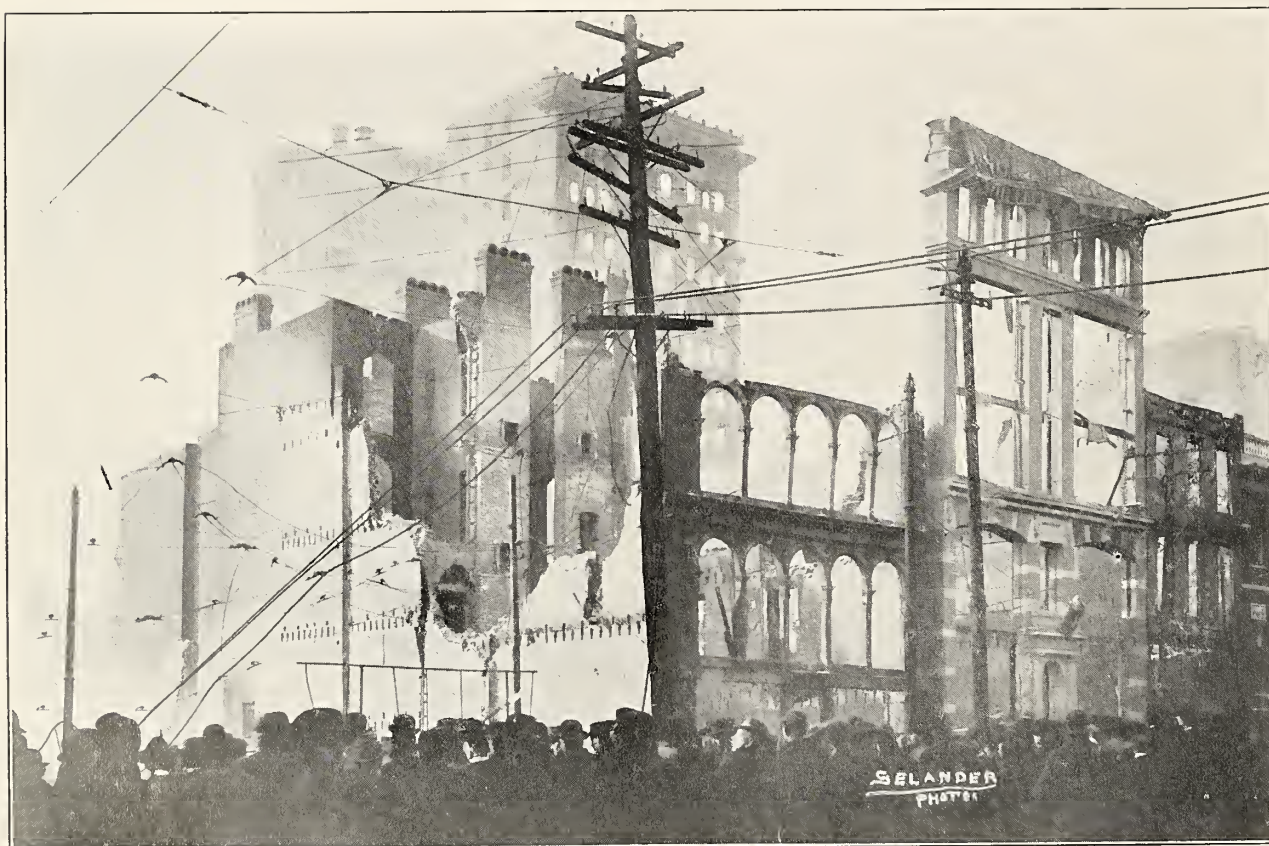
The result of the enterprise of Mr. Grasty, who, by the way, is a Missourian, was that within ten days after the destruction of its plant, the *News* had three quadruple Hoes and twenty-one Linotypes in operation, and was issuing its regular editions, affording a striking example of Western hustle in the Eastern newspaper field.



HURST BUILDING, WHERE FIRE ORIGINATED, FIFTEEN MINUTES AFTER FIRST ALARM.



RUINS GUARDED BY POLICE — NORTHWEST CORNER PRATT AND LIGHT STREETS.



"FIREPROOF" SKYSCRAPERS GUTTED BY THE FLAMES.

ECHOES FROM THE BALTIMORE FIRE.

When disaster, in whatever form, visits an American city, the first story written is of the calamity itself, the second of the recovery from its effects. With Baltimore this has proved very much the case, for before the news was flashed throughout the country that the flames were under control, even, in many instances, while the fire was at its height, letters were mailed and telegrams sent that called for hundreds of thousands of dollars' worth of new goods and machines to replace what had been wiped out by the fire and permit of a resumption of business.

How newspapers that had lost their every press and every piece of type went to work to secure new outfits of machinery and equipment has already been told, and it is worthy of note that the processworkers, the half-tone engravers and the electrotypes were in no measure less aggressive and energetic than the newspapers. Letters containing orders for new machines were mailed before the flames were controlled, and before the ashes began to cool, within seventy hours of the time at which the fire began, John Royle & Sons, of Paterson, New Jersey, sent the first photoengraving machine on to Baltimore, the machine being a radial-arm router and the consignee being A. W. Harrison, whose engraving plant at the corner of Charles and Lombard streets was completely wiped out, but who immediately secured floor space at 112 Aisquith street. This first shipment from the Royle shops was followed in short order by several others, and it is believed that before the present edition of *THE INLAND PRINTER* goes to press several Baltimore photoengraving plants will be as perfectly equipped to do work as they were prior to the fire. It is a good thing at any time to see this kind of Americanism displayed, and it seems especially good to find

it so prominent in the make-up of the men of the printing and allied trades.

Philadelphia's response to the call for aid was prompt, vigorous and effective in the fight against the greatest conflagration in modern history. With the departure of Philadelphia's firemen, the printers' supply men cleared for action, and before Monday the printing-press with new type in new quarters was heralding the disaster, while the blaze still lit up the scene.

Prominent among the printers' supply houses was the Charles Beck Paper Company, Limited, which promptly established a temporary central headquarters, advertised its location in fire editions of the daily papers, and did everything to encourage the one hundred burned-out printers with hope and new ambition. With a force of six salesmen on the spot, they interviewed the Baltimore printers, booking orders for machinery and supplies of every nature, including cardboards and paper and entire printing and bindery outfits.

Complete printing plants, with a record of the largest orders ever placed at one time, were shipped by express, and in addition four extra delivery teams were kept busy at Philadelphia, giving Baltimore orders preference over all other business—a courtesy highly appreciated by the unfortunate who were burned out. To circumvent the enormous congestion of the daily mails at the postoffices, orders were telephoned and shipped the same day they were received. The Charles Beck Paper Company, Limited, says it will retain its temporary office as long as the Baltimore trade demands it.

The *Manufacturers' Record*, a weekly industrial, railroad and financial paper, whose printing-office was destroyed by the fire, did not miss an issue. Through the courtesy of the A. H. Seckler Company, printers, Gatchell & Manning, photoengravers, and Garrett-Buchaneer Co., paper manufacturers,



Photo by W. J. Groening.

FIRE ENGINE WRECKED BY FALLING WALLS — VIEW FROM HOPKINS PLACE AND GENEVA STREET.

all of Philadelphia, their fifty-six advertising pages were photographed and etched and the publication gotten out in Philadelphia. The *Record* will build a new home for its exclusive use, but for a week or two will be compelled to issue from the latter city.

FIRE LOSSES.

The following is a complete list of printers, binders, lithographers, and others in the trade, who suffered losses in the Baltimore fire:

Abell, A. S., Company, Saratoga and Calvert streets, publisher and printer *Sun*.

Acme Photo-Engraving Company (Inc.), Baltimore and North streets, engraver.

Acme Printing Company, Baltimore and Worth streets, printer.

Acme Ruling Company (James R. Wheeler), 11 East German street, ruler.

Adams, George F., Company (Inc.), 506 East Lombard street, rubber stamps, printer.

Alpha Photo-Engraving Company (Inc.), 217 East German street, engraver.

American Typefounders' Company, Water and Frederick streets, printers' materials.

Amos, I. R., & Co., 2 North Holliday street, binders.

* Armstrong, G. H., 301 Exchange place, printer.

Ault & Co., 36 South Calvert street, binders.

* Baer, A. L., 10 Light street, ruler.

* Baltimore Card & Paper Company (W. L. Slasman), 17 East Lombard street, printer.

Baltimore Journal of Commerce Company (Inc.), 28 South street, publisher *Journal of Commerce*.

Baltimore Maryland Engraving Company (Inc.), 311 East Baltimore street, photoengraver.

Baltimore Methodist Publishing and Printing Company, 6 South Calvert street, publisher and printer *Methodist*.

Bartgis, C. C., & Bros., 206 Water street, printers.

Bass, Louis, 104 West Lombard street, printer.

* Beaveridge, R., & Son, 102 South street, printer.

Beecker, John A., 116 South Charles street, printer.

Bond & Mentzel Paper Company (Inc.), 14 East Lombard street, paper dealer.

Boone, Samuel, Jr., 6 North street, printer.

Bradley-Kirkman-Reese Company (Inc.), 105 West German street, paper dealer.

Bridges, John S., & Co., 15 South Charles street, printers.

Cammann, H. K., & Bro., 7 South Holliday street, binders.

Chesney, Jesse F., 32 South Holliday street, printer.

Cox's, John, Sons, 419 East Pratt street, printers, lithographers.

Crowl, Pearre E., Company (Inc.), Light and Lombard streets, binder, printer, engraver.

Curley Printing Company (W. C. Curley), 212 East Baltimore street, printer.

Cushing Company (Inc.), 14 West Baltimore street, publisher, printer, binder.

Daily Produce Report Publishing Company (Inc.), Chamber of Commerce building, publisher.

Daily Record Company, St. Paul and Fayette streets, publisher *Record*.

Day, William U., Printing Company, 103 South Charles street, printer.

Deutsch Company (Mrs. Clara Deutsch), 217 East German street, photoengraver, binder, printer.

Dorman, J. F. W., Company (Inc.), 121 East Fayette street, toy printing-presses and type.

Dowling & Co., 117 Bank Lane, printers.

Duffy, Emily E., 209 West German street, tip printer.

Dulany, William J. C., Company (Inc.), 8 East Baltimore street, printer, binder.

Dushane, John A., & Co., 3 East Baltimore street, paper dealers.

Evening News Publishing Company (Inc.), 119 East Baltimore street, printer and publisher *News*.

Excelsior Printing Company, 24 South Frederick street, printer.

Fleet-McGinley Company (Inc.), 403 Exchange place, printer.

Foley Bros., 4 Light street, printers.

Franke, Charles J., 17 East Fayette street, engraver.

* Fuld Bros., 107 West Lombard street, printers.

Fulton, Charles C., & Co., Baltimore and South streets, publishers and printers *American*.

Grafflin, John C., Company (Baltimore Bag Factory), 209 South street, printer, bag manufacturer.

Guthrie, W. V., Company, 229 East Baltimore street, printer.

Guggenheimer, Weil & Co., 9 North Charles street, printers, binders, photoengravers, lithographers.

Hacker, W. A., 19 East Fayette street, plate printer and engraver.

Hanzsche, Frederick A., 23 East German street, printer.

Harlem Paper Company (W. E. Sawkins), 34 South Charles street, printer, paper dealer.

Harrigan, Mark D., 107 South Charles street, printers' rollers.

Harris, John W., & Co., 409 Exchange place, printer.

Harrison, A. W., 37 South Charles street, photoengraver, electro-typer.

Haskell, Charles A., 202 East Lombard street, printer.

Henderson, John B., agent, 123 Cheapside, paper.

Herald Publishing Company (Inc.), Fayette and St. Paul streets, publisher, printer *Herald*.

Hess Printing Company (Frank F. Hess), 104 South Gay street, printer.

* Hoffman, H. L., 113 North Charles street, engraver.

Hoffman & Co., 48 West Baltimore street, printers.

Houck, H. E., & Co. (Inc.), 7 South Charles street, binders, printers, engravers.

Hubbs & Corning Company (Inc.), 19 South Charles street, paper dealer.

* International Syndicate, South and German streets, designer, engraver.

* Jaeger, John J., 11 East German street, printer, engraver.

Journal Company of Baltimore, 7 Post Office avenue, publisher, printer.

* Kern, G. W., & Co., 12 North Holliday street, printers.

King Brothers, 123 East Baltimore street, printers.

King, G. W., Printing Company, 25 West Baltimore street, printer.

Knight, Charles P., 102 South street, printing-ink.

* Koochokey, G. M., 200 Water street, printer.

Lang, Harry, 100 East Pratt street, printer.

* Lantz & Arnold, 213 East Lombard street, printers.

Lucas Brothers, 116 East Baltimore street, binders, printers.

Lucas, John D., Printing Company, 210 Water street, printer.

* Madden & Bennett, 22 South Gay street, printers.

Manufacturers' Record Publishing Company, Lexington and North streets, publisher, printer *Manufacturers' Record*.

Martenet, S. J. & Co., Equitable building, map publishers.

Maryland Bible Society (Inc.), 113 North Charles street, publisher.

Maryland Lithographing Company, 109 Hanover street, lithographer.

* McClellan, James H., 6 South street, publisher *Underwriter*.

Merriken, Harry, 11 East Baltimore street, plate engraver.

Methodist Protestant Board of Publication, 8 East Baltimore street, publisher *Methodist Protestant*.

Milbourne Advertising Agency (J. L. Milbourne), 411 East Pratt street, printing-ink and materials.

Minks Badge & Novelty Company (Inc.), 307 East Baltimore street, printer.

Moore & Co., 107 South Charles street, binders.

Munder-Thomsen Company (Inc.), 215 East Fayette street, printer.

Murphy, John, Company (Inc.), 44 West Baltimore street, publisher, printer.

Murray, J. B., & Son, 11 East Fayette street, engravers.

Norman, J. E., & Co., 408 Exchange place, printers' rollers.

Paul & Co., 27 South Calvert street, binders.

Price, Robertson & Boone Company (Inc.), 28 South Calvert street, printer.

Prompt Bindery (Inc.), Frederick and Water streets, ruler, binder.

Raine, Edward, Baltimore and Post Office avenue, publisher, printer *Deutsche Correspondent*.

Read, E. B., & Son Company, 7 East Lombard street, printer.

Richardson, J. Edward, & Co., 202 East Baltimore street, printers.

Robinson, William T., 9 East Lexington street, publisher, printer *Protector*.

Rogers, Thornton & Co., German and Liberty streets, printers.

* Rogers, W. D., & Co., 106 Hanover street, binders, printers, engravers.

Royston, Campbell B., 17 East German street, printer.

Ruperti, A., 11 Hopkins place, binder.

* Sapp Brothers, 216 East Baltimore street, printers.

* Shane Printing Company (Mrs. John Shane), 113 East Lombard street, printer.

Shewbrooks, T. J., 37 South Charles street, printer.

* Sippie Brothers Company, 32 South street, printer.

Southern Type Foundry Company (Inc.), 31 South Calvert street, printers' supplies.

Spencer & Hall, 120 South Calvert street, printers' supplies, electro-typers.

Steinbach, George P., 14 St. Paul street, engraver.

Stonebraker Brothers Company, 217 East Baltimore street, publisher, printer.

Strauff, August, & Co., 113 Cheapside street, publishers, printers *Bayerisches Wochenblatt*.

Sweiger, William, & Co., 19 East Lombard street, printers.

Tall Brothers, 23 South Calvert street, printers.
 Thalman Manufacturing Company, 417 East Baltimore street, rubber stamps, printer.
 Thompson, H. C., & Co., 104 South Gay street, printers.
 Thomas & Evans, 604 Water street, printers.
 Thornton, W. W., 16 East Baltimore street, ruler.
 Timmerman, H. G., 610 East Lombard street, printer.
 Tolle, A. E., & Co., 504 East Pratt street, printer.
 Torsch & Minks Badge Company, 222 East Baltimore street, tip printer.
 Trade Company (Inc.), 38 South Holliday street, publisher, printer *Trade*.
 Weisman, J. F., & Co., 210 East Baltimore street, binders, rulers.
 Wentworth, T. J., 228 East Baltimore street, publisher *Saturday Review*.
 * Wilbur, A. (Echo Printing Company), 116 South Charles street, printer.
 * Willenburgh, A., 717 East Baltimore street, printer.
 Williams & Wilkens Company (Inc.), 6 South Calvert street, printer, engraver, binder.
 Willig, George, & Co., 10 North Charles street, music publishers.
 Wilson, Harry W., 2 North Holliday street, printer.
 Woodbine Mills, 3 East Lombard street, paper dealer.
 Young, James, 300 East Baltimore street, publisher, printer *Telegram*.
 Young & Loessell, 5 East Pratt street, printers.
 Young & Selden Company (Inc.), 411 East Pratt street, printer.

The Typo Mercantile's Bulletin and Credit Book, from which the above list was compiled, rates those marked (*) as small offices.

BLESSED IS THE KICKER; HE SHALL RECEIVE.

At a meeting of the Chelmsford town council, the town clerk reported that, in consequence of the unusually late date fixed by the revising barrister for the revision of the voters' list this year, it has been impossible to supply the copy to the contractors for the printing of the burgess rolls by the time mentioned in the contract, and that in consequence of the extra pressure, the contractors had intimated the intention of making an additional charge to the contract price of 5s. per one hundred names, making a total charge of 17s. 6d. per hundred. He had endeavored to obtain better terms, and had made inquiries elsewhere as to the cost of carrying out the work, with the result that he had, with the concurrence of the chairman, agreed to the proposal of the contractors, which would involve an additional outlay of approximately £15. The action of the town clerk was approved. Incidents of this kind in the printing trade are as rare and welcome as gleams of sunshine in a rainy October. Here is a firm of printers that has actually had the temerity to ask for more, and its temerity has been rewarded by success. We wonder how many printers there are who, at the present moment, through no fault of their own, are working overtime at a price calculated on ordinary conditions; and we wonder how many will claim extra payment in consequence.—*The Master Printer and Newspaper Owner*.

UNITED STATES IMPORT DUTY ON PRINTING.

The heavy import duties in the United States on all printed matter is a subject which peculiarly affects the English theatrical manager, who can not take printed posters into America without paying a duty equal to seventy-five per cent of the original cost. On the other hand, the American manager can go over to England with the latest American success and bring with him all the printing he requires without it costing him a penny.

"A DIRTY CASE."

A St. James (Mo.) newspaper office was shot into with buckshot by the local grocer because in his ad. reading "A fresh stock of dairy butter daily," the printer used an "h" instead of a "d" in the word "dairy." The printer takes more chances than any other man on earth.—*Minneapolis Journal*.

STEREOPTICON LECTURES FOR APPRENTICES.

PRESIDENT WRIGHT, of Chicago Typographical Union, and the Executive Board are alive to the needs of the hour. Under their direction the union has arranged for a course of lectures, illustrated by stereopticon views, for apprentices in the printing trades. As experience is gained, it is expected that the lectures will be improved and made more interesting and practical, to a degree that will enlist the coöperation of other cities, and by an interchange of papers, slides, etc., provide a comprehensive and valuable course of instruction at a minimum of expense. The Inland Printer Technical School is coöperating in the work, which should obtain the active support of every interest in the trade.



W. W. CLARK.

The initial lecture was delivered on the evening of February 23 before a large gathering. Considerations of space will not permit us to give more than the substance of the preliminary remarks of the lecturer, Mr. W. W. Clark.

Mr. Clark joined Pittsburg Typographical Union, No. 7, in 1881, and removed to Chicago in 1885. For three years he was editor-in-chief of the *Tribune* of Jamestown, New York, and publisher of the *Chautauqua Pilot* for six years. He has held many positions of honor and trust in the union and in business and social life, and assuredly the work he is now engaged in as a lecturer and promoter of the best interests of the trade is not among the least for which he deserves commendation. Mr. Clark's address was as follows:

"The relation of the apprentices to the general printing business might best be likened unto the relation of good ground and good seed—the one dependent upon the other for good crops. No man seeks out poor and impoverished ground upon which to establish a good farm; neither does he seek an obscure location for the establishment of a business dependent upon central influences for patronage. To be prosperous, you must cast your lot with prosperous people. To learn well the intricacies of a chosen trade or profession, you must select the most advantageous surroundings for your personal advancement. We do not anticipate that a boy can be picked up from the general run of boys and taught the printing trade by a system of correspondence or lectures, but we do maintain that a boy can be better fitted for the trade by a system that has its base upon the solid rock of intelligent organization and recognition of his worth; coupled with the desire to learn, must be the willingness on the part of the journeyman printer to instruct. If organized labor has been at fault in the past, it has been because the apprentice question has never been solved intelligently. Too often are printers, well along in years but slightly under the standard of good workmanship, willing to be classed with the apprentices and accept a short pay for a long day rather than to improve themselves and gain more general knowledge of the trade. We know of cases, and many of them, where printers, having spent years at some one particular branch of the business, are idle part of the time because they possess only a part of the efficiency of a good workman. With the passing of the demand for hand composition in book and news work is also passing a class of printers who were masters in their lines but who neglected the general trade. True, many of them followed into the field of Linotype operators, and a few gathered into the ad. and job lines, but many were crowded out. The best operators to-day were the best printers of yesterday.

"That sufficient care is not taken in the selection of the boys to fill the positions of apprentices is a fact; stubborn though it may seem, it is nevertheless a fact. Many a foreman swears at the blunders of the apprentice, but ends it by no other method. No care is taken to give the boy the benefit of instruction. If there is any good in him, it must find its way out by effort on the part of the boy. The journeyman, too, is very apt to brush aside the boy with too many generalities. In short, the boy must be in a measure endowed with supernatural gifts to dig out the task set before him under existing rules. His education is not inquired into, neither are his future prospects taken into consideration—it is just a case of one plain boy, and he simply counts one in the great human agency that grinds out world history—personal or otherwise—one rough nugget to be polished or cast aside as fate may direct. It matters little whether or no his learning is up to the standard that would warrant him in following this particular trade; or whether he intends to strengthen his rather obscure knowledge of the language we use in pursuit of business or educational triumphs. He is far more often selected as we would buy a colt—because he is sound of limb, strong of muscle and possessed of good wind—disposition being left to develop by environment. We would not be misunderstood in our idea of the selection of a boy. We would not want a boy that has no mischief in him. We do not believe in the "kicking-strap" on a boy—nor a colt, either. We want to see the boy brimming full of mischief and good nature. The devil himself shining in his eyes. One boy that can turn a good trick is worth a dozen drones. But we want him intelligent. We want his educational foundation well established—the printing business will do the rest.

"But to guarantee the present high rate of efficiency in the printing lines too much care can not be taken in the development of the apprentices. Technical schools are a grand move in the right direction. The guiding hand of organized journeymen printers, in the boy's development, is another and equally grand move for the perpetuity of the trade. The trade of to-day will be the trade of to-morrow. The boy of to-day will be the man of to-morrow. The apprentice of to-day will be the journeyman of to-morrow. Slipshod methods in the handling of the apprentices will develop carelessness in the journeymen upon whom will rest the duties of preserving and enlarging the craft of the future. Specialization in the different lines will make more efficiency in those particular lines, but the recruits for these branches should be well schooled in the general trade, and the relations of one branch to the other should, at all times, be well understood. Therefore, some plan should be developed to train the apprentice in the different branches, with an ultimate view of graduation. No particular branch should be hurried through simply because that is not the line expected to be followed—it should be studied and thoroughly learned before passing on to another branch, for we care not what final branch shall be chosen, it is essential that all should be well understood, not only in the interest of thorough work, but in the interest of quick work. The journeyman who knows his business knows it from every standpoint and not from some particular viewpoint applicable only to his special line. That we have journeyman printers who have not set a line of type in ten years does not of necessity prove that the knowledge of setting type is not essential. That we have printers working at the case who have never locked up a sixteen-page form does not of necessity prove that the knowledge of imposition is worthless to them. The printers holding the positions to-day are the printers who are the broadest in point of 'knowing' their business. They are the old-school boys who have worked in every line of the trade. Many of them have a practical knowledge of the trades that are correlated to the work of the compositor (presswork and binding), even into the lines of electrotyping and stereotyping. These men are still, to-day,

keeping abreast of the times by following the knowledge that is required in operating the typesetting machines. Thus we have at this period the most diversified demands for men schooled in the trade.

"There are two distinct classes from which the young printers must come. These classes might be called the city boys and the country boys. From the former class comes the boy wise in his day and generation—in things worldly. He is a boy hard to fool upon any proposition where his native cunning is challenged. He is superficial in many things. He is not skeptical as often as he is a firm disbeliever in the world surrounding him. You will have to 'show him' too often, upon nearly every point that surrounds his very existence, before he is willing to take you at your word. He is hard to break, preferring, under his shrewdness, to follow his own inclination. This unfortunate condition often terminates his career, not only in the printing business, but in other lines of trade that he may take up.

"From the second, or latter class, come the boys that are not stuffed full of superficial knowledge, but boys that are green and willing—the country boys—and from their limited opportunity they acquire a more general knowledge of the business. They learn it, in their way, in every branch. From carrying papers, reporting, running the press, casting rollers and washing forms to setting type, and occasionally putting out the paper in its entirety. While these boys are very often crude in the style they express in the display of work they put out, they are nevertheless the ones who are better qualified to fill the positions of the future journeymen. A large percentage of the journeymen working in the cities to-day are from the country offices.

"The proposition of how to reach the apprentices with the best results toward their development has been long under consideration by the brightest minds in the trade, and it was suggested by the officers of the union that a series of three illustrated lectures be prepared with the end in view of sharpening the youngsters to a keener edge for the trade. The past has recorded several attempts to improve the apprentices. These attempts were made by the boys themselves. This does not particularly apply to Chicago, but to Eastern cities. For a time these organizations hewed close to the line; then they were turned into social pleasure bodies and the thing that they were first organized for passed away with a picnic or a few dances, and the apprentice was left to again seek his individual effort to gain the trade.

"The officers of the Chicago Typographical Union, together with the special committee, by this meeting to-night, hope to inaugurate a series of three lectures for the benefit of the boys. This first lecture will try in a general manner to pave the way for the organization of the boys into a junior class of printers, and in the future lectures you will be instructed in a more technical manner than time will permit now. However, we will show you upon the screen several views that will convey to your minds more in detail than we can describe by words without that assistance."

SO IT IS.

An American wrote to the editor of a London paper, asking how he should pronounce the name of that famous diarist, Pepys. "Do you," he asked, "call it Peppis, or Peepies, or Chumley, or what?" The editor answered the question politely, just the same, saying that Pepys is pronounced Pips.—*Boston Herald*.

CERTAINLY WAS PROFANE.

"I am told," said the caller, "that your husband is engaged on a work of profane history." "Yes," replied the author's wife, "it certainly sounded that way when I heard him correcting the proofs."—*Washington Star*.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

FOREIGN TRADE.

The *Manufacturers' Record* has collected evidence from widely separated localities tending to show that American exporters have not adopted the proper business methods to bring trade from foreign fields. J. K. Togelneaw, of Warsaw, Russia, writes to this periodical:

"Business negotiations between America and Russia are made difficult because of the American customs of demanding cash on the handing over of the bill of lading and of allowing no credit. German firms in Hamburg, Bremen, etc., allow from four to six months against the acceptance of drafts, and for this reason it is very easy for them to make headway against American competition. The money market in Russia is so high that the allowance of credit is a very important factor in commercial negotiations at this time. Machinery is not so suitable for export to Russia as some other products. Prices should be calculated to include freight charges and insurance costs to Hamburg or Danzig."

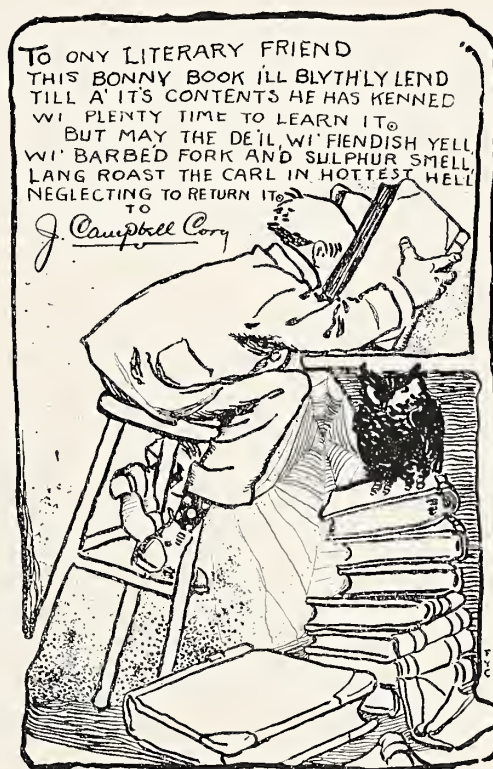
Bearing upon the same subject is a letter from St. E. Papadimitriou, of Smyrna, Turkey, in which he expresses his interest in American manufactures and details his efforts to introduce them in the East. He says: "I regret to state that I have come to no satisfactory result, and have little confidence that I shall ever succeed, for the reason that the difference between business habits in America and the Levant is enormous. The business of exporting American articles to the Levant must follow the same methods as those pursued by European manufacturers. All such business with Europe is done through agents here appointed by the manufacturers, who pay a certain commission to them on all orders accepted and paid for. Manufacturers in England and on the continent are also allowing buyers such facilities as one to six months' credits. There are, however, articles for which the customary payment is cash against shipping documents or cash upon receipt of goods. Manufacturers in your country generally find that this is not a satisfactory way to do business, but I would say that this depends entirely upon the standing and morality of the agent on this side. If he is good in every respect, the business is as safe as any other."

G. E. Hanssen, Hasselgaarden, Christiania, Norway, makes a similar criticism. He writes: "The very strict terms demanded by Americans have done a great deal of good to European manufacturers, and until the Americans make terms much easier they will never get hold of the European market as they should. When overproduction demands a much larger export than now, their terms will be made easier, but would it not be wise to make this allowance now while your home markets consume almost the whole product? Such flourishing years as you have had for a long time can not continue much longer, and overproduction and overspeculation are always the net result from such fine moneymaking days. Afterward it is good to have an outlet."

The policy of liberality which the Germans have adopted, and have adopted in safety, according to some investigations, is also effective in Spain. Frederico J. Garriga, of Seville, writes that having passed most of his youth in the United States, he has endeavored to introduce American goods into this section of Spain and to make Spain's products known to

Americans; that his constant efforts have enabled him to enter into commercial relations with exporters in Philadelphia and Chicago, but he adds: "The unusual business methods of American firms compared with the more progressive ways of the Germans often make my efforts fruitless. One firm at Hamburg which I represent is a large commission-house representing American manufacturers in Spain and in Portugal, and it has succeeded in building up a very extensive business because it transacts business in the German style and is free from the drawbacks of the American firms. Spain might be a splendid market for American manufactures, and beyond all question will be so when Americans change their present method of transacting business to one more progressive and admitting of greater freedom in business transactions."

J. N. Ruffin, United States Consul at Asuncion, Paraguay, writes that the outlook for United States trade there is not so brisk as one might wish, and that while shippers in the United States insist upon the cash with order system he is afraid that there will be no change. He suggests, however, that should

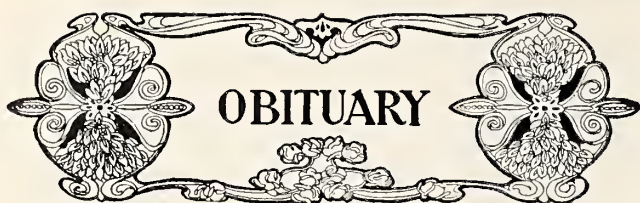


A UNIQUE BOOK-PLATE.

the United States realize that it is the custom of the South American countries to get credit for at least three months, then, and only then, will the market brighten for American manufacturers.

Suggesting plans for pushing trade in Great Britain and her colonies, Norman Hill, London, England, writes: "It is no good whatever for American manufacturers to ask what price their agents hope to get for their goods. British buyers won't listen to it. Manufacturers know, or ought to know, at what price they can deliver goods in small or large quantities to the United Kingdom or South Africa, etc., with a fair profit to themselves and a reasonable commission to their agent, and these should be given."

"Manufacturers should send their agents samples to place before buyers, to remain their property and sold for account of manufacturers at the end of the season. If agents give the time and expense to show the samples, surely manufacturers can afford to send them free, yet many manufacturers are shortsighted enough to suggest agents paying for these."



P. H. BRESNAN, head of the P. H. Bresnan Typefoundry Company, New York city, died January 19, at the age of sixty-three.

OTIS HENRY BRAND, for twenty-one years city editor of the Janesville (Wis.) *Daily Recorder*, and one of the best-known newspaper men of southern Wisconsin, is dead.

JOHN COLLINS HENNESSY, for many years a newspaper man in New York city and a former president and one of the founders of the New York Press Club, died September 15.

THOMAS H. DELANO, founder and editor of the trade paper *Tobacco*, of New York, died last week at his residence in Greenwich, Connecticut. Mr. Delano was at one time the publisher of the *Electrical World*. For many years he was the treasurer of the New York Press Club.

WALTER CLARK BACON, for many years connected with the Kansas City *Times* as reporter and later as city editor, died at Derby, Connecticut, January 12. He was a son of the Rev. W. T. Bacon, one of the founders of the New Haven *Register* and later publisher of the Derby *Transcript*.

A. B. PICKETT, editor and manager of the Memphis (Tenn.) *Evening Scimitar*, died February 1, in Cincinnati, of heart trouble, which followed a severe attack of rheumatism. He had been suffering a great deal lately and had gone to Cincinnati for treatment. Mr. Pickett was forty-six years old, and was one of the best-known publishers in the South. He bought the *Scimitar* in 1890, and by his untiring efforts put the paper in the front rank among the evening papers of the country. He left a large estate and ample provision for the continuance of the *Scimitar*.

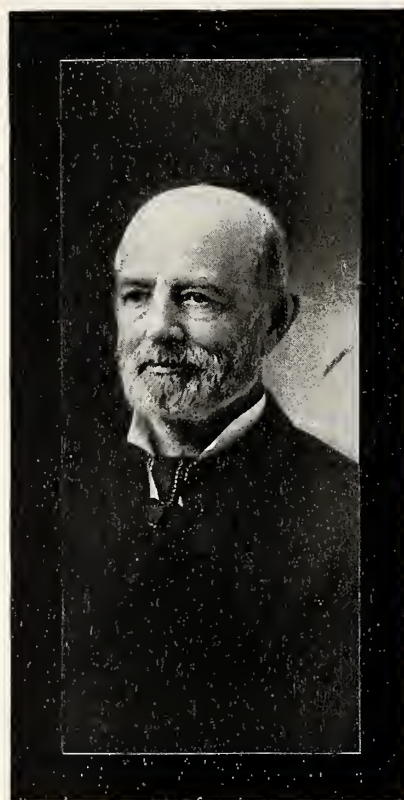
EDWIN B. MOORE, a veteran newspaper man, died recently in Brooklyn, New York. He assisted Henry J. Raymond in the early days of the New York *Times*, and was for eight years night editor of the paper. He was editor of the Brooklyn *Union* from 1864 to 1867, and later became city editor of the New York *Tribune*. Leaving the *Tribune*, he became editor of the *Long Island Farmer*, and subsequently took charge of the Jamaica (L. I.) *Standard*. He left there in 1891 to accept a position in the invoice department of the New York Custom-house, which place he held up to the time of his death.

PARKE GODWIN, who was famous among the editors of forty or fifty years ago, died January 7 at his home in New York, in the eighty-eighth year of his age. He was a son-in-law of William Cullen Bryant. From 1837 to 1853 Mr. Godwin was editor of the New York *Evening Post*, and won for himself a position among the most famous of American editors. Besides his duties on the *Post*, Mr. Godwin found time to contribute largely to many periodicals, and especially to the *Democratic Review*, in which he advocated many reforms, subsequently introduced into the constitution and code of New York. He was also editor of *Putnam's Monthly*.

JOSEPH MAGILL, treasurer of the A. T. De La Mare Printing and Publishing Company, Ltd., of New York, died at his home in Jersey City, February 5. The deceased was born in New York in 1859, and at an early age chose as his life-calling the trade of a printer, thus following in the footsteps of his respected father, the late William Magill, who was an old and much esteemed member of the craft in the metropolis. On September 26, 1888, in company with A. T. De La Mare, Joseph Magill started in the printing business for himself at Fulton street, New York. When the A. T. De La Mare

Printing and Publishing Company, Ltd., was formed, in 1891, the business of which is now conducted in the Rhinelander building, Ross and Duane streets, New York, Mr. Magill was chosen treasurer, a position which he filled with the greatest acceptance.

IN the death of Hon. M. J. Cantwell, president of the Cantwell Printing Company, of Madison, Wisconsin, the printing fraternity has lost one of its oldest and most respected members. From an office of humble origin, founded in 1867 under the style of Cantwell & Robinson, has developed the present Cantwell Printing Company, recognized as one of the most complete and prosperous exclusive job printing-offices in the Northwest. Mr. Cantwell's energy and interest was not con-



HON. M. J. CANTWELL.

finely to his business. He has been called upon to fill numerous positions of honor and public trust, and was prominent in all movements tending to the good of his city and State. He also had the honor of being the first volunteer to answer the call of President Lincoln in 1861, and served with distinction throughout the war, with the rank of captain. Mr. Cantwell died at Madison, Wisconsin, December 1, 1903, being sixty-six years of age, and is survived by his wife and eight adult children. Frank W., David B. and John R. were associated with him in the printing business, and James D., manager of the Milwaukee office of the Whiting Paper Company, of Holyoke, Massachusetts.

THE death of Mr. Hippolyte Marinoni, of Paris, France, the inventor and manufacturer of the well-known printing-presses that bear his name, is announced. The deceased gentleman not long ago celebrated his eightieth birthday, having been born in 1823, near Paris, at Sivry, in the Department of Seine et Marne. He started his career in an engineer's shop in the Rue d'Assas, which he afterward acquired and transformed into one of the largest printing machine-making establishments in the world. His entire career was of a romantic character. At an early age he was sent to Paris and apprenticed to M. Gaveau, who had works in the Rue d'Assas. M. Marinoni first earned distinction in the Gaveau works by inventing, while he

was still a foreman, a wool-carding machine. This was about 1846, when the press of the country was beginning to develop and more rapid means of printing were becoming a necessity. M. Marinoni appreciated the situation, and, with M. Gaveau, his chief, built one of the first rapid printing-presses. This was of the type of machine known as the "perfecting press," which is still in use to-day for ordinary or fine work, but its great drawback was that its capacity was limited to the speed at which the minders could serve the single sheets to the machine. The success of this press enabled M. Marinoni to establish his own works, and he then gave himself up entirely to the construction of printing machines. It was at this period that he



M. MARINONI

first became closely connected with the *Petit Journal*, the increasing sale of which rendered even more rapid means of printing a necessity, and the result was that he invented and patented his famous rotary press, which is now to be found in newspaper offices all the world over. M. Marinoni also invented numerous machines for color-printing and lithography, and it was his firm who supplied the Bank of France with the machines for the printing of bank-notes. Simultaneously with the growth of his engineer's business, M. Marinoni's interest in the *Petit Journal* increased, until, in 1883, he became managing director of the company. These functions he resigned last year owing to failing health, but up to the last his name appeared on the first page of that paper as chief of the editorial staff. While in charge of the *Petit Journal* it was M. Marinoni's good fortune to meet with the late Emile Richebourg, a wonderfully ingenious story-writer. There can be little doubt that Richebourg's "Feuilletons" very powerfully assisted the success of the *Journal*. French newspaper readers like their daily instalment of fiction, and Emile Richebourg knew exactly what to give them. M. Marinoni was decorated with the Legion of Honor in 1885. He was made an officer and promoted to the commandership in 1886. M. Marinoni had caught a chill when leaving the opera and died of pneumonia after a few days' illness. His fortune at the time of his death is estimated at \$32,000,000.

THOMAS PARKER, secretary-treasurer of Urbana and Champaign (Ill.) Typographical Union, No. 444, died on February 22, aged sixty-two, the immediate cause being heart failure. About seven years ago, while residing in Decatur, Mr. Parker underwent an operation for removal of calculi from the bladder. While the operation was successful, a complete cure was not effected. A native of England, Mr. Parker learned the printing art in the office of W. C. Chewett & Co. (now Copp, Clark & Co.) at Toronto, Canada, and came to Chicago shortly after his apprenticeship expired. He found employment with the firm of Church, Goodman & Donnelley, and was foreman of its book department a number of years. After the fire of 1871 he took charge of the printing-office of Brown, Pettibone & Kelly. He removed to Joliet, thence to Decatur, and thence to Urbana, where he remarried, his first wife, Mrs. Phila Burch Parker, having died January 3, 1898. Mr. Parker was a thorough printer, and of artistic tastes. He took an active part in the organization of 444, and represented it as delegate at the recent I. T. U. convention at Washington. He leaves a widow, Mrs. Cora Parker, in Urbana, and two sons in Chicago—Arthur Knowles and Stacy Barcroft. The latter is foreman of the book department of R. R. Donnelley & Sons Co. Samuel King, Thomas Parker's sole surviving brother, is with the Henry O. Shepard Company.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

GEORGE S. CLARK, St. Cloud, Minnesota.—The headings are set in a sufficiently neat style. A little less space between words in the condensed lines would be an improvement.

J. BOOTHBY, Hammond, Wisconsin.—The mailing card is odd, but not fitting as a medium for an invitation. It should have been an enclosure. It is suitable for advertising, but not in good taste applied to social usage.

L. WIETLISPACH, Streator, Illinois.—The small title-pages are in the correct style for such printing and the Gazette letter-head is very attractive. The personal card is too large and very much overdone in the way of rulework.

THE work of Biggers' Print Shop, Corsicana, Texas, is as usual distinctive, but in thorough accord with the best methods of commercial printing. The Christmas stocking circular is a capital idea and its advertising value unquestionable.

HARRY W. McMILLAN, Stafford, Kansas.—The heading is very interesting and about the best we have seen in the type-set class. The tint improves it very much, and altogether it is a capital exhibit of a newspaper heading used on a letter-head.

THE program of the social given by the Brotherhood of Bookbinders, Hartford, Connecticut, is a clever idea and appropriately fitting for the occasion. Bound in a facsimile blue, white and gold book-cover, it makes a very pretty souvenir for such an event.

WILLIAM F. CREAGER, Frederick, Maryland.—The cover is attractive and well arranged, except that the panel rules are too heavy for one color. If the inside panel could have been in a lighter tint, a great improvement in appearance would have resulted.

Wesel's Message to Platemakers is a sixteen-page pamphlet devoted to the promotion of the F. Wesel Manufacturing Company's products for the printing-office. It is well printed on good paper 7¼ by 10 inches in size, and will be welcomed by its recipients.

THE NEWPORT MINER, Newport, Washington.—Both title-pages are equally deficient as examples of arrangement. The fancy border panel should be omitted, permitting more dignified and effective display, but the one set in italic is in a slight degree better arranged.

GILBERT B. FARRAR, Richmond, Virginia.—As the work of an apprentice, the samples display an appreciation of correct arrangement that promises better things in time to come. Heavy underscores should be used with a wise discretion, unless printed in another color.

FRED MICHOE, Beeton, Ontario.—Arrangement on the letter-head is ingenious, but not in the best style for modern stationery. The color combinations are not good and the division of type for color sometimes injudicious, although this is not altogether within the province of the compositor.

MARK E. SLOAN, Vermillion, South Dakota.—The samples all display good taste, and the hanger is particularly ingenious, but should have been in two colors for the best effect. The bulletin title might have been a bit more shapely in arrangement, even such a simple design being capable of improvement.

SOME fetching blotters issued by the Queen City Printing Ink Company present in an attractive way some of their inks, both cover and black and colored. The cover-inks are on cover-stock which properly shows by means of an attractive design the exact and desirable printing possibilities of their inks.

CALL's "Glimpses of Adelaide and South Australia" is an interesting collection of half-tones from photographs, some in page clusters with decorative borders and excellent in every way from the standpoint of mechanical production. It bears the imprint of Hussey & Gillingham, Adelaide, South Australia.

E. L. JONES, Roanoke, Virginia.—The composition is neat and attractive, particularly the commercial specimens, although one or two of the advertising pieces are overdone and incline to fussiness. Red and blue is not a pretty combination and is an assertion that should not be placed on an advertisement.

G. T. KEENE, Encampment, Wyoming.—With the limitations mentioned, the portfolio has much to commend it, particularly the press-work, but suggest that in two points of type arrangement improvement could be effected. A rather strong and heavy cover-page adapted for a dark cover-stock should not be used for the inside title. It should be reset in lighter-faced type. The cut titles do not look well set in the

light, fancy type used. Capitals or small caps. of the body type would have been preferable.

THE prospectus of *Collier's Weekly*, announcing special features for 1904, is an impressive and alluring bit of typography, on account of size and striking though simple design and lucid arrangement of matter and illustrations. This mechanical excellence makes it a suggestive model for advertising announcements.

THE CLEVELAND-AKRON BAG COMPANY, Cleveland, Ohio.—With a cover that is a facsimile of a paper bag, "Bagology" is issued for the amusement and interest of bag buyers and consumers. The interior matter and make-up are not remarkable, but the cover is a clever conception and a valuable advertising design.

A CERTAIN fancifulness of style is noticeable in Western job printing that is quite different from the plain and sober style now prevalent in the East. This decorative quality is sometimes out of place on some



kinds of work, but in advertising display is very often attractive and fitting. A blotter by J. Guy Miller, San Jose, California, shows the decorative possibilities of type and rule. The rule design is in green and the type in brown.

SABINO GIORDANO, Providence, Rhode Island.—The display on samples shown indicates an intelligent appreciation of the mission of type display. Some are a bit awkward, and the insistent use of word-ornaments should be avoided, but on the whole they reveal much ingenuity in arrangement and effectiveness in display.

THE ANSLEY PRINTING COMPANY, Portland, Oregon.—The card is rather crude in composition, in the style of a display ad. not needed or desirable on a business card. The color scheme is also faulty. Less red and a darker green would improve its appearance. When half-tones are printed on envelopes, run with flaps open.

S. TRUMAN, Hamilton, Canada.—The concert hanger is an excellent and attractively displayed bit of composition. It is entirely effective, and the only objection that can be made is the use of the Plymouth lines in connection with old-style. They could just as well have been set in similar type with the rest of the display.

FRANK EATON, Ansonia, Connecticut.—Although it is rather difficult to get much variety in a page of small advertisements, it is worth while to vary them in style as often as can be in order to avoid monotony and give desired distinction to the individual ads. With this exception, the school magazine is a well-arranged and well-printed book.

SO MANY good points, both in artistic design and mechanical finish, on a folder for the Seaboard Air Line might raise the question, "Is it worth while." Apart from that question, it is a commendable and attractive conception, with embossed cover-designs, and does credit to its creators, the Frank Presbrey Company, of New York.

S. GLICK, Pittsburg, Pennsylvania.—The cards are rather indefinite regarding display. They are all advertising designs, and more attention should be given to their composition in order that the customer may be benefited by attractive display. That is the business of the job printer. They want feature, although neatly arranged and printed.

A BOOKLET showing proofs of work done by C. P. Zacher & Co., Chicago, displays some clever and fetching clay-modeled cover-designs. This method of designing for covers has found a capable exponent in the above-named firm and the examples show a freedom and grace in treatment that is absolutely essential in this class of work.

O. S. EDWARDS, Kingsey Falls, Province Quebec.—The heading is too gaudy in color, and although not badly arranged, the presence of six different type-faces is a deterrent toward the good taste that all commercial printing should possess. If your type will not permit the use of series, at least, confine the selection to not more than three faces.

D. M. BENTON, Macon, Georgia.—The heading design is pleasing, but the line in red is one impression too many, and the heavy rules above and below the qualifying line are too heavy. Two colors are sufficient on stationery, especially on colored stock, as the consideration of color harmony is apt to be puzzling when four colors are involved.

EDWIN H. GILLMAN, Hamburg, Iowa.—The "rules and regulations" qualify for one of the most important requisites of a well-printed book,

lucidity of arrangement, by which the interested reader can find quickly and easily what he wants. The title-page could be improved, and the cover, although attractive in design, is too ornamental for a strictly useful book.

THE 1904 catalogue of the Winton Motor Carriage Company, of Cleveland, and printed for them by Corday & Gross, of the same city, is a representative example of the high-grade booklet necessary in modern advertising. Designs, half-tones, type layout and presswork are excellent, although faint objection might be made to the multiplicity of colors in the cover-design.

WORK that is quite up to the standard implied by the term "metro-politan" is indicated by specimens from the Merchants & Manufacturers Printing Works, Manitowoc, Wisconsin. The attractive and varied display and arrangement of the several pieces, combined with good papers and presswork, show a high grade of workmanship and careful superintendence.

THE Conelly Printing Company, Cleveland, Ohio.—The display on the letter-head is too large and the color scheme too noisy for a firm that specializes on commercial and society printing. The heading is eminently proper for a poster printer, but should be refined and toned down sufficiently to coincide in appearance with the style of printing indicated in the second line.

"A TIRE TRIUMPH" is a tasty booklet issued by Morgan & Wright, Chicago, and embodies in its make-up the elegancies that are essential to all printing for special publicity. Simplicity is one desirable factor, evident both on cover and title, the first in design, the second in type. It is printed by Rogers & Company, Chicago, and is an attractive example of the motor booklet.

THE "Illustrated Guide to Tasmania" is not only a complete exposition and description of a beautiful land, but also an interesting exhibit of the printer's art. In every detail of typography, illustration and presswork the impress of careful workmanship is shown. The book was made in the *Examiner and Weekly Courier* office, Launceston, Tasmania, for the Tasmanian Government Railway.

THE Crawley Book Machinery Company, of Newport, Kentucky, has sent out a folder entitled "Past and Present." It is a comparison between old and new methods in bookmaking. The reference to the old is in Caxton text and with Caxton's spelling, and to the new in modern type and display. An improvement would have been the placing of



CALENDAR DESIGN BY ROGERS & CO., CHICAGO.

the two paragraphs referring to the new and the old on opposite pages, instead of turning over, as shown.

GOLDEN RULE & Co., Roanoke, Virginia.—An attractive and unconventional use of outline type borders is shown on the specimens, and the bill-head is especially unconventional and striking, unnecessarily so perhaps, when it is considered that a bill-head is hardly part of the advertising campaign, but only useful when the results of advertising, devoutly to be wished, have been realized.

"LES TEMPS SONT DURS" is the rather pessimistic title to a monthly supplement of *Le Petit Journal du Brasseur*, Brussels, from which the reader is led by much hopeful argument to see that the way out is by taking more than a polite interest in the above-mentioned journal. It is tastefully printed in the French style, but shows the impress of American ideas, both in write-up and type arrangement.

EIGHT pages filled with specimens of half-tone and three-color work, label designs and other work is sufficient evidence that the work done by the Thomson Printing Company, of Philadelphia, is artistic printing, as intimated on the first page. The folder is a complete exhibit of high-grade color and press work and should be a most convincing and attractive "tickler" to any one in the market for high-grade printing.

THE P. & F. Corbin Company, of New Britain, Connecticut, has issued a souvenir of its fiftieth anniversary, entitled, "Fifty Years of Progress." The motif of the cover-page design is "Great Oaks from Little Acorns Grow," and Mr. C. Ward Traver has exploited the theme in his usual effective way. The Matthews-Northrup Company, of Buffalo, New York, is responsible for the excellent work on the publication.

R. D. NEWTON, Bradford, Vermont.—In the composition of a certificate of shares ornamentation is permissible and expedient, but the decoration need not be extended to the stub, it not being a part of the document. The arrangement of names on the first page of the Fort-nightly program is awkward, caused by spreading them out to the full measure. They would have looked better indented, bringing the names nearer the titles.

THE Keystone Type Foundry, of Philadelphia, has issued another of its attractive and ingenious folder pamphlets, and its Niagara type is exploited in its pages. It is printed on two grades of paper, white enamel and a light-gray cover-stock, in two shades of green and red, and sufficiently sets forth the possibilities of this virile and clean-cut type. It is ambitious in typographic arrangement and an interesting example of advertising display.

SYDNEY DAY, Melbourne, Australia.—An understanding and appreciation of the use of the many artistic cover-papers now in the market and of their availability in the production of effective printing is shown by samples under consideration. The typography is fair, although adorned by ornamental adjuncts whose use does not agree with the best American type styles. The "Better Way" booklet illustrates both the feature and fault indicated.

THE work of Horace Carr, Cleveland, Ohio, approaches very nearly the perfection of design and execution that we are all striving for. Although the work is varied, refinement and good taste are paramount

THE UNION PAPER & TWINE COMPANY		
ROOFING, SHEATHING AND BUILDING PAPERS		
WRAPPING PAPERS, BAGS, TWINES, BOARDS, PRINTERS' SUPPLIES, STATIONERY		
NOS. 210-214 ST. CLAIR STREET	CLEVELAND	NOS. 6-18 EROOME STREET

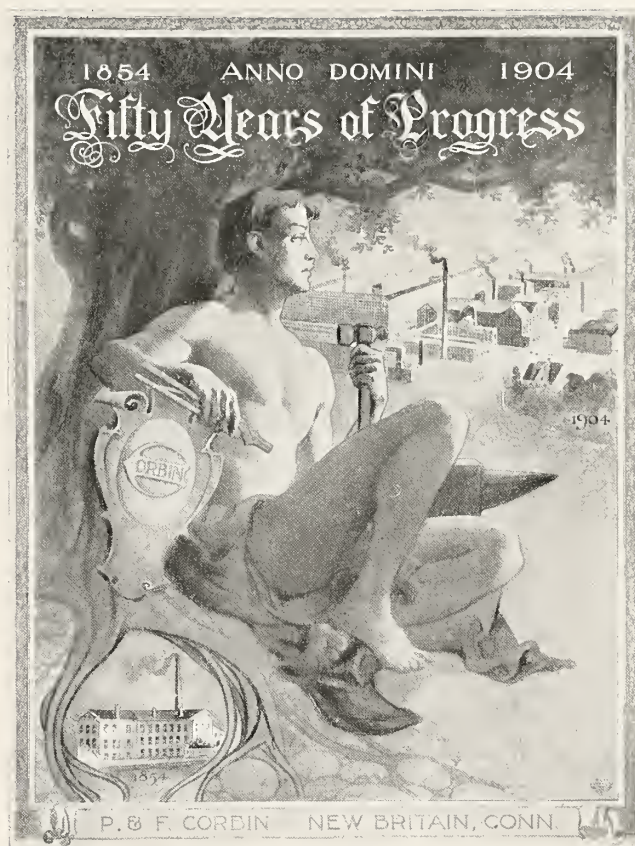
ROOFING DEPARTMENT

qualities. Good papers, inks and presswork are important essentials observed. The reproduced letter-head is a characteristic example of Mr. Carr's work. It is printed in a dark-green ink on white paper.

D. C. MACIVER, Philadelphia.—The specimens do not entirely corroborate the assertion regarding pleasing printing and artistic effects. The type display is very ordinary and the color selections and combinations commonplace. Intelligent and artistic color treatment will cover a multitude of typographical sins, and distinctive type display can not be entirely marred by haphazard color selection, but the combination of poor display and crude color indicates inexperience, to say the least.

APART from its advertising value, the pamphlet issued by the American Type Founders Company, entitled "A Showing of the Century Expanded Roman and Italic Letter" is interesting, on account of an article by George French on "Twentieth-century Book Typography" and many suggestive type arrangements shown. The type advertised is a book-face without hair lines—clear, legible and without the glitter and weakness of the conventional hair-line face. A valuable feature, aside from its merit as a desirable body-letter, is the more durable and faultless electrotpe that can be made from a page of this type.

FREE PRESS PRINTING COMPANY, Mankato, Minnesota.—The stationery specimens are neat and attractive, although the blue and yellow combination on the envelope is rather glaring. The cover-page shown is marred by inefficient type display. The rules and ornament attract too



COVER-DESIGN BY C. WARDE TRAVER, NEW YORK

Courtesy Matthews-Northrup Company, Buffalo.

much attention. It could have been made more effective by depending on the type alone, increasing the title one or two sizes and omitting the design.

THE production of nursery and seed catalogues is not usually controlled by artistic motives, the graphic element and expediency being more important considerations, and the Stark Bros. Nurseries & Orchards Company catalogue can not be judged by the first-named motive; but as an example of attractive advertising in which both lithography and printing bear an equally important part, it is interesting, and displays the advance in style and quality of this class of advertising literature in recent years.

WE are inclined to think that the type assortment and other material available to the English printers are not always the most desirable from the American standpoint, and that some incongruities in type selection are imposed by conditions beyond their control. A mixture of type-faces on one job is probably caused by incomplete series of desirable letters. The work of a "British Typographer" is in general attractive and in some of the examples exhibits a daintiness and grace in arrangement that are very creditable. The Choir Rules is an instance.

THE card used by Harvey L. Jacoby, Yeadon, Pennsylvania, in calling attention to the fact that THE INLAND PRINTER can be procured from him, is a novel device. The white card is slipped through a cut-out on a purple card slightly larger than the white card, dividing it into two spaces by a narrow purple band. These were sent out at Christmas time, accompanied by a plain white card on which was tied with a red ribbon a holly leaf, and the card was inscribed "Merry Christmas, H. L. Jacoby, Agent, THE INLAND PRINTER," making an attractive reminder.

VOLUME I of the "Ambassador," issued by the Niagara Paper Mills, says on the title-page that it is "a magazinelet of suggestion for those interested in paper and ink and their possible harmonies." This is the reason for its being, apart from whatever advertising value it may possess, and it is a good and sufficient reason, for in no branch of the printing art is there less appreciation than of the possibilities of the application of colored inks to colored paper, especially colored cover-papers, and the desire to educate evinced by the "Ambassador" is commendable.

ALTHOUGH type is primarily simply the medium of expression, its arrangement has a very important bearing in connection with other factors, like paper, ink, etc., on the artistic appearance of a book, and this phase of its use is usually effected by simple and natural arrangement. A booklet printed for the Northern Trust Company by the Marsh, Aitken & Curtis Company, of Chicago, combines in paper, color and type

the desirable element of harmony, and the attractive finish in design, layout and workmanship that indicate much good taste, thought and care in its creation.

P. M. LEAVITT, Canton, Massachusetts.—We are inclined to doubt the value of a descriptive pamphlet as a factor in printers' advertising. The public are not particularly interested in the technical details of any business, and a little concise argument in regard to good printing and where to get it, with some pages of sample printing of the kind with which the office specializes, would be more effective. A booklet is a more convenient arrangement for sixteen pages than a folder, which is only intended for a special purpose which prevents binding—the large illustration or map filling one side of the sheet or more than two pages. The title composition is not effective.

It is a fact that many printers who can turn out attractive and fetching advertising matter for other people very often err in good taste when the production of advertising matter for themselves is considered. The fault generally consists in departing from the simple and natural arrangements that are satisfactory to every one else and producing something very ornate, interesting to printers, perhaps, but not appealing to the purchasing public nearly so much as simpler effects. This is an error noticeable in a booklet issued by the Messenger Printing Company, Fort Dodge, Iowa. It is apparent chiefly in color selection. Brown, blue, red, yellow and black make an embarrassment of color, and is wrong, both from the artistic and the economic standpoint. Two colors would have been sufficient.

CALENDARS RECEIVED.—National Carbon Company, Cleveland, Ohio; Mittineague Paper Company, Mittineague, Massachusetts; The Beacon Press, Thomas Todd, 14 Beacon street, Boston; The Comptograph Company, Chicago; National Electric Company, Milwaukee, Wisconsin; *Farm and Fireside*, Springfield, Ohio; *Collier's Weekly*; *Woman's Home Companion*, Gebr. Tuinging, Rotterdam, Holland; Dewey-Davis Printing Company, Jamestown, New York; The Cincinnati Process Engraving Company, Cincinnati, Ohio; Marsh & Grant Company, Chicago; Indiana Authors' Calendar, from "The Star League of Newspapers," the Indianapolis *Star*, Muncie *Star* and Terre Haute *Star*; Eugene D. Lewis Company, bookbinding, 218 William street, New York; Daul-Hartman Company, printers and binders, Chicago; Miln-Bingham Printing Company, Toronto, Canada; B. F. Goodrich Company, Akron Rubber Works, Akron, Ohio; Slatington-Bangor Slate Syndicate, Slatington, Pennsylvania; Thomas P. Nichols, The Nichols Press, Lynn, Massachusetts; Robert Myer & Co., lithographic inks, machinery and supplies, New York; The Johnston Harvester Company, Batavia, New York; Converse Printing Company, Pittsburg, Pennsylvania; Joseph Parker & Son, manufacturers of blotting-papers, New Haven, Connecticut; J. L. Shoemaker & Co., bookbinders' materials, Philadelphia; Raynor & Taylor, printers and binders, Detroit, Michigan; Buffalo Electrotype & Engraving Company, Buffalo; The Courier Company, Buffalo, New York; The Stone Printing & Manufacturing Company, Roanoke, Virginia; The Whitman & Barnes Mfg. Company, Chicago; Liquid Carbonic Acid Mfg. Company, Chicago; James Batchelar, job printer, New York; N. W. Ayer & Son, advertising, Philadelphia; C. H. Lorilleux & Cie, lithographic and printing inks, Paris, France; Rombach & Groene, commercial photographers, Cincinnati, Ohio; J. W. Dolan, printer, Albany, New York; Bourke-Rice Envelope Company, Chicago; F. W. Baltes & Co., printers, Portland, Oregon; The *Herald*, Grand Forks, North Dakota; Paterson & White Co., Philadelphia; Michigan Central Railroad, Chicago; Rogers & Co., Chicago; Rufino Banegas, Tegucigalpa, Honduras, Central America; J. C. Blair Company, Huntingdon, Pennsylvania; Knoxville Engraving Company, Knoxville, Tennessee; James Broadley, Accrington, England; Ch. Lorilleux & Co., Paris, France; Hempel & Co., Berlin, Germany; Stettiner Bros., New York city; Pure Literature, Moundsville, West Virginia; Marine National Bank, Buffalo, New York; Mail Publishing Company, Waterville, Maine; Antikamnia Chemical Company, St. Louis, Missouri; Standard Tool Company, Cleveland, Ohio; The Sparrell Print, Boston; Gordon & Gotch, London; The Thomas D. Murphy Company, Red Oak, Iowa.

A WESTERN AUTHORITY ON PRINTING.

Have again placed my subscription at your disposal for another year through your agents. Improvement is always noticeable at each succeeding issue of your popular journal. Such an exponent of good examples of typography, the advertisements included, is worthy of the small price asked. Many a workman owes his success to THE INLAND PRINTER, even though he will not acknowledge it. When a piece of work is produced by THE INLAND it is always done well—sometimes better than necessary; that's why I appreciate the whole book—new or old series. Dare to do work "better than the other fellow" and your purse will always be well-filled, if you study this trade journal.—Edward W. Stutes, Spokane, Washington.



H. J. HARDIE has been appointed manager of the Winnipeg branch of the Toronto Type Foundry Company, Ltd.

THE Merrymount Press, Boston, Massachusetts, has moved from 104 Chestnut street to 232 Summer street, that city.

GANSCH & HEYSE, typefounders, Hamburg, announce that the two sons of the proprietor have been admitted to partnership.

G. W. LOOP, of Troy, New York, is representing the Keystone Type Foundry, of Philadelphia, in the New England States.

C. E. JOHNSON, formerly owner of the Winchester (Ill.) *Herald*, has purchased a one-third interest in the Morrison (Ill.) *Record*.

FIRE in the bindery of S. B. Newman & Co., 523 Gay street, Knoxville, Tennessee, January 12, inflicted damages of between \$8,000 and \$10,000.

On January 1, 1904, A. Straus was admitted to the firm of J. & F. Straus, printers, 229 St. Clair street, Cleveland, Ohio. The new firm name is J. & F. Straus Company.

THE entire establishment of the Monasch Lithographing Company, 515 Kasota block, Minneapolis, Minnesota, was destroyed by fire on the night of February 16.

THE Sprague Electric Company announces that its Baltimore office, which was destroyed in the recent fire, is now located in the Maryland National Bank building.

THE H. H. West Company, bookbinders and stationers, Milwaukee, suffered nearly total loss by fire recently. The stock was valued at \$30,000, fully covered by insurance.

B. L. SMITH has purchased a half-interest in the job printing-office of Carl C. Gleason, Van Wert, Ohio, which will hereafter be known under the firm name of Gleason & Smith.

Thomas Garnar & Co., Spruce street, New York, manufacturers of bookbinders' leathers and cloths, have added an additional supply of stock, owing to the large output from their warehouse.

JOHN CHAPIN, the oldest designer and engraver in America, who has been seriously ill at Buffalo, is much improved. Mr. Chapin organized the art department of Harper's publications back in the sixties.

THE Tribune building, Winnipeg, Manitoba, containing the plant of the Winnipeg *Tribune*, a number of offices and two large stores, has been destroyed by fire. Damage to the extent of \$100,000 was done.

THE Crescent Paper Company, Troy, New York, has elected the following officers: President and treasurer, C. R. Beck; G. E. Goddard, secretary. They, with Frank Murray, comprise the board of directors.

BIRRELL & MONTAGUE, 794 Broad street, Newark, New Jersey, have incorporated under the name of the Advertiser Printing House & Stationery Company, with a capital stock of \$125,000. The plant will be enlarged.

THE Star Publishing Company, Lincoln, Nebraska, has increased its authorized capital stock to \$250,000, the paid-up capital stock being increased from \$50,000 to \$125,000, and will install a job-printing plant in connection with the newspaper equipment.

THE Jordan Paper Company, Portland, Maine, has been incorporated to deal in paper cardboard; capital stock, \$50,000. Promoters: Jedediah P. Jordan, president; Porter B. Jordan,

Boston; Robert A. Jordan, treasurer, Brookline, Massachusetts; Thomas H. Hubbard, Watertown, Massachusetts; John H. Ridge, Portland.

THE TYPALYN Company, Boston, Massachusetts, has issued a handsome booklet entitled "Printing Pressures," containing the result of some experiments and tests made to determine something of the pressure required in printing. The booklet will repay careful reading.

THE American Cotton Manufacturers' Publishing Company, Charlotte, North Carolina, has been incorporated, with authorized capital of \$50,000, for publishing textile magazines and other periodicals. George B. Hiss, R. M. Miller, Jr., C. B. Bryant, J. P. Wilson and W. C. Heath are the incorporators.

A. A. WEBSTER, for many years connected with the A. D. Farmer & Son Typefounding Company, has been appointed treasurer and general manager of that company. Mr. Webster, until recently, traveled for his firm in New England, his headquarters having been Ilion, New York. The promotion of Mr. Webster will give gratification to his many friends. W. A. Vitty, who has been connected with the A. D. Farmer & Son Typefounding Company for the past twenty-six years, has resigned his position as treasurer and manager to take charge of the new branch which the Keystone Type Foundry, of Philadelphia, has opened in New York city, where a full line of their pro-



A. A. WEBSTER.

ductions will be carried, as well as all other necessary articles required in a printing-office.

THE Great Falls Paper Company, of Chagrin Falls, Ohio, has been incorporated, with \$60,000 capital. The company will manufacture, sell and deal in all kinds of paper, any and all kinds of products incident thereto. The incorporators are: W. H. O'Dell, George L. Curtice, W. W. McIntosh, R. T. Dobson and W. M. Graham.

HUGH C. MACLEAN, of Toronto, Canada, has purchased the *Winnipeg Commercial*. Mr. MacLean and his brother founded the group of trade papers now published by the MacLean Publishing Company, namely, *The Canadian Grocer, Hardware and Metal, The Dry Goods Review, The Printer and Publisher* and *The Bookseller and Stationer*. In 1899 he withdrew from this publishing company and formed "The Hugh C. MacLean Company, Limited," and published *The Ladies' Magazine* and other journals.

THE York (Pa.) Coated Paper Company has been incorporated, with a capital stock of \$10,000. The application for letters of incorporation was made by J. Herbert Thomas. Associated with him in the enterprise are Messrs. Samuel F. Glatfelter, Frank M. Bortner, Charles Lafean, of York, and F. G. Crane, of Holyoke, Massachusetts. The corporation has leased a factory, machinery is being installed in the structure and the company will start operations at an early date. The plant will be in charge of F. G. Crane, of Holyoke, an expert in this line. It will be the only one in that section. The corporation will compete with the New England makers of coated paper in the Baltimore, Philadelphia and other markets. The capacity of the plant will be three tons per day.

A PETITION for the voluntary dissolution of the Oswego Machine Works Company has been filed in Oswego, New York. The petition is signed by Niel Gray and his son, Niel Gray, Jr., who are a majority of the board of directors. The liabilities amount to \$18,000. The petition states that the assets of the

company will amount to at least the amount of the liabilities. The stockholders are Niel Gray, 1 share; Niel Gray, Jr., 543 shares, and Elsie Gray, 56 shares, all of which are fully paid up. The company was organized in 1893 and was capitalized at \$60,000. The company manufactured paper-cutters and it has



AN EASTER SUGGESTION.

A stray leaf from Will H. Bradley.

been understood that it has been doing a large business. Last summer Mr. Gray made a trip to Europe and there established a foreign office for his product. Mr. Gray says his reason for dissolving the corporation is that he desires to conduct the works as the sole proprietor. It is said that the plant, which has been enlarged twice since its establishment in 1893, will again be enlarged.

AUSTRALIA TO EXCLUDE FOREIGN BOOKS.

Mr. C. Mack Jost sends to the *Publishers' Circular* from Melbourne the rather startling news that "the Australians contemplate, not a tax on books, but their exclusion entirely if printed outside Australia." Mr. Jost writes: "There is a movement on foot for the purpose of bringing in an Act, founded on some copyright basis, to absolutely prevent the importation of books printed outside of Australia. It simply means that the British publishers must combine and bring the pressure of the Colonial Office to bear on the legislative members, or else the deed will be done and the export trade will be ruined absolutely."



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

LINOTYPE machinists should read the ad. of the Schuyler Repair Works on page 924.

FUCHS & LANG MANUFACTURING COMPANY, New York, wish to announce that its foundry at Rutherford, New Jersey, is completed and it is now ready to meet the orders for machinery and castings.

A REFERENCE in this column last month to the Coy Press as a special machine was an error on our part. The intention was to state that it was *not* a special press, the claim of its builders being that it has too wide range of work to be classed as a mere special machine.

ROBERT MAYER & Co., New York, manufacturers of lithographic supplies, have recently placed upon the market a new bronzing machine. The growing tendency to equip plants with one of these machines has suggested to the manufacturers to place upon the market machines of the best type, which they are now making in various sizes.

MUCH attention has been given to the advertisements of Jewett, which have been presented each month by a different design in this publication. The effort which Mr. Jewett has put forth to place upon the market a superior grade of work has won for him many an order from the leading firms of the country. At his office one may inspect specimens of his designs, and in the large collection one is sure to find something which will answer his purpose.

GOVERNMENT ORDERS FOR BATES MACHINES.

About a year ago the Bureau of Engraving and Printing placed an order with the Bates Machine Company, of New York, for type-high numbering machines and attachments for numbering national bank bills, which approximated \$10,000 in value. The Bureau has just repeated its order for these machines, thus indicating that they give entire satisfaction, notwithstanding the absolute accuracy which the Government work demands. These machines are exactly similar to the famous Bates Model No. 27 machines except as to size.

THE ELECTRIC LIGHTING OF CARS ON THE ST. PAUL ROAD.

One of the many practical subjects in the realm of railroad operation, which has attracted the attention of our technical schools, is the lighting of trains. The Chicago, Milwaukee & St. Paul Railway, which is the pioneer in the lighting of trains by electricity, recently received an inquiry upon this subject from the Massachusetts Institute of Technology, which upon being referred to the proper authorities has brought out some interesting information.

The lighting of trains by electricity on this road was begun over sixteen years ago, and during that time the managers have experimented with many different systems. They have found, however, that the most successful, and

without doubt the most reliable and efficient system for solid trains, is that in which a dynamo is operated by a small engine located in the baggage car and taking steam from the locomotive. Each car of the train is equipped with an auxiliary storage battery. By this means it is made possible for the lighting to continue uninterruptedly when locomotives are changed at terminals.

The St. Paul has nine such trains in service every night, each train consisting of an average of ten cars of all kinds. Chief Electrician C. R. Gilman states that the failures from all causes have averaged about five per cent of the hours of lighting, and that four per cent of this is due to the failure of locomotives in severe winter weather.

Altogether, the St. Paul road has 283 cars equipped for this method of lighting. There are 146 coaches, 60 sleepers, 23 mail cars, 12 dining, 19 baggage, 18 parlor and 5 buffet cars. In addition to this number the company has 8 coaches and 9 sleepers which are lighted entirely by storage batteries. The electrical department is now experimenting with axle-lighting devices, with which it has equipped 3 cars with as many systems. This makes a total of over three hundred, which is the largest number of electric-lighted cars in service on any one railroad in the country.

Aside from its being the most efficient system, the electric lighting of trains provides the elements of convenience and safety. By the use of electric lighting on trains, the danger of fire in case of wreck is greatly diminished. Through its commendable enterprise along this special line, the management of the Chicago, Milwaukee & St. Paul Railway has won for the road the distinction of having the best lighted trains of any railroad system.

SUCCESS.

He built a poem of the time,
And every foot in it was rhyme!
'Twas full of dreamy, autumn days,
Of leaves and hues and golden rays!
When every line would neatly scan
He sent it to the printer man!

The printer man was sore oppressed
With pains beneath his laundered vest;
From eating dough and hasty lunch,
His stomach was an aching bunch!
And long he raved and tore his hair
At what the scribe had written there!
"The fiercest rot he ever read,"
Is what the printer madly said!

The hungry poet sighed no sigh;
Instead, he winked the other eye!
That night he toiled by candle-light
To fix the poem up just right!

To dialect he changed the verse;
(If anything he made it worse.)
He killed the head and added one
That had a hint of buried fun.
Then for the printer man once more
He stuck the poem 'neath the door!

The man of type had just brought in
A contract that would yield some tin—
(His stomach it was calm and fine.)
He read that poem line for line!
Quite filled with mirth, he laughed in glee,
Then sent the bard a golden V.

The moral is, do not despair,
But daily watch the bill of fare!
Success in life is but a fake
When founded on the stomachache!

APPRECIATED IN THE WEST.

I find THE INLAND PRINTER very useful in my work, and get a great deal of good from it.—*W. H. Towner, The Pacific Pilot, Lynden, Washington.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.

BOOKS.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1.00. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL.—A work giving detailed instructions concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard, and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2.00. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4.00; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE SELF-THINKER—A manual of invaluable information for making estimates on printed matter; price 50 cents; money refunded if not satisfied with purchase. GLEN STEVENSON, 5649 Cabanne ave., St. Louis, Mo.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SPECIAL BARGAIN—Evening daily, weekly edition and job office for sale in a prosperous city of 35,000 population. J. F. HALL, Atlantic City, N. J.

AN UP-TO-DATE, well-established, good-paying printing-office for sale; good reasons for selling. 862 12th st., Milwaukee, Wis.

BARGAIN—Modern job office in city of 35,000 in Michigan; practically new; established business; invoices \$5,000; done over \$6,000 last year; cheap for cash. M 69.

EXCEPTIONALLY WELL-EQUIPPED JOB OFFICE; 3 Goldings; 2 years old; lowest figure for cash; 6 years in business; somebody with experience and small capital will profit. M 110.

FOR SALE—Best job printing proposition in Illinois, city of 40,000; owner has other business and will give good man a chance. M 261.

FOR SALE—Complete job office, thriving city in Oklahoma Territory; \$1,000, \$400 cash. M 109.

FOR SALE—First-class printing plant and bindery, now in operation and clearing \$350 to \$450 monthly, can be bought at low figure on account of poor health of owner; this is a bargain. M 257.

FOR SALE—In a large Ohio city, a pressroom consisting of 6 cylinder presses, 3 jobbers, 2 combination folders with automatic feeders, Seybold cutter, book trimmer, wire stitcher, etc.; owner has contract with large publishing house to do all their presswork and pamphlet binding, besides doing work for the trade; business has netted thirty per cent profit per year upon an investment of \$20,000; 2 of the cylinder presses and 1 folder were installed last year; machinery all as good as new; owner wishes to retire from printing business. M 194.

FOR SALE—Printing and stationery business; established 25 years; manufacturing and business locality; \$1,500. 88 W. Madison st., Chicago.

FOR SALE—Up-to-date job printing plant, business over \$5,000 per annum and increasing; good location, county seat, population 18,000; machinery and type new and up-to-date; a clean, good-paying, nicely arranged shop at a bargain; if interested it will pay you to investigate. M 219.

FOR SALE—Well-equipped job office in southwest Virginia, at gateway to Pocahontas, Thacker and Clinch Valley coal fields; well established, growing business with coal companies; practically no opposition for this work between Roanoke, Va., and Columbus, Ohio; equipment practically new, best machinery, latest type; excellent opportunity for printer with cash. M 268.

JOB OFFICE; latest improved machinery; will bear close inspection; invoices \$5,000; half cost; good reason for selling; write for particulars. M 241.

NEWSY WEEKLY in northwestern Ohio; receipts over \$180 a month; editor retires, will sell quick. M 24.

THE SANDERSES, 152 Front st., New York city, will sell thriving business—\$3,000; earned home and also farm in Brooklyn; now want to farm it in summer and travel in winter; write for particulars.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—A 2-revolution Hoe press, bed 32 by 47, good condition, cheap. BOX 1059, New Haven, Conn.

FOR SALE—Following fine presses at bargain prices: three 43 by 56 Century presses, No. 00, good as new, at greatly reduced prices; one 42 by 60, and one 25 by 30 2-revolution Cottrell; one 43 by 56 2-revolution Hoe, very modern; 2 Hoe drums 24 by 30, and 28 by 41; nothing better in the market; I always have large lines of machines; call for bulletin. BRONSON'S, 54 N. Clinton st., 2d floor, Chicago.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSEING CO.
7 Lock Street, BUFFALO, N. Y.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Addressograph and cabinet in perfect condition, \$25.00 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE—Fonts of matrices for Linotype, as follows: 2 fonts, 10-point, No. 13, 2-letter, and 2 fonts, 8-point, No. 10, 2-letter; matrix proofs on application; price very low. JOURNAL AMERICAN MEDICAL ASSOCIATION, 103 Dearborn ave., Chicago, Ill.

FOR SALE—Linotype matrices, one set 2-letter, 10-point No. 13; proof press on stand, 9 by 27; No. 3 American lead and rule cutter; all in fine condition, less than a year old. R. W. HINDLEY, Racine, Wis.

FOR SALE—One blank-book sawing machine for edition work and paper box sawing combined; used about one month and in A-1 condition; for further information address OMAHA PRINTING COMPANY, Omaha, Neb.

FOR SALE—100 pounds 6-point and 200 pounds 8-point Old Style, both with italic; 25 fonts job type; proofs on application. JAMES VICK'S SONS, Rochester, N. Y.

PRESS FOR SALE—Cottrell stop cylinder press, size 38 by 54 inches, chain delivery, first-class condition. Full particulars on application to DR. D. JAYNE & SON, 242 Chestnut st., Philadelphia.

LARGE LOT OF FINE HALF-TONE CUTS for sale; hunting, fishing and yachting scenes; used only once; cost 15 cents square inch; will sell for 7 cents. TILTON PUBLISHING COMPANY, 63 Kilby st., Boston, Mass.

ROLLER PLANT—Complete roller plant, Rowe's latest improved machinery, good as new; write for particulars. J. T. WIKLE, 88 East ave., Atlanta, Ga.

\$1,700 buys a first-class 4 and 8 page Goss perfecting press with entire stereotyping outfit complete; in best condition; shafting, pulleys, etc., with press; 10 horse-power runs it; 7,000 to 10,000 copies an hour guaranteed; just the thing for live weekly or growing daily. M 173.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN seeking positions in the following lines are listed with the Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge: Managers (7), advertising managers (2), editors (2), reporters (2), artists and cartoonists (2), ad. and poster designer (1), solicitors (3), compositor (1), stone men (2), superintendents (9), foremen (17), proofreaders (2), machinist-operators (17), Linotype machinists (7), Linotype operators (7), ad. men (7), make-ups (3), all round men (7), bookbinders (6), stereotypers and electrotypers (3), job printers (17), pressmen (13). Address THE INLAND PRINTER COMPANY, Chicago.

A GOOD CYLINDER PRESSMAN to take charge of 3 presses in southern California; nonunion; state wages expected; answer fully to save time in corresponding. M 235.

A GOOD POSITION AND SALARY awaits a man qualified to take either the front office work or superintendency of a large printing-office, bindery and folding box plant, located in the best city of the West, and one of the most promising commercial and seaport towns in United States; applicant must have \$8,000 to \$12,000 to take up stock now in hands of undesirable parties; company stocked at \$50,000, all paid in; plant new from end to end; good trade now in line and increasing, with prospects bright and possibilities great; if you are the man we are looking for address "H," care J. W. Butler Paper Company, Chicago, Ill.

BOOKBINDER—A first-class finisher; steady work, good pay. Apply to JAMES W. LONG, Los Angeles, Cal.

COMPOSITORS, PRESSMEN AND JOB PRINTERS to take stock and hold steady job in prosperous Chicago office; open for a short time only. M 240.

GOOD POSITION FOR COMPETENT AND ENERGETIC PRINTER.

We require the services of a competent manager to act as foreman of our printing department and one understanding the business from start to finish with a firm where neatness and despatch prevails, an exceptionally good opportunity for the right man and unless you have courage and confidence to act in this capacity do not apply; the successful candidate to invest in the business as a guarantee of good faith; all interested producers; Eastern city, population 400,000, near Greater New York; all communications strictly confidential. M 201, care New York Office Inland Printer.

LINOTYPE MACHINIST-OPERATOR, nonunion; open shop; permanent to capable and sober man; state wages desired. M 248.

LOCK-UP AND STONE MAN for book and catalogue work; nonunion; references required with answer. M 185.

PRINTER-PRESSMAN WANTED—We need a pressman competent to do good work on 2-revolution book press and make-ready half-tones, who also understands jobwork and can take charge of good country office in southern Michigan; wages right; must be sober; place permanent. M 243.

SUPERINTENDENT—Man of ability to superintend printing plant doing jobwork; manufacturers of specialties; stereotypers and bookbinders. M 263.

WANTED—A hustling, sober man as foreman of composing-room of afternoon paper in healthy southern city; some one willing to take a little stock preferred. M 213.

WANTED—An experienced commercial artist; send samples of work and state salary expected. SEATTLE ENGRAVING CO., Seattle, Wash.

WANTED—An experienced photographer knowing the three-color process thoroughly can obtain a steady position from February 1, with the United States Printing Company, 93 North Third st., Brooklyn, N. Y.

WANTED—Bindery foreman; capable man to take charge of a small bindery operated in connection with printing establishment; must be high up in the business, with thorough knowledge of the trade, able to manipulate folders and stitchers, and capable of handling help to advantage; give full particulars and expected wages. M 266.

WANTED—Bookbinder for making advertising leather memoranda books, card cases, etc.; one preferred who understands gold stamping and gold edging. Address, stating experience and wages wanted, M 267.

WANTED—Competent pressman, familiar with cylinder presses and Dexter folder, also other bindery machinery; must be good on make-ready and competent to handle half-tone work; position permanent; largest publication in Indiana, located in country; state experience, references and salary required. M 218.

WANTED—Experienced estimator in book and job printing-office; must be competent to figure on catalogues and blank-books; give references; state salary expected. ESTIMATOR, 1118 Pine st., St. Louis.

WANTED—First-class finisher and wood engraver. M 211.

WANTED—Foreman for book and job printing-office in St. Louis; none but first-class man need apply; give references and state salary expected. PRINTER, 1118 Pine st., St. Louis, Mo.

WANTED—In a good Southern town a machinist-operator to run a Mergenthaler; no union, work 10 hours a day; moral town, no saloons; permanent employment; a fine opening for a good, temperate, industrious man; write, giving full information, salary wanted, etc. M 265.

WANTED—Platen pressman; young married man preferred; a splendid opportunity for a man who isn't afraid of being kept busy; permanent position. RUSSELL & WHITEHURST PTG. CO., Troy, N. Y.

WANTED—Steady, sober job printer for good office in Southern town; one who is a band musician can make \$20 to \$30 per month in addition. M 214.

WANTED—Thoroughly capable pressman with good executive capacity and \$500 to \$1,000 capital to take foremanship and small interest in rapidly growing business; permanent position and good salary to right man; must be nonunion, intelligent and energetic. M 223.

WANTED AT ONCE—Good, all-around printer for weekly and job office; must be sober and industrious, good ad. and job man and strong on presswork; steady job for the right man; write full information in first letter, stating wages expected. Address THE HUB, Stoughton, Wis.

MISSING.

MRS. CHARLES A. LYONS wishes to locate her husband, who left home December 22, very thin and nervous, and she fears serious illness; he is 5 feet 6 inches tall, dark hair, blue eyes, wears glasses, is a good bookbinder, an expert finisher; he is pale and thin-faced, 38 years old, weighs about 128 pounds. Address 510 South Spring ave., Sioux Falls, S. D.

SITUATIONS WANTED.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Linotype operators (5), Linotype machinist (1), machinist-operators (5), job printers (3), pressmen (6), all-round men (4), foremen (4), stereotypers (2), proofreader (1), compositor (1), bindery foremen (2), bookbinders (3), ruler (1), forwarders and finishers (3), solicitor (1), half-tone finisher (1). We were unable to supply the following calls: Engraver and rectifier, name-plate etcher, and proofreader. Registration fee \$1, with privilege of renewal at expiration of three months without further charge. Address THE INLAND PRINTER COMPANY, Chicago.

A THOROUGHLY QUALIFIED SUPERINTENDENT or assistant to manager invites correspondence; "I am for my employer." M 71.

ACCURATE ESTIMATOR, experienced as superintendent, practical printer, invites correspondence; economical result-producer. M 85.

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock

Any printer using this class of paper can print BRIGHT GOLD and do away with the annoyance of bronzing. Something all printers want. **WE HAVE IT!**

Rich Gold, . . . \$3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, . . . 3.00 "
Aluminum, . . . 4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 GOLD ST., NEW YORK

**PRINTS
BRIGHT
GOLD**

(See Insert December, 1903)

ALL-AROUND PRACTICAL PRINTER, 15 years' experience as superintendent and estimator, desires change; economical work producer; references. M 254.

ARTIST AND CARTOONIST, pen and wash, want to do cartoon work; I have complete experience in engraving-room, can make drawings and engravings ready for the form, have charge of engraving department for big daily since 10 months; artist is my ambition; publishers interested can learn more from H. C. HUBERT, care Evening Herald, Duluth, Minn.

RINDERY FOREMAN desires permanent situation; several years' experience at all branches; especially competent with inexperienced help; can do good work. M 256.

BOOKBINDER, first-class, general workman; position as working foreman in large or small bindery; West preferred. F. A. EDWARDS, Patagonia, Ariz.

BUSINESS MANAGER, or business and circulation manager wants position; knows the business from start to finish, 9 years' experience against worst opposition, and a success; young man, and used to work; sober, married; must be large or live daily in the Northwest or Southwest; irresponsible parties please do not answer. M 215.

CYLINDER AND PLATEN PRESSMAN desires change; has worked for present employer 10 years; 12 years' experience; strictly sober, reliable. M 227.

ENGRAVER — Wanted position by first-class copper-plate engraver and die cutter. M 253.

FOREMAN wishes to change; capable of handling highest-grade booklet and jobwork, also special advertising matter; thoroughly understands stonework and handling men; reliable and hard worker. M 230.

GOOD JOB COMPOSITOR AND STONE MAN wants position; capable taking charge small shop; union. M 75.

IF YOU ARE IN NEED OF THE SERVICES of an artistic job compositor, one who is industrious and capable of composing the best class of work in proper style, write for specimens and references. M 228, care New York Office Inland Printer.

LINOTYPE MACHINIST, first-class, 6 years' experience, best references, union. E. SACK, 526 West Broad st., Savannah, Ga.

LINOTYPE MACHINIST of extensive experience, sober, reliable, married, union, wants situation; day work preferred; guarantee satisfaction. M 262.

LINOTYPE OPERATOR-MACHINIST wants day situation; 10 years' experience, 5,000 to 8,000 per hour; married, sober, reliable, best references. M 176.

LINOTYPE OPERATOR-MACHINIST — Would you appreciate a man who is above the average? Expert machinist, sets good string and clean proof; wide experience on job and news machines; want day situation; California, Oregon, Washington. G. H. BUCKNER, Watsonville, Cal.

LINOTYPE OPERATOR, now making \$5 a day, would like to hear from large printing establishment having facilities for printing paper boxes, with view to making exchange of part of work for printing; St. Louis or Chicago preferred; also machinist, union. M 249.

LINOTYPE — Two sober, steady, reliable, married men — one operator and one machinist-operator, carries own tools — desire steady situation on 2-machine plant; thoroughly competent; Eastern States preferred. M 259, care New York Office Inland Printer.

LITHOGRAPHER, age 34 years, 14 years' English and American experience, been in this country 12 months, desires change; would take charge; understands all classes of work, color and commercial, photo-litho, zinc etching, line and half-tone. M 209.

MACHINIST-OPERATOR, expert, 10 years' experience, part factory, wishes change; Pacific State; union, abstainer; testimonial. U. C. COCHRANE, Santa Monica, Cal.

NEWSPAPER ARTIST, first-class, experienced, political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three-color. M 15.

OPERATOR, employed, wishes change; thorough printer, fast, accurate, reliable, handle any matter, good workman, expect good wages; afternoon newspaper work preferred; union, references; state hours, wages, etc., in first letter; no answers from unfair shops. M 234.

OPERATOR-MACHINIST, very swift, accurate, married, no vices, good machinist, has own tools, best of references, has held present job for 5 years, wants job on 1 or 2 machine plant; South preferred, but want to leave Northwest account climate. M 159.

ORIGINAL, UP-TO-DATE ARTIST, line and wash, good letterer, working for himself, wants position at moderate salary, promising advancement. M 122.

PRESSMAN, formerly had charge, is open for a position; half-tone and catalogue work. M 252.

PRESSMAN on cylinder or job press; had about 10 years' experience; willing to go anywhere. M 269.

PRINTER of all-round experience, but mostly job and book composition, wants position, preferably on good class of jobwork; union. "O," 934 West Seventh st., Des Moines, Iowa.

PRINTER, 15 years' experience; good job and ad.-man; married; southern Iowa, Missouri, Oklahoma; \$12. F. J. STANDERS, Fort Dodge, Iowa.

SITUATION WANTED — By an all-round country printer; at present employed; 10 years' experience, 3 years' foremanship; seek change to learn Linotype. M 226.

SUPERINTENDENT OR FOREMAN, practical, all-round bookbinder, invites correspondence. M 255.

WANTED — All-round jobber desires steady position with first-class firm in California. M 222.

WANTED — On Kansas, Oklahoma or Colorado weekly in large town, by experienced and competent man, position as editorial and ad.-writer; no objection to outside work; salary must be good; references furnished. M 238.

WANTED — Situation as foreman or superintendent in first-class job printing-house; best of references expected in exchange. M 197.

WEB PRESSMAN AND STEREOTYPYER desires change; expert workman, union; refer present employer. M 82.

YOUNG MARRIED MAN, union printer, knows stock and estimating, solicits correspondence from owner of printing plant doing only high-class work in city not less than 30,000. M 236.

WANTED TO PURCHASE.

HALF-INTEREST WANTED by practical, all-round printer in country office, southern California, within 100 miles of Los Angeles. M 260.

WANTED — Press for roll paper, Kidder preferred. M 217.

WANTED — Republican daily or weekly in Iowa or Nebraska town between 7,000 and 10,000 population; must show net profit not less than \$150 monthly; state cash terms. M 232.

MISCELLANEOUS.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

A BEST PREPARED STEREOTYPE PAPER, for finest jobs, manufactured by F. SCHREINER, Plainfield, New Jersey; new instruction book for cold and hot stereotyping and samples mailed for 25 cents.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17.00 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5.00, with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHS, 240 East Thirty-third st., New York.

AN UNLIMITED COURSE UNTIL COMPETENT AND SATISFIED in the New York Linotype School (\$60) enables our graduates to secure and hold any Linotype situation; "stay as long as you like" and our practical methods guarantee success; our graduates recommend us; constantly filled schedules bespeak the popularity of this school; if you contemplate a Linotype course we will be pleased to communicate with you; expert instructors in both operating and mechanism. CHAS. E. GEHRING, Director, Room 111, World Building, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

DO YOU IMITATE TYPEWRITING ?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work. :: Typewriter Ribbons, Satin-finish Carbon Papers, and the wonderful Cobweb Carbon Papers, the thinnest and most durable carbon paper upon the market. :: :: :: :: :: :: :: ::

INK, TRIAL POUND, - - - - \$3.00
RIBBONS, EACH, - - - - 1.00
RIBBONS, PER DOZEN, - - 9.00

A. P. Little
MANUFACTURER
Rochester, N. Y.

NEW YORK
CHICAGO
PHILADELPHIA
PITTSBURG
LONDON
TORONTO

BRASS MEASURES for job and newspaper printers — pica, agate and inch graduations, 7½ inches long, pica or agate gauge hook; mailed, postpaid, 25 cents. **PRINTERS' RULE**, 3148 Prairie ave., Chicago.

DON'T TURN DOWN ORDERS for bonds and certificates; printers can make good profit. Send stamp for "How to do it." **KING**, 105 William st., New York.

WANTED PRESSMEN to learn the art of half-tone and vignetted half-tone presswork. I guarantee to teach any pressman how to cut an overlay for a half-tone or vignetted half-tone cuts by mail or money refunded. I make a specialty of teaching vignetted half-tone make-ready; complete course \$10.00. **CHAS. M. BROWN**, 133 Exchange st., Rochester, N. Y.

WANTED — To sell Joe's funny book on travels. Send three 2-cent stamps. **JOE D. MILLER**, Schenectady, N. Y.

WHY NOT DOUBLE THE EARNINGS of your platen presses? If the new Payne Printing Process will double the earnings of your platen presses you want it and it costs you only \$1.00. If it will not, on actual test in your own office, we return your money. **THE PAYNE PRINTING CO.**, South Haven, Mich.

15,000 STOCK ADVERTISING Cuts
All lines of business. Fine assortment for printers' blotters, etc. State what you want. Harper Illustrating Syndicate, Columbus, O.

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. **WILSON PAPER BOX MACHINERY CO.**
Chicago, Ill.

Photo-Engraving Business in Boston
FOR SALE — Owing to poor health I am obliged to sell my business. The chance of a lifetime for one who understands the business. Price reasonable.



ILLUSTRATIONS Our Cut Catalogue (sixth edition), represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds and hundreds of beautiful illustrations. 50 cents (refunded on first \$2 order).

Old Cuts Exchanged, half-tone or line, for new electros or cash. Send rough proofs. **SPATULA PUB. CO.**, 77 Sudbury St., Boston.

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

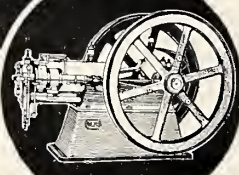
The OLDS Gas and Gasoline Engines.

THE OLDS PATENTS, protecting the essential parts of our engines, enable us to dispense with two-thirds of the usual complications, giving the highest efficiency, the greatest durability and the most pronounced economy.

Stationary Engines, : : : 3 to 50 H. P.
Portable " : : : 8 to 12 H. P.

Write for full information and illustrated catalogue.

OLDS GASOLINE ENGINE WORKS, 230 River St., LANSING, MICH.



The Rathbun & Bird Company
REPAIR AND REBUILD
PRINTERS' MACHINERY
Also Buy, Sell and Exchange High-Grade Cylinder Presses
33 to 43 Gold Street, NEW YORK CITY

PROFITABLE PRINTING

Stop the leaks in your composing-room. Send \$1.00 for Mayer's NEW system for lock-up of odd-sized pages, with diagrams. Saves 40 per cent of compositor's time. Quick, accurate, simple, practical — by a practical man. In daily use.

ORDER IT NOW

J. H. MAYER, 632-634 Racine Ave., Dept. A., CHICAGO, ILLINOIS

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

STEK-O A PERFECT PASTE IN POWDER FORM

CLARK PAPER & MFG CO ROCHESTER N Y 23 AGENCIES

We **Furnish PRESS CLIPPINGS** upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago



SAVE TIME, INCREASE OUTPUT
AVOID EXPENSIVE SMASHUPS

AMERICAN JOB PRESS BRAKE

Made for all Platen Presses
at \$5.00 each.

For Sale by American Type Founders Co.
and leading Dealers everywhere.

Write for Particulars and Testimonials to
GORDON PRESS BRAKE CO.
255 St. Clair St., Cleveland, Ohio

LIONEL MOSES IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade Imported Papers

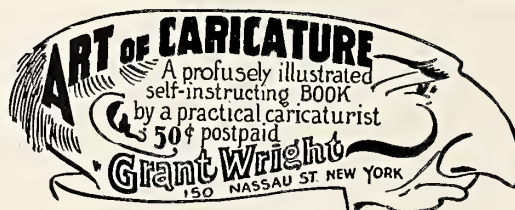
Japan Vellum, French and English Covers. French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

A WONDER WORKER

for the Linotype is **DIXON'S SPECIAL FLAKE GRAPHITE No. 635**. The incomparable dry lubricant. Send for Booklet 61 C and sample.

Joseph Dixon Crucible Co., JERSEY CITY, N. J.



Journalism Taught By Experienced Editors

You can prepare yourself at home for a place as reporter, newspaper correspondent, literary critic, story writer or proofreader. Personal instruction by active editors on largest Chicago papers. Method same as that of actual practice in city room. Such a chance for beginners was never offered before. Catalogue free.

PRACTICAL SCHOOL OF JOURNALISM, 527 Opera House Block, CHICAGO, ILL.

2610 Satisfied Printers are using TRADE **GLUEINE** MARK

The new *Perfectly Elastic* Liquid Padding Cement, applied cold. No heating necessary. Why don't you?

Send us 50 cents and receive a pint can prepaid. You and your customers will be satisfied; if not, money back on request. REFERENCE—First National Bank, Pendleton. **GLUEINE MANUFACTURING CO.**, Pendleton, Oregon.

SPECIAL GLUES FOR EXACTING BOOKBINDERS

THE MIDLAND GLUE COMPANY

Factory — Madison, Ind.

955-6 Monadnock Bldg., CHICAGO, ILLINOIS.

CARBON PAPER

For the printer, non-smutting — good for 100 impressions with Pen, Pencil or Typewriter. We manufacture 50 varieties, sizes ranging from 4x6 to 25x38. Send for samples and quotations for that order you have, or get our price folder and discount. Keep it on tab. Will save you money and bother when ready for carbon.

WHITFIELD CARBON PAPER WORKS, 123 Liberty Street, NEW YORK

MAKING PADS

with our *Padding Glue* insures getting good pads. A pad must be strong, yet perfectly flexible. The sheets should come off without tearing, and having no glue sticking to the edge. Our glue makes just that kind.

It keeps sweet in the can, melts readily, and does not string. It gives the maximum pad satisfaction at very small cost. Let us quote you.

ROBT. R. BURRAGE, 35-37 Frankfort St., NEW YORK

**OVERLAY
SIMMS LIQUID
OVERLAY**

The only perfect overlay make-ready for job and cylinder. No apparatus required. Immediate make-ready of most difficult half-tones or colorwork accomplished in ten minutes. Costs but a trifle. Seeing is believing and you can test this on your own presses with your own pressman for 10 cents in stamps. Send me the 10 cents and I'll send you enough to make ready a 10x10 half-tone. I'll also show how it can be used in other valuable ways.

George Advertising Simms
717 COMMON STREET : NEW ORLEANS

Florida?

Yes, I'm going.

Well there's *something new* for you to consider.**The Southern Railway**

IN CONNECTION WITH
The Queen & Crescent Route

will take you *down one way* and *bring you back another* for a slight advance in the regular winter tourist rate.

Low round-trip rates now in effect to all tourist points in Florida and the South. Good connections, through sleepers, fine equipment, best of everything.

On January 11, 1904, the "Chicago & Florida Special" and the "Florida Limited," with through Pullman sleepers, dining, club and observation cars, will again go into service, Chicago to St. Augustine, via Cincinnati, Chattanooga, Atlanta and Jacksonville.

For through sleeping-car reservations, literature and full particulars, write

J. S. McCULLOUGH, N. W. P. A.,
225 DEARBORN STREET, CHICAGO, ILL.
Phone, Harrison 1813.

G. B. ALLEN, A. G. P. A., St. Louis, Mo.

P I C T U R E S

MOUNTED WITH

**HIGGINS' PHOTO MOUNTER**

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

HIGGINS' PHOTO MOUNTER
(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**
Factory, 240-244 Eighth St. } **U. S. A.**

LEARN IT!

By mail. How to make handsome **SHOW CARDS** for your customers and save "setting up" for a few cards. It's easy. I guarantee to make a good Show Card writer of you in fifty lessons or refund money. Outfit free.

I will give you points how to make dollars in your printing biz. Circular, testimonials. Price and terms on request.

MILLER COLLEGE OF ART
480 Columbus Avenue, BOSTON, MASS.

Did you specify **Durant Counter** that a
be attached to the press you ordered?



**IT'S
A
GOOD
SIGN**

When a **DURANT COUNTER** comes with a press, you know the press-builder used the best material.

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date **GATLING GUN** system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

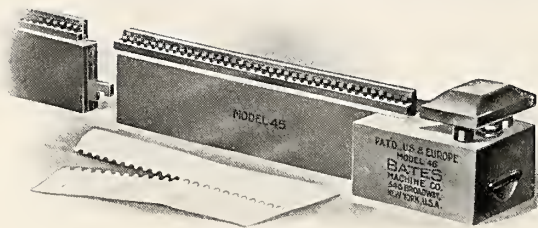
Established 1868. Cincinnati is sufficient address in writing or shipping.

Perforating, Scoring, Numbering, Printing— **ONE OPERATION**

Practically a *pinhole* perforation.

A clean *cut*—not merely an indentation.

Interlocking sections providing for any length of perforation.



Bates New Models, No. 45 and No. 46

See description under "Business Notices" in this Issue.



Nº 12345

Facsimile impression.
Bates New Model, No. 27

**Model
No. 27**
For
General Use

Made to
Number
Backward
or
Forward

INCORPORATED.

CAPITAL, \$100,000

The Bates Machine Co.

MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:

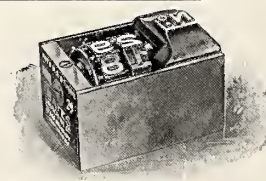
MANCHESTER, ENGLAND—2 Cooper Street.
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

**Model
No. 29**

For Cash
Sale Books

1 to 50
or
50 to 1

Repeating
Automatically



Nº 29

Facsimile impression.
Bates New Model, No. 29

SIMONDS MANUFACTURING CO.
ESTABLISHED 1832

There are all sorts of Paper Cutting Knives, but

Simonds' Knives are the Best!

They combine the advantage of high-grade steel, even tempered cutting edge.
The user does a little, the knife does the rest.



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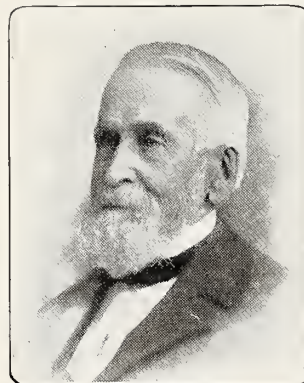
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TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground."

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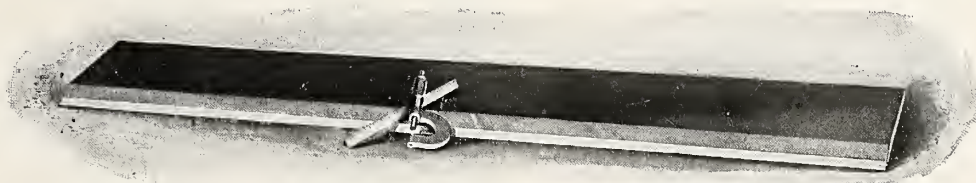
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The COES Package is a new wrinkle, and that means "a good thing."
Wait and see the "aggregation" copy it.

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we did not buy out any
old defunct knife house to
get that

1830

That fellow in the other
corner has been here, *right*
here, since

1830

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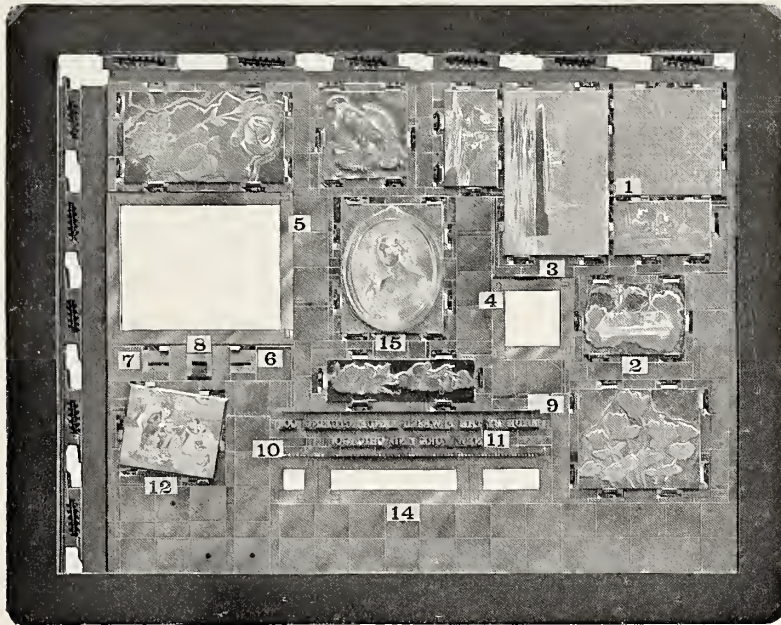
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The problem of getting quick, accurate, fine, positive register is solved finally and perfectly, and economically, by these two incomparable devices.



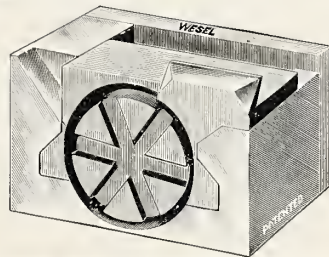
Dittman Patent Register Hooks with Wesel Iron and Metal Sectional Blocks

The illustration shows (1) the narrowest margins possible to get with unmounted plates; (6, 7, 8) Regular and Right and Left Narrow Margin Dittman Hooks; (3, 11) type, imprints, perforating and cutting rules set in with the Wesel Sectional Blocks; (4, 5, 14) Wesel Patent Steel Interlocking Furniture, used to fill blank spaces economically and lighten forms.

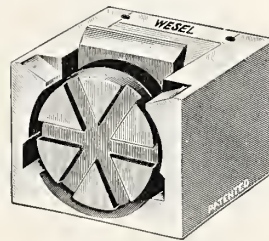
DITTMAN PATENT REGISTER HOOKS

Three styles made—the narrow margin and the regular.

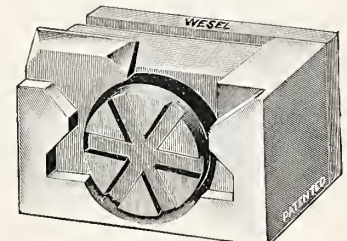
Send for Full Particulars.



Right Narrow Margin Dittman Patent Register Hook.



Regular Dittman Patent Register Hook.

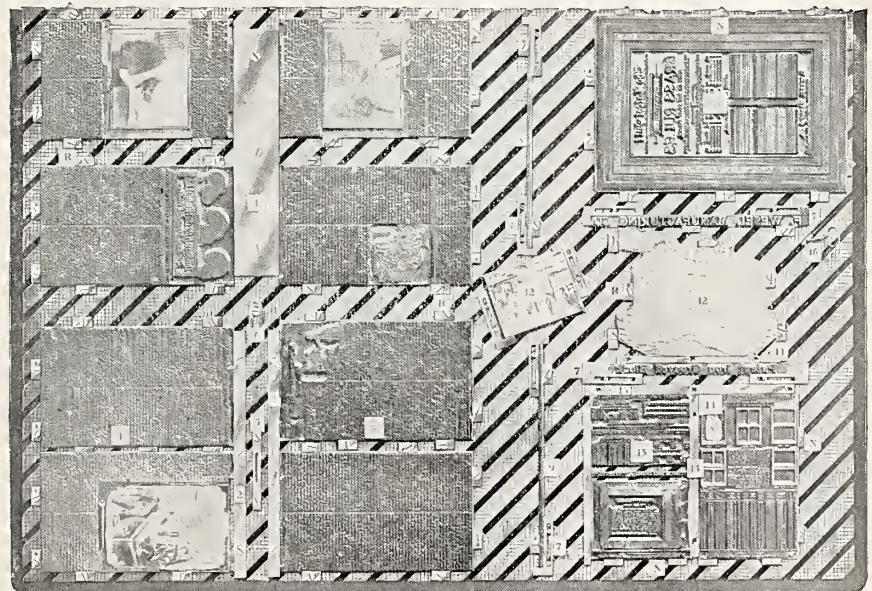


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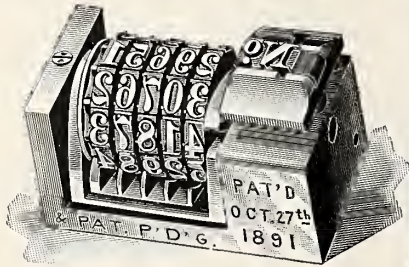
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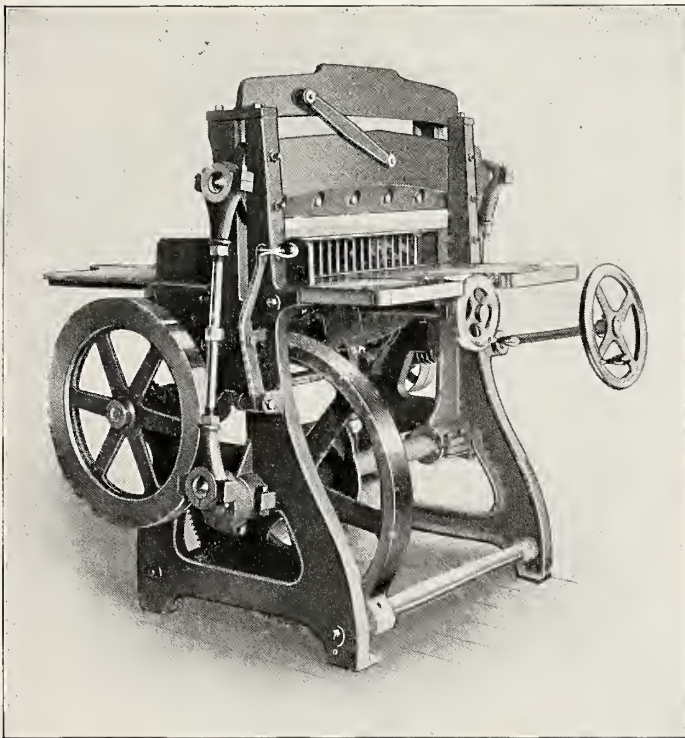


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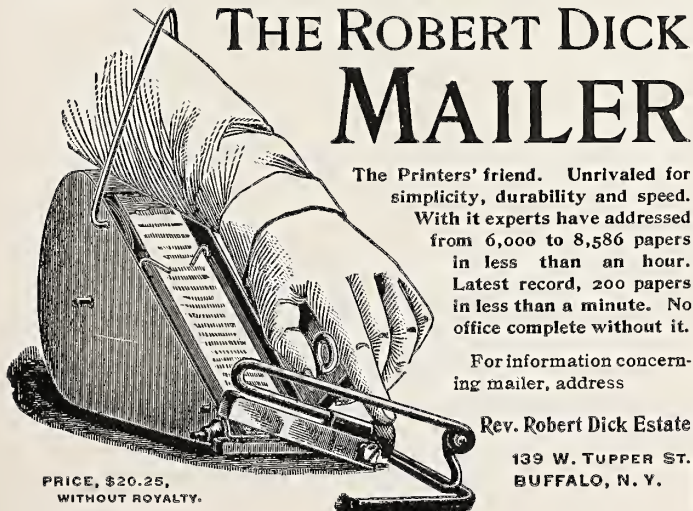
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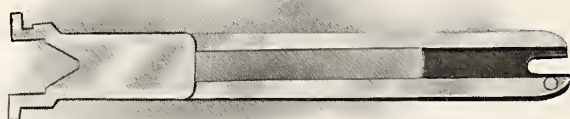
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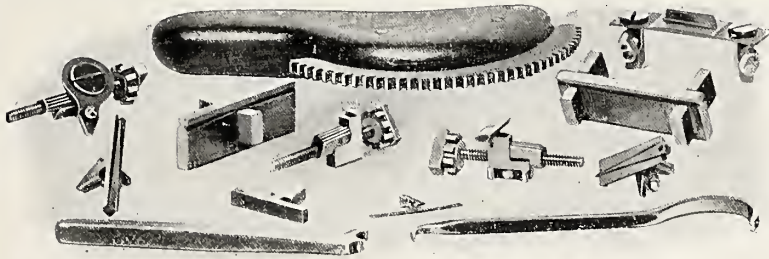
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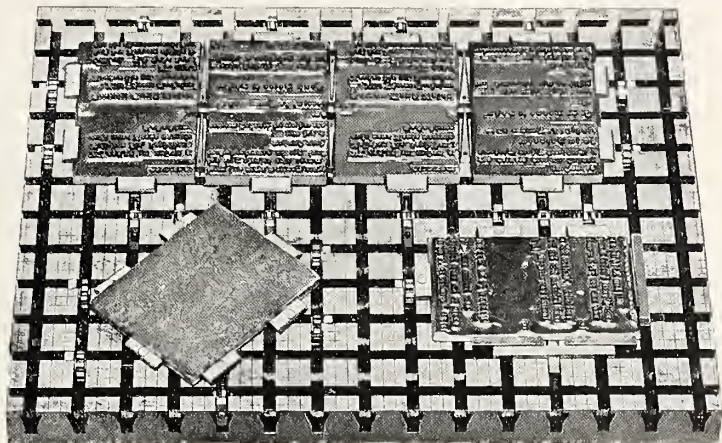
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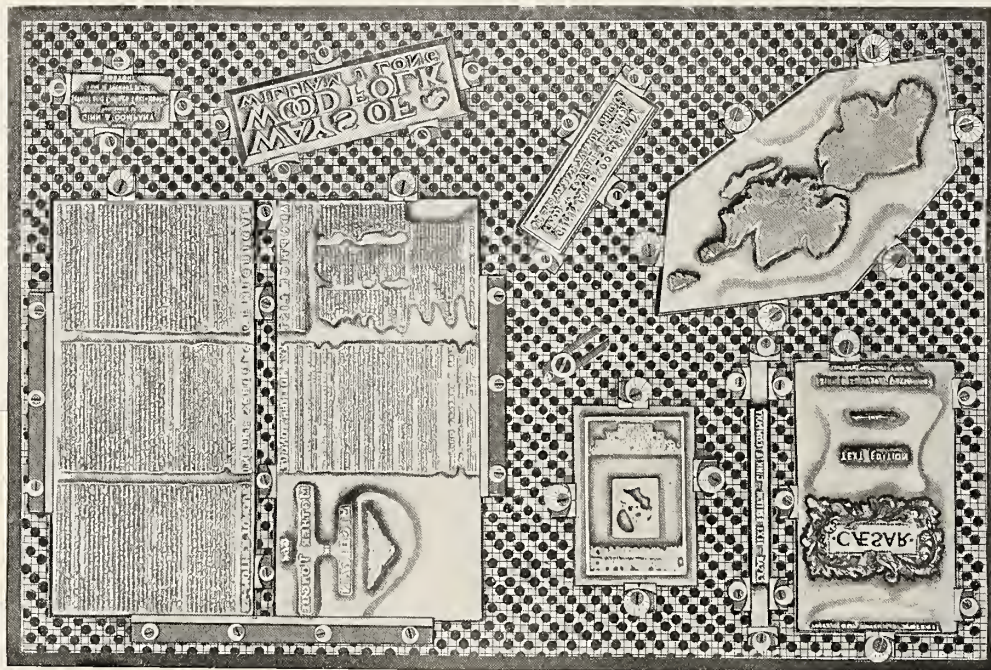
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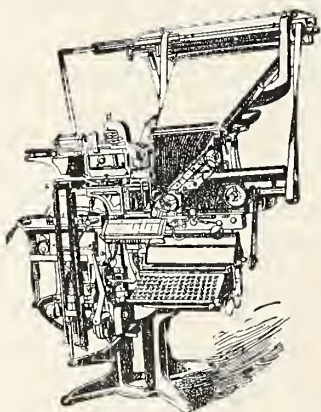


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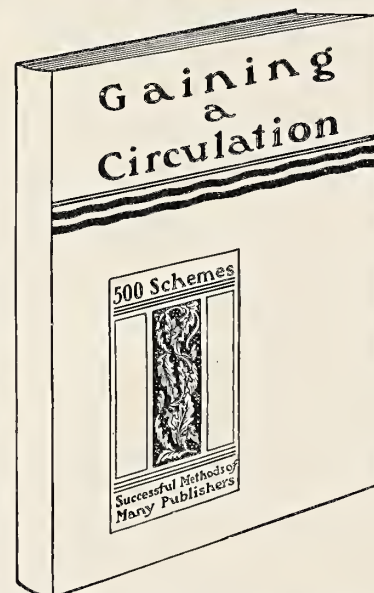
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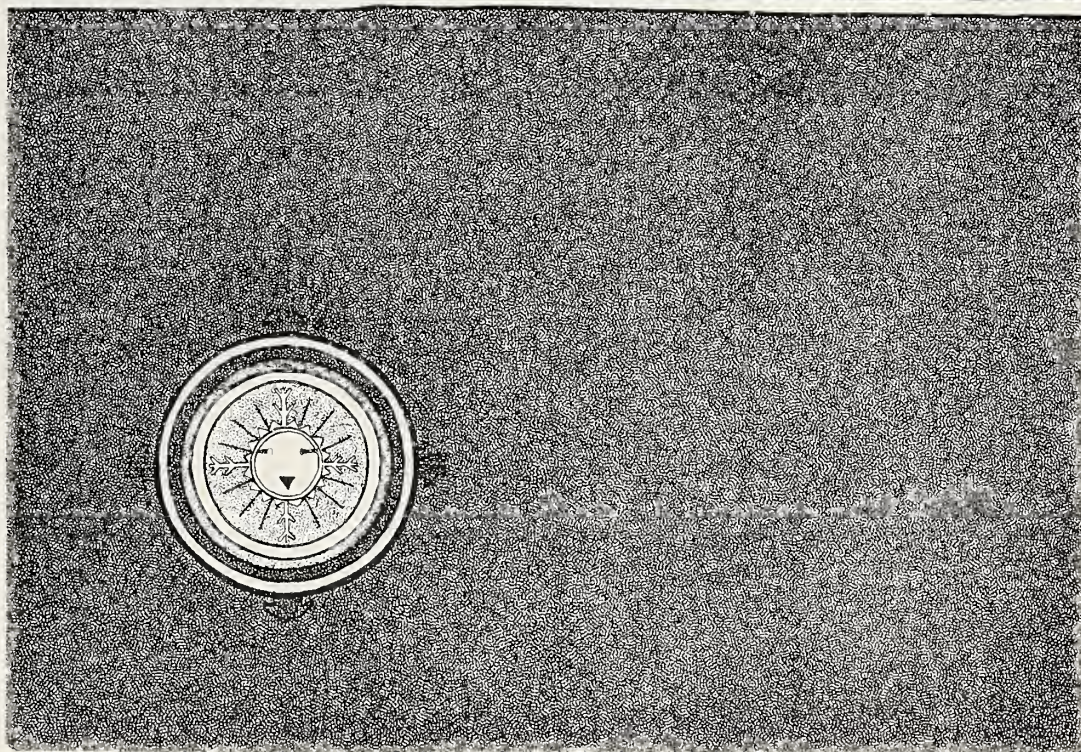
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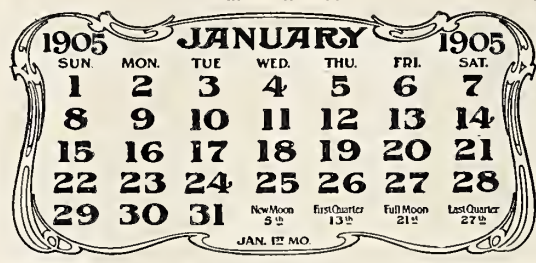
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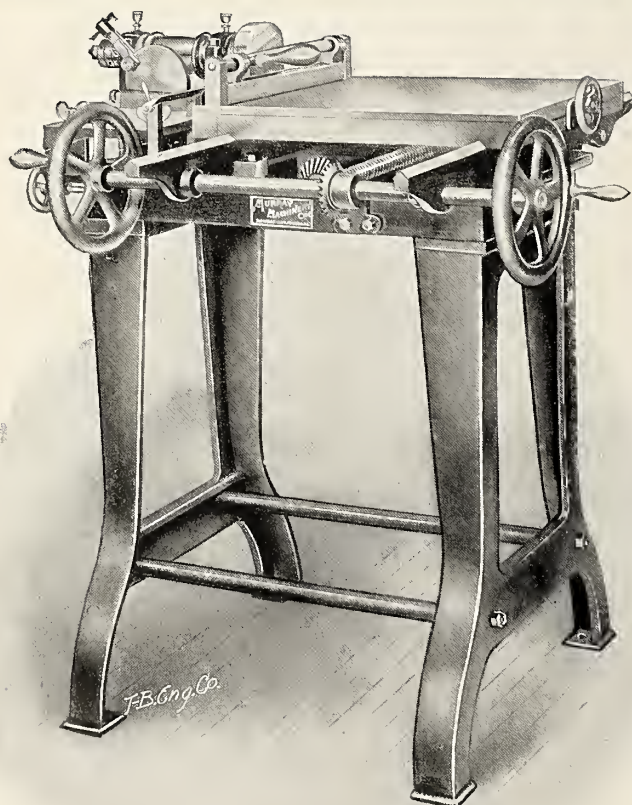
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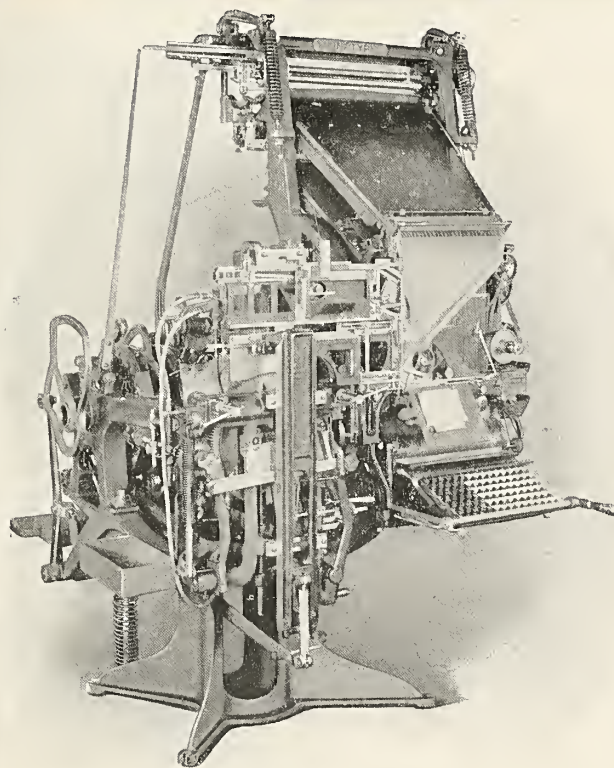
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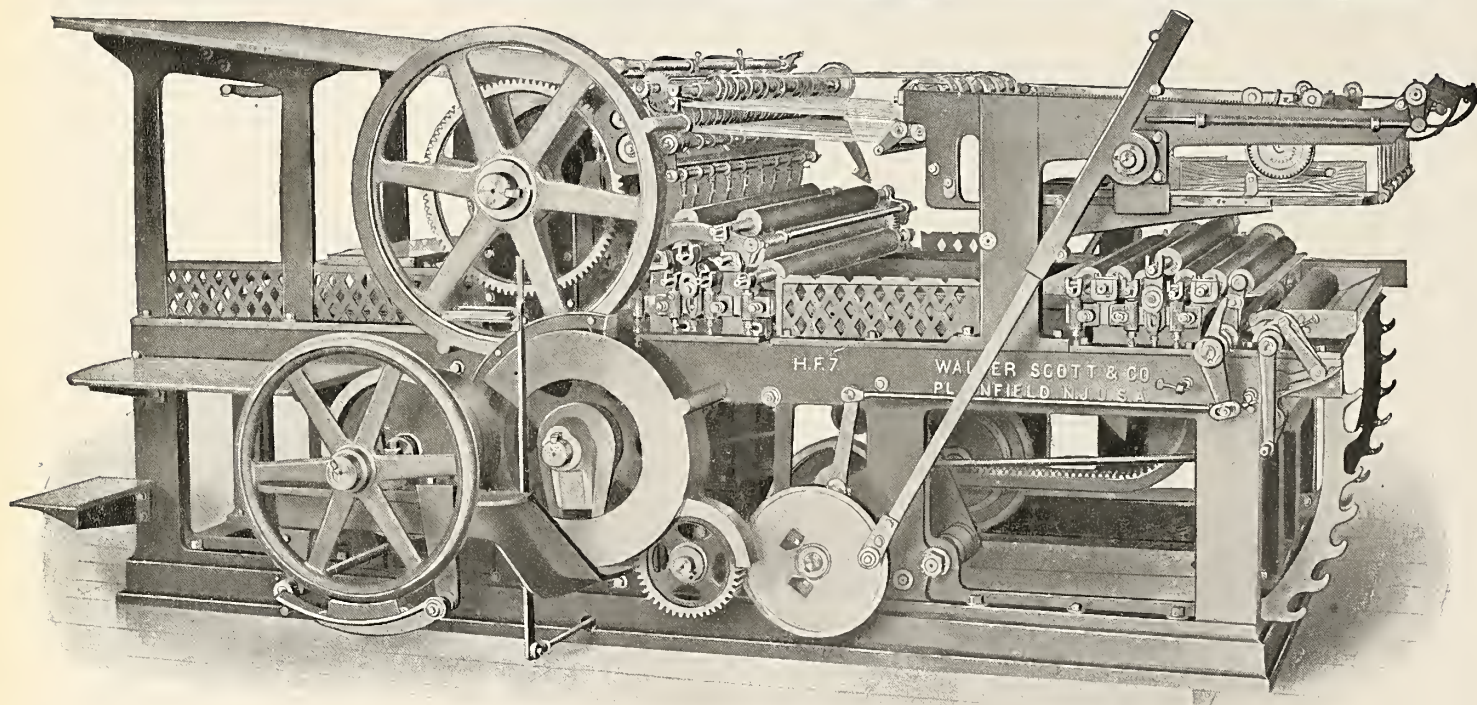
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My tin wedding in the ink business was celebrated in January, and I mailed an announcement to every printer and publisher who had bought from me during the ten years. One fellow, who formerly used my goods, requested his name scratched from my mail list, as he did not endorse my methods. He did not like the cash in advance part of my system, as it was against all proper business rules. He claimed I asked cash in advance from some who were able to buy out my whole establishment. He also claimed he could buy as cheaply from other concerns and pay for the goods when he pleased. He advised me to get over my funny notions, do business as others do, and I would be more successful. He wound up his letter with the remark that to read my advertisements made me out a crank, and he guessed I was one.

I know for a fact that this same publisher is now paying two cents a pound more for his news ink than I charged him, which is at the rate of forty per cent a month, or four hundred and eighty per cent a year. Rather a high rate of interest just to suit his whimsical idea of not having to pay in advance. I play no favorites. My terms are alike to all. When my goods are not found as represented, I refund the money and pay the transportation charges.

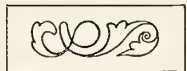
Send for my new book wherein I offer suggestions for relieving troubles in the pressroom.

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Douglas Bros., Toronto, Ont.	1 machine.
Hart & Riddell, Toronto, Ont.	1 machine.
Troy Times Art Press, Troy, N. Y.	2 machines.
United States Government Printing-office, Washington	4 machines.
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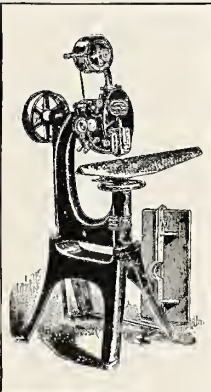
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Who ever used CHALLENGE RIVETED ZINC GALLEYS finds them all we claim and more too.

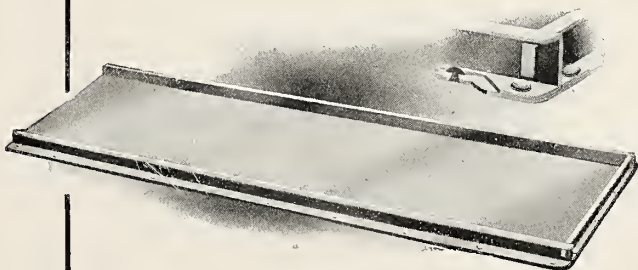
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You can use more galleys. Why not order a few Challenge Riveted Zinc ones to-day from your dealer?

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6-Point..34a	20A..	\$ 2.00
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The Panama Canal

THE Panama Canal will cost the United States two hundred million dollars. If the expenditure of this vast treasure is justifiable, it must be so because the canal is to benefit greatly the industries and commerce of our country, or strengthen our navy, or otherwise the United States to pre-emption among the national political and economic of the canal is to shorten routes connecting the Atlantic Oceans. From New York to the Straits of Magellan, to Liverpool is 14,084 miles. Panama the distance is

12-Point Avil

The Panama Canal

BY BRINGING our two seaboards nearer together, by shortening the distance from our west coast to Europe, and from our Atlantic ports to western South America, Australasia, the Hawaiian Islands, Japan, and China, the expenses of ocean transportation will be considerably lessened; and if the industries in the different sections of our country are such as to cause them to make a large use of the canal route, they will derive a proportionate benefit from the Isthmian waterway. A survey of the typical industries in the eastern, southern, central and western sections of the United States will suggest the relation of the canal to our economic development. The northeastern section of the United

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4

THE PANAMA CANAL

compare these figures for the net register tonnage with the results of a very elaborate investigation made by the New Panama Canal Company to ascertain the canal traffic. Beginning in 1894 that company kept a record of the actual movement of the ships of the world, and at the end of each year added up the register tonnage of the vessels whose routes had been

such as to have caused the passed through a Panama figures for the year 1899 total reached by the Canal tigation was somewhat less view of the complications and the difference in methods of the results correspond as at the canal will be ready What will be the tonnage available? There can be no of the United States and of as fast during the coming

6

THE PANAMA CANAL

6-Point Avil

The effect which the Isthmian Canal will have upon the business of the trans-continental railroads has been dreaded by some—though not all—persons financially interested in those railroads. Those who really study the question usually become convinced that the canal will be a decided benefit to the railroads. In the beginning of their existence these railroads depended almost entirely upon their through traffic; but their chief aim throughout their history has been to increase the local business, which is always more profitable than the through traffic; and, although the great stretch of country crossed by them is still in the infancy of its industrial development, the local traffic of some, if not all, of the Pacific roads has already become of chief importance. A vice-president of one of the Pacific railway systems recently said that since 1893 "the increase of business of the trans-continental lines has not come from the seaports, but from the development of the intermediate country." The canal can certainly in no wise check the growth of this local traffic. If this be true, the proximate effect of the Isthmian Canal in compelling a reduction and readjustment of the rates on the share of the trans-continental railway business that will be subject to the competition of the new water route, will be more than offset by the ultimate and

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Saint Louis

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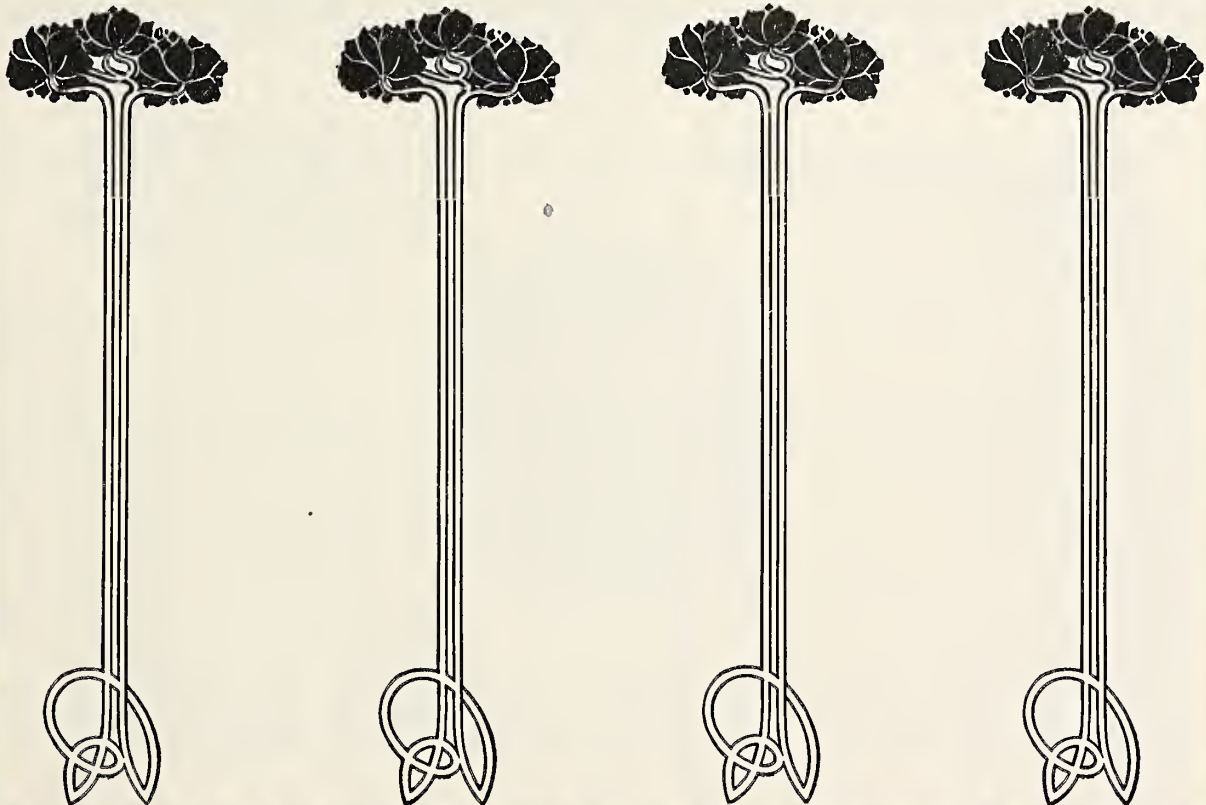
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Were the inks that helped him gain a competence. All the make-ready, all the good cuts, all the good type are *nil* without good inks to give them life.



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Counts to 100,000 and repeats. None more accurate. None with as clear figures.

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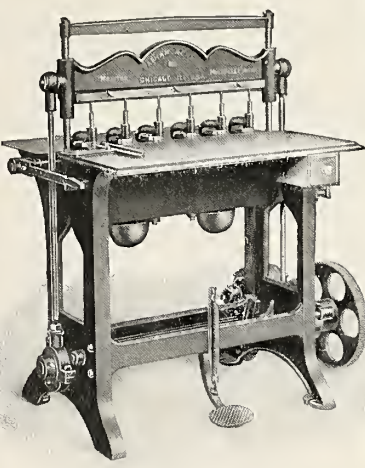
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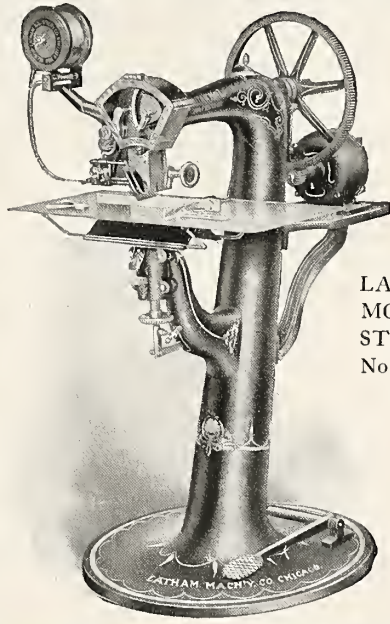
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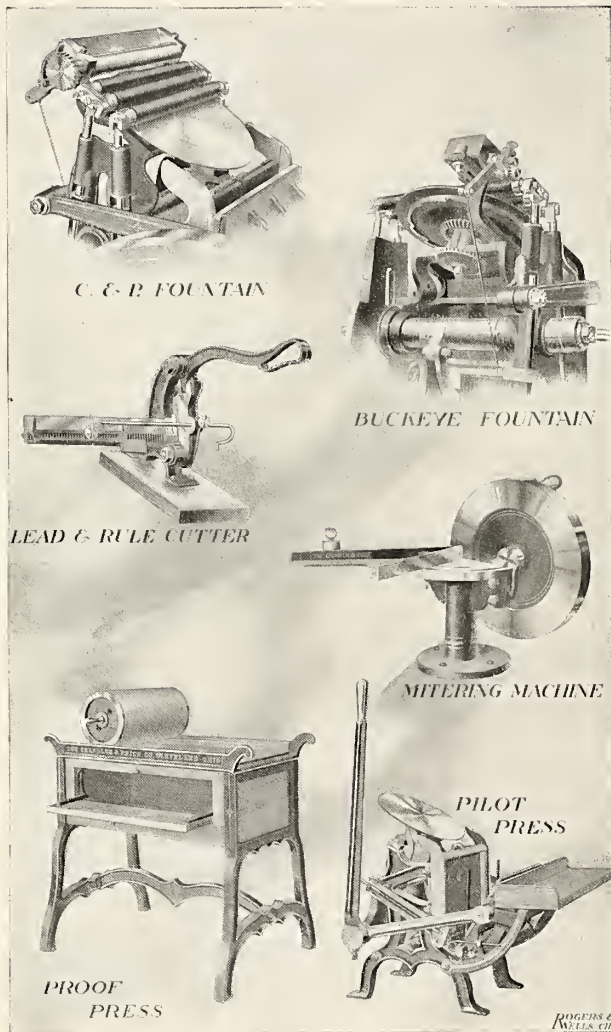
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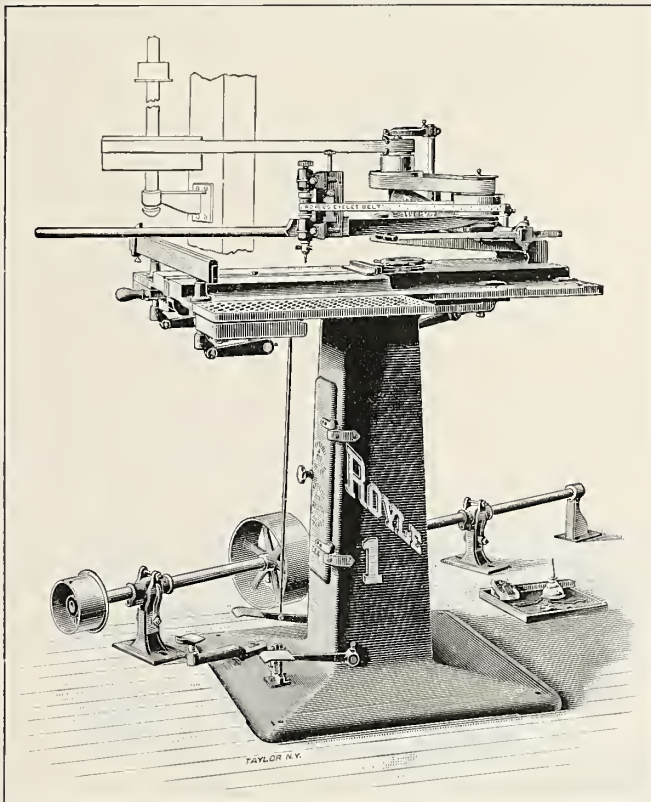
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Six-inch . . .	\$1.75	\$1.85	\$1.95	25 cents
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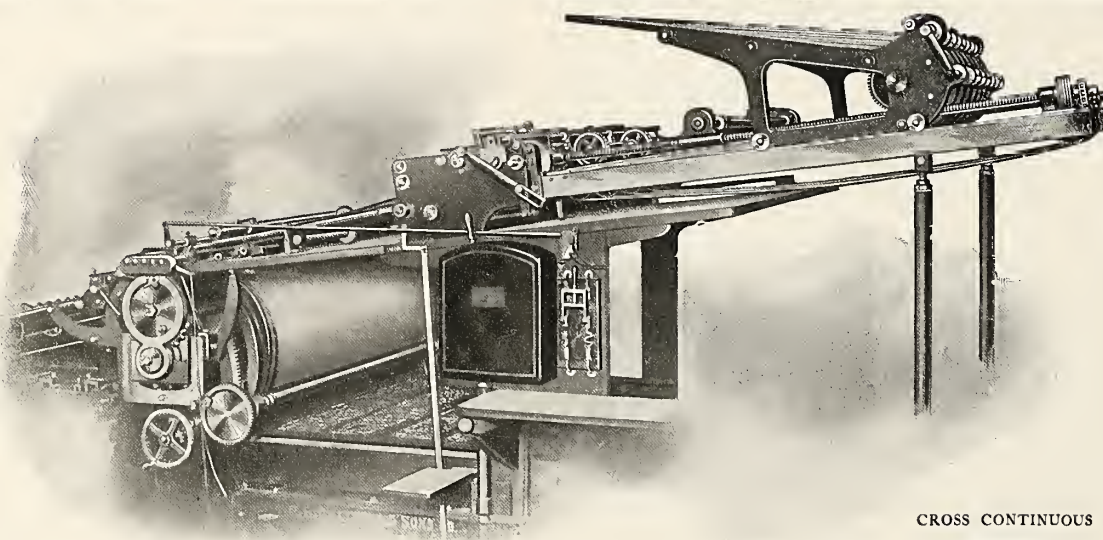
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CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

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AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

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6-10

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

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PRINTERS' MATERIALS.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

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AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

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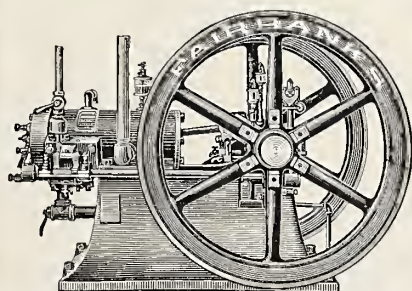
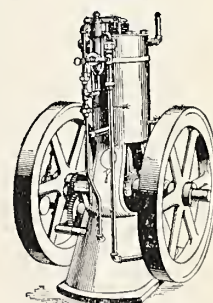
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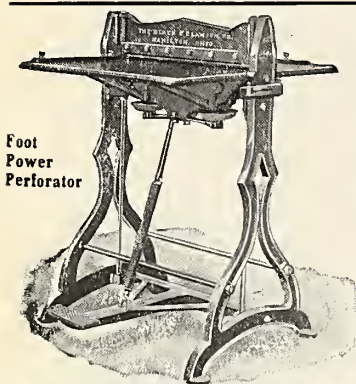
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Table of Contents

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Figures, Abbreviations, Italicizing, Quotations—
Marked Proof—Corrected Proof—Proofreaders'
Marks—Make-up of a Book—Imposition and Sizes
of Books—Sizes of the Untrimmed Leaf—Type
Standard—Number of Words in a Square Inch—
Relative Sizes of Type—Explanation of the Point
System—Weight of Leads Required for any Work
— Number of Leads to the Pound—To Print Con-
secutive Numbers—To Prevent Coated Paper from
Peeling—Engraving and Illustrating—Definitions
of the Principal Technical Terms Used in Fine
Bookbinding—Relative Values of Bindings—Direc-
tions for Securing Copyright—Correct Sizes of
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CONTENTS.

	PAGE		PAGE		PAGE
Amendment to copyright law.....	876	Exhibition of printing, An.....	893	Specimens	907
American bank-notes	890	Export field, The.....	905	Stereopticon lectures for apprentices.....	903
Amos J. Cummings memorial.....	876	Freight rate on type.....	895	Text capitals I and J.....	895
Another Hearst newspaper.....	882	From an Australian's viewpoint.....	855	To commemorate Franklin's birth.....	870
Artist's success, An.....	859	Great Baltimore fire, The.....	898	Trade-marks	897
Banquet of employing bookbinders.....	895	Gustavus F. Swift's mottoes.....	870	Trade notes	910
Blessed is the kicker.....	903	Italian exhibition in 1905.....	895	Trade union's wise decision, A.....	865
Business notices	912	Job composition	860	Typefounders and typefounding in America.....	884
Charles Keene as an etcher.....	855	Lithography	877	Type specimen page.....	866
Color in the graphic arts.....	893	London notes	896	Typotheta	885
Composing-room	892	Machine composition	867	United States import duty on printing.....	903
Correspondence	856	Man at the window, The.....	853	Vacation given night-workers.....	891
Darkened path, The.....	833	New Australian trade paper.....	884	Will not be paid for.....	897
Echoes from the Baltimore fire.....	901	New field for the "follow-up" system, A.....	834		
EDITORIAL:		Newspaper work	880	ILLUSTRATIONS:	
Advance in subscription rates.....	843	Obituary	906	Baltimore fire pictures.....	898, 900
Appropriate gifts	849	Open-shop policy, The.....	850	Cooper, The	886
British and American printing.....	848	Partnership in job-printing plants.....	849	Corn converters	878
Demand for competent printers.....	847	Polyglot newspapers in South Africa.....	889	Friendly criticism, A.....	852
Financial	843	Poultry specializing	890	Fruit of toil, The.....	872
How to keep desirable employes.....	847	Preparation for St. Louis World's Fair.....	879	Haymaking	859
Moral influence of the machine.....	849	Pressroom	871	"He loves me, he loves me not".....	841
Responsibility for spoilage.....	849	Printers and supply men in England.....	836	Primitive methods in the poultry indus-	869
Shall it be done openly.....	845	Printing in Russia.....	882	try	894
Type and paper harmony.....	845	Printing trade in Scandinavia, The.....	889	Secret, The	894
Electrotyping and stereotyping.....	883	Process engraving	874	Silhouette portrait	837
English language, The.....	840	Proofroom	858	Tea party, A.....	868
English printers the best.....	870	Resourcefulness	893	Tokimatsu	888
		School for apprentices, A.....	838	Trysting place, The.....	846
				Worrell took the manuscript gingerly.....	835

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Compound Co.....	951	Force, Wm. A., & Co.....	922	Olds Gasoline Engine Works.....	916
Acme Staple Co.....	829	Foyer Process Co.....	924	Oswego Machine Works.....	815
American Colortype Co.....	948	Franklin Engraving & Electrotyping Co.....	931		
American Embossing Co.....	913	Freund, Wm., & Sons.....	943	Parsons Bros.	829
American Paper Feeder Co.....	944	Fuchs & Lang Mfg. Co.....	920	Payne Printing Co.....	941
American Steel & Copper Plate Co.....	950			Pirie's Gummed Papers.....	951
American Type Founders Co.....	830	Gatchel & Manning.....	933	Practical School of Journalism.....	916
Atchison, Topeka & Santa Fe Ry.....	927	Gilbert, Harris & Co.....	949	Printers Ink Jonson.....	934
Atlas Electrotype Co.....	950	Globe Engraving & Electrotype Co.....	816	Printing Art	940
Ault & Wiborg Co.....	810	Glucine Mfg. Co.....	916		
		Godfrey & Co.....	950	Queen City Printing Ink Co.....	920
Babcock Printing Press Mfg. Co.....	819	Goes Lithographing Co.....	814		
Barnhart Bros. & Spindler.....	819	Gordon Press Brake Co.....	916	Rathbun & Bird Co.....	916
Bates Machine Co.....	918			Redfield Bros.	938
Beck, Charles, Paper Co.....	938	Hamilton Mfg. Co.....	831	Rhodes Blanket Co.....	808
Bellman Association.....	924	Hampshire Paper Co.....	803	Riessner, T.....	914
Bennett-Thomas Mfg. Co.....	922	Harper Illustrating Syndicate.....	916	Rockstroh Mfg. Co.....	925
Berlin Ink & Color Co.....	937	Harris Automatic Press Co.....	806	Rooks, E. S., & Co.....	950
Big Four Route.....	923	Hawtin Engraving Co.....	951	Rouse, H. B., & Co.....	944
Binney & Smith Co.....	817	Hellmuth, Charles	827	Rowe, James	832
Bissell College of Photoengraving.....	828	Higgins, Chas. M., & Co.....	917	Royle, John, & Sons.....	943
Black-Clawson Co.....	950	Hollingsworth, Sam'l	950		
Blatchford, E. W., & Co.....	951	Inland Type Foundry.....	936	Schuyler Repair Works.....	924
Bonnerwith Bros.....	951			Scott, Walter, & Co.....	932
British Printer	923	Japan Paper Co.....	935	Seybold Machine Co.....	811
Brown Folding Machine Co.....	818	Jenney Electric Mfg. Co.....	804	Shepard, Henry O., Co.....	916, 928
Buffalo Printing Ink Works.....	939	Jewett	942	Sheridan, T. W. & C. B.....	826
Burrage, Robert R.....	917	Juergens Bros. Co.....	942	Shoemaker, J. L., Co.....	950
Business Directory	945			Shooter, S. P., Co.....	951
Butler, J. W., Paper Co.....	801	Kast & Ehinger.....	827	Simms, George Advertising.....	917
		Keith Paper Co.....	Cover	Simonds Mfg. Co.....	918
Cabot, Godfrey L.....	950	Keystone Blue Paper Co.....	951	Sirret, L. L. Corporation.....	922
Campbell Co.....	808	Keystone Type Foundry.....	944	Slade, Hipp & Meloy.....	951
Carver, C. R., Co.....	934			Southern Ry.....	97
Central Machine Works.....	828	Latham Machinery Co.....	939	Spatula Pub. Co.....	916
Challenge Machinery Co.....	935	Levey, Fred'k H., Co.....	Cover	Standard Machinery Co.....	923
Chambers Bros. Co.....	805	Lindenmeyr, Henry, & Sons.....	Cover	Standard Printing Ink Co.....	825
Champion Coated Paper Co.....	820	Little, A. P.....	915	Star Engravers' Supply Co.....	951
Chandler & Price Co.....	942	Lloyd, Geo. E., & Co.....	827		
Child Acme Cutter & Press Co.....	822			Tarcolin	950
Clark Paper & Mfg. Co.....	916	McLees, Frank, & Bros.....	924	Thalman Printing Ink Co.....	832
Cleland Chemical Co.....	916	Marshall Mfg. Co.....	928	Thompson & Norris Co.....	804
Coes, L., & Co.....	919	Mayer, J. H.....	916	Tympany Co.....	926
Cottrell, C. B., & Sons Co.....	823	Mayer, Robert, & Co.....	830		
Coy Printing Press Co.....	808	Martenson, L., & Co.....	950	Ullman, Sigmund, Co.....	930
Crane Bros.....	950	Megill, Edward L.....	935	Union Card & Paper Co.....	Cover
Crane, Z. & W. M.....	949	Mergenthaler Linotype Co.....	929	United States Colortype Co.....	821
Crawley Book Machinery Co.....	807	Midland Glue Co.....	917	Unitype Co.....	802
		Miehle Printing Press & Mfg. Co.....	Cover		
Dexter Folder Co.....	812	Miller College of Art.....	917	Valley Paper Co.....	Cover
Dick, Rev. Robert, Estate.....	923	Mittag & Volger.....	951	Van Allens & Boughton.....	936
Dinse, Page & Co.....	832	Mittineague Paper Co.....	832	Van Bibber Roller Co.....	917
Dixon, Jos., Crucible Co.....	916	Monotype	816		
Doxo Mfg. Co.....	938	Morrison, J. L., Co.....	935	Walker Bros.	947
Duplex Printing Press Co.....	809	Moses, Lionel	916	Want Advertisements	913
Durant, W. N.....	917	Murray Machinery Co.....	928	Wesel, F., Mfg. Co.....	921
				Westinghouse Electric & Mfg. Co.....	822
Electric City Engraving Co.....	827	New York Stencil Works.....	943	White, James, & Co.....	832
Elliott Addressing Machine Co.....	825			Whitfield Carbon Paper Works.....	917
		Okie, F. E., Co.....	824	Whitlock Printing Press Mfg. Co.....	813
Fairbanks Co.....	949	Oliver Typewriter Co.....	938	Whitmore Mfg. Co.....	950
Farmer, A. D., & Son.....	866			Williamson-Haffner Engraving Co.....	821
				Wilson Paper Box Machinery Co.....	916
				Wright, Grant	916

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NOVEMBER 1903

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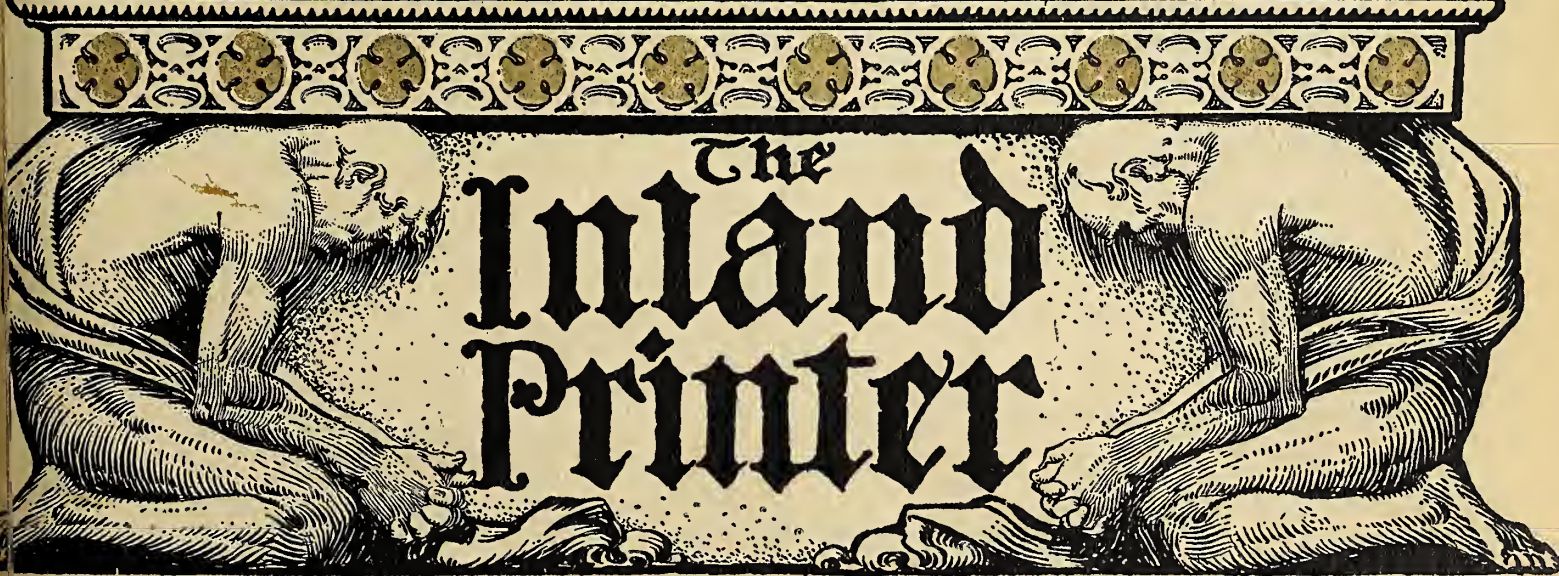
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January
1904



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